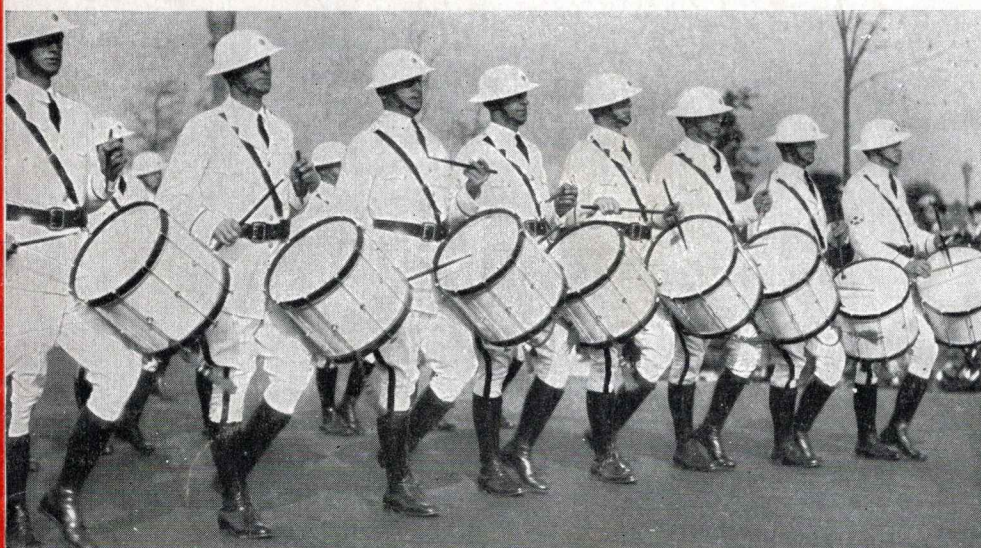


*The* **Ludwig** TRADE MARK SIMPLIFIED

Drum and Bugle Corps

# ELEMENTARY INSTRUCTOR



With this Easy-to-Understand Instructor, any musician who can read music, whether he has previous Drum Corps Experience or not, should be able to produce a

Playing and Marching Drum and Bugle Corps in

# 3 Rehearsals

ANOTHER

**Ludwig** TRADE MARK

PUBLICATION

*Published by*

**LUDWIG & LUDWIG » DRUM CORPS HEADQUARTERS**

1611-27 NORTH LINCOLN STREET » » » CHICAGO, ILLINOIS, U. S. A.



# THE FINEST DRUM CORPS DRUMS THAT MONEY CAN BUY!



The Ludwig Presentation "Pearl" drum. Though this particular illustration shows single tension rods, it can be supplied in separate tension, too. In fact, separate tension rods are recommended. Ludwig "Pearl" finish is a hard, glassy, "Pyroxylin" type finish applied to drum shell in sheets. Not a paint or enamel. Will stand terrific abuse and cleans by wiping with a damp cloth. Hoops can be finished in your lacquer colors at no extra charge. All metal parts in nickel or chromium plating. Sticks and sling included with drum. Best grade Ludwig Heads. Write for prices on these Ludwig PRESENTATION model drums.



This Ludwig Separate Tension drum responds to the lightest tap and has plenty of pep and volume. Note new style snare strainer and key holder now supplied on all Ludwig Professional model street drums at no extra charge. Finished in Mahogany, with natural finish maple hoops, or your own colors, or "Pearl." All metal parts nickel or chromium plated. Sticks and sling included. Best grade heads. Write for prices.

No. 220—Size, 12"x15"  
No. 222—Size, 12"x16"  
No. 223—Size, 12"x17"

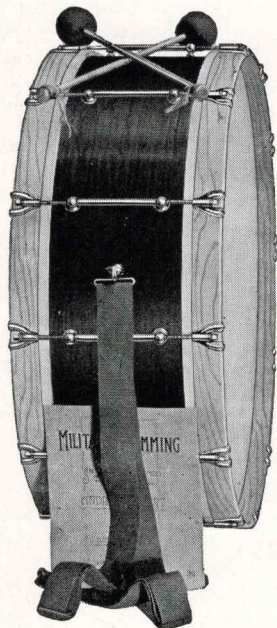


The professional drummer often prefers this model because he is accustomed to playing a metal counter hoop orchestra or band drum. The metal hoop permits playing with the sticks more nearly parallel to the head than on wood counter hoop models. The metal hoops makes this drum about one pound heavier in weight than the wood counter hoop models. The metal hoops cannot be furnished in color. The shell is finished in mahogany, or can be finished in your own color, or in Ludwig "Pearl." All metal parts nickel or chromium plated. Sticks and sling furnished. Best Ludwig heads. Write for prices.

No. 237—Size, 12"x15"  
No. 239—Size, 12"x16"  
No. 240—Size 12"x17"

**Write for Latest Drum Corps Literature and Prices » No Obligation**

## LUDWIG SCOTCH MODEL BASS DRUMS



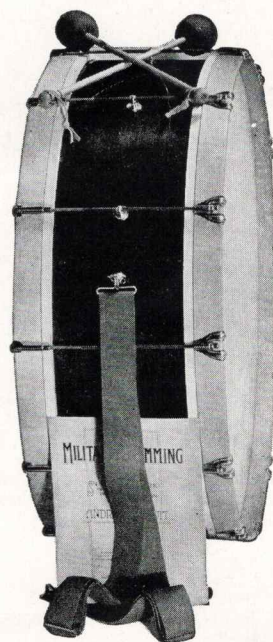
These drums are designed especially for the fancy Scotch (two stick) bass drummer. They are light in weight, and thus are easy to carry. Ludwig Scotch drums are narrow to make it easier for the Scotch drummer to play over-hand (cross-over) and around-the-back beats. Furnished with easy-to-understand instructions on this "fancy" style of Scotch drumming. Supplied with best grade Wm. Ludwig SELECTED heads, sticks, sling, and instructor. Finished with mahogany shell and natural finished maple counter hoops, or in your own color combination, or with "Pearl" covered shells. Metal parts are nickel or chromium plated.

The model at the left is the Ludwig Separate Tension Scotch bass drum—the finest instrument of its kind made. Each head is separately tensioned permitting greater accuracy in tuning. Rods are key tensioned—no thumb screws to skin knuckles. Write for prices.

No. 862—Standard Popular size, 10"x30"  
No. 860—Scout or Ladies' size, 8"x28"

The drum at the right is the same as the one just described except it is single tension.

No. 2862—Standard Popular size, 10"x30"



**Write for Ludwig's Latest  
Drum Corps Literature**

**Write for Ludwig's Latest  
Drum Corps Literature**

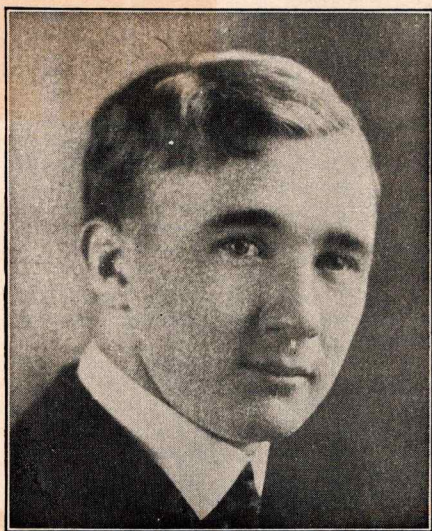
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**Drum Corps Headquarters**  
**LUDWIG & LUDWIG**

CHICAGO, ILL.  
U.S.A.



A Playing and Marching Drum and Bugle Corps  
in  
Three Rehearsals



A. V. SCOTT

The

**Ludwig**  
TRADE MARK

Elementary  
Drum and Bugle Corps  
Instructor



by

Andrew V. Scott

("Scotty")

Staff Instructor—Ludwig & Ludwig



Published by

**LUDWIG & LUDWIG**

DRUM CORPS HEADQUARTERS

1611-27 North Lincoln Street

CHICAGO, ILLINOIS, U. S. A.

Not Sold—Supplied Only with Ludwig Drums and Bugles



# A Drum and Bugle Corps in Three Rehearsals

## Publisher's Note



Wm. F. Ludwig

IT gives us great pleasure to present this new *Three Rehearsal Drum and Bugle Corps Instruction* book to the Drum Corps fraternity.

This book is written in the conversational style—just as if Mr. Scott were at your rehearsal talking to you.

We, here at Drum Corps Headquarters, think that Mr. Scott is one of the foremost authorities on modern Drum Corps, and that is why we commissioned Mr. Scott to write this book.

"Scotty," as we call him, is quite an unusual musician. Though we have known hundreds of drummers, we really think that Mr. Scott is one of the very few who is equally proficient in every phase of drum technique.

Mr. Andrew V. Scott has written and arranged instruction for Ludwig & Ludwig on a variety of subjects pertaining to percussion instruments. Among them are the Ludwig Elementary Trap Drum Instruction Book, furnished with Ludwig outfits, Oriental Musette Instructor and Melodies written and arranged for the Ludwig Musette, and a previous instruction method on two stick or Scotch Bass Drumming. He was one of the prominent contributors to the LUDWIG DRUM CORPS GUIDE, setting down, to our knowledge for the first time on paper, the use and instruction of Tenor Drums. In addition to this, Mr. Scott scored and arranged many of the marches that appear in that method.

He is a prominent contributor to many of the National musical publications and is also an important member of the staff writing for the LUDWIG DRUMMER.

"Scotty" is an all around drummer who has had successful engagements in Symphony, Opera, Bands, Vaudeville, Burlesque, and modern Dance Bands. He has served an early apprenticeship on the Rudiments of drumming in military organizations, and has been a champion Bugler as well.

Very few Drummers have had the opportunities to cover all of the branches of musical work as he has.

Again, we can't help but emphasize the fact that very, very seldom do you find a drummer who is equally at home on the so-called "Jazz" type of play-

ing and on the operatic or classical type. Yet, "Scotty" is actually a master of both.

His discourses on the application of the Drum Rudiments to modern popular music always draws admiration and respect from other drummers.

In recent years he has specialized on his first love—the drum corps. Drum Corps Headquarters sent him to organizations that were planning on starting corps, and it didn't take Scotty long to sell his services to these new organizations.

At this writing he has more corps wanting his services than he can take care of.

You perhaps are familiar with Mr. Scott's famous Drum Corps Number written in concert style. "Triumphal Review" (published by Drum Corps Headquarters, (\$1); also, with his numerous other numbers in *The Ludwig Drum and Bugle Manual* (\$1), and in *The Ludwig Drum Corps Guide* (\$2).

Many of the nationally famous corps use arrangements written especially for them by Mr. Scott.

We have seen Scotty take a group of people, none of whom have had any previous experience in Drum Corps, and have them playing his melodies in three rehearsals, just as you should do it from his instructions in this book.

The melodies in this book are Mr. Scott's own and are composed especially for this book. You will notice that these pieces have lyrics, too, that were written especially for this book. By combining interesting lyrics with music, the player progresses more rapidly.

Thus, you can see, that this instructor is not just another method, even if it is "given away" with a set of Ludwig drum corps instruments.

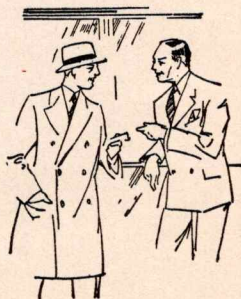
Your success is our success.

It is our wish that this book will have helped you attain a successful corps that will bring pleasure to every member of your corps, to everyone in your community, and to everyone who will have the honor of seeing and hearing your corps in action.

Remember, Drum Corps Headquarters is at your service and will be only too glad to help you in any way that it can.

We sincerely hope that this book and these Ludwig instruments will have satisfied you to such an extent that you will be proud of your purchase . . . that you will recommend Ludwig instruments to your friends . . . and, when the time comes to buy more instruments, or supplies, that you will again select Ludwigs.

Your comments and suggestions are invited.



## DRUM CORPS HEADQUARTERS

Ludwig & Ludwig

1611-27 North Lincoln Street

Chicago, Illinois, U. S. A.

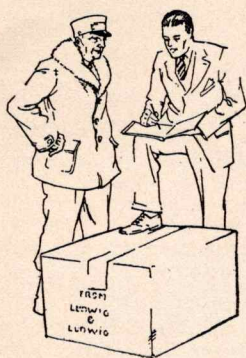
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# Introduction



## Cast of Characters

Mr. Brown—Director of the New Drum and Bugle Corps.

Mr. White—Owner of the Lyric Music Co., Ludwig Dealers.

"Hello."

"Yes, this is Brown speaking."

"Mr. Brown, this is Mr. White (of the Lyric Music Co., Ludwig dealers), Those instruments have come. Where'll I deliver 'em."

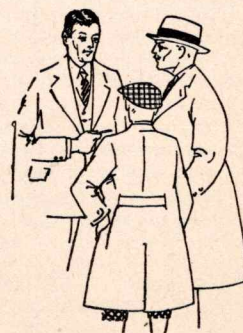
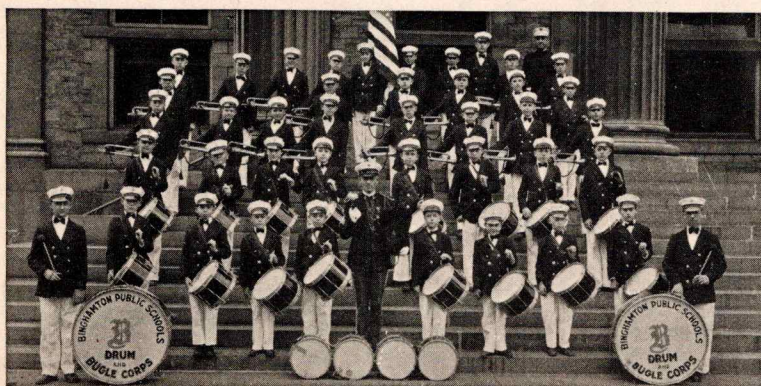
"We are going to meet at the rehearsal hall at 7:30 this evening. Send 'em up there."

"O. K. Mr. Brown, and I shall be there myself."

"I know that the members of the corps will be tickled pink. They have been looking forward to this for a long time, Mr. White, and I want to thank you for the very good service you have given us."

"O. K. Mr. Brown. We Ludwig dealers try to please everyone. Our motto—"Service First"—is carried out to the very last letter. See you to-night."

"Righto."



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# That Evening



SO, at 7:30 we find the members of the new corps anxiously waiting and eager to start their musical venture.

The Chairman of the drum corps raps for order.

"Gentlemen," he says, "let me introduce Mr. Brown, our instructor, to you."

(The corps applauds and Mr. Brown bows in acknowledgment.)

nowledgment.)

The Chairman continues: "Of course you understand that Mr. Brown has complete charge of these rehearsals, and he must be obeyed if success is to be attained. From now on, I will take care of the business end of the corps, and will try to secure engagements for you fellows whenever you are ready to appear in public."

"Mr. Brown, I now hand over the corps to you, knowing that you will be able to turn out a first-class organization, which will be a credit both to yourself and to the people who are back of us."

"Thank you, Mr. Chairman, I sure will do my best to make this corps a success, because, after all, your success is my success. By that I mean, the better the corps is, the more credit I will be given for my work; and, after all, we all strive more or less for recognition. I hope you fellows will help me and remember that each one of us must 'put his shoulder to the wheel' to assure us of a successful corps. Now, we are ready to start in."

"If some of you fellows will give me a lift, we will open up the cartons."

## Unpacking the Instruments

This instruction method is written around an ideal corps of 37 men. The same method of procedure and training applies to a corps of this size as to a larger or smaller corps. So, regardless of the size of your corps, what follows should be adaptable to your corps.



"I am glad, Mr. White, that you did not open up the cases in which the instruments came, because I am going to show you how we can save these cases and use them to protect the instruments when they are not in use."

"By carefully cutting the 'stickum', that binds the folded ends of these cartons together, we can open up one end and remove the instrument. This keeps the box in good condition and we can always put the instruments back in them after we have finished playing. Thus,

the instruments are kept free from dirt and are always in nice spick-and-span condition."

Drum Corps Headquarters advise that every instrument should have its own mackintosh cover, which will help to keep out the damp air, and serve as a good protection for the finish of the instrument. Therefore, every drum should have its mackintosh cover, and every bugle its bugle bag. Before the instruments are put away after

rehearsing, they should be put in their bags or cases. This is especially true when instruments are to be carried from the rehearsal hall to the home and then back again to the rehearsal hall. A good case or cover will pay for itself in the protection that it gives to the instrument.

"You will notice that I am marking the number of the drum in a very small figure on the top head, right over the snare strainer. The person who gets this drum will remember his particular number. This oftentimes saves arguments, because, as you can readily see, each one of these drums is identical." (The instruments are given out and the instructor asks each man to be seated.)

## Checking the Instruments

"Now, as I call your instruments, please raise your hand:

"'G' Bugles, Twelve? Yes, that's right."

"BARO-TONE Bugles, Four? Right."

"Snare Drums, Twelve? O. K."

"Scotch Bass Drums. Two? O. K."

"Tenor Drums. Four? O. K."

"Cymbals. Two Pair? Correct."

"And, last but not least, one Drum Major's Baton and Whistle?"



Substitute your own instrumentation here.

"Fine."

"Now you see our instrumentation consists of:

"Twelve Ludwig Bugles in 'G' each with a slide to 'F'."

"Four Ludwig BARO-TONE Bugles in 'G' with a slide to 'F'."

"Twelve Ludwig Street Drums."

"Four Ludwig Tenor Drums."

"Two Ludwig Scotch Bass Drums."

"Two pair of Ludwig ZENJIAN Cymbals."

"One Ludwig Drum Major's Baton."

"One Ludwig Drum Major's Whistle."

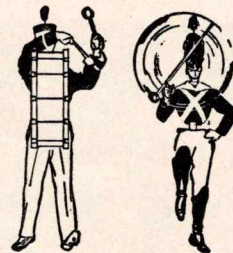
"And, of course, we have twelve Ludwig Practice Pads. Later on, we will, perhaps, add more instruments to this combination; because, we could really use eight more 'G' Bugles and four more BARO-TONE Bugles. These added instruments will play alto and tenor voice parts. This adds a variety of musical coloring and creates an ultra-modern style of military music."

## How Long Will It Take?

"BEFORE proceeding with this lesson, are there any questions you would like to ask?"

"Yes, Mr. Brown, I should like to ask you a question: how long do you think it will take before we are ready to appear in public?"

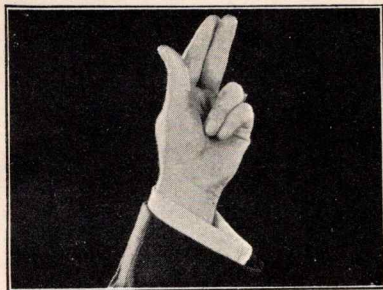
"Well, that depends entirely upon you fellows. You understand, of course, that practice makes perfect."



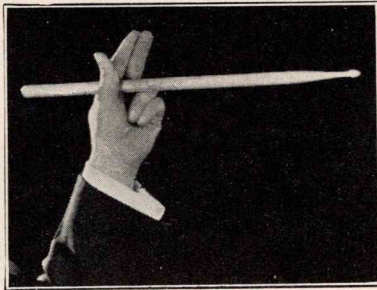
If you fellows take your lesson tonight and go home and put your instruments away, forgetting about them until the next rehearsal, it will take a long time—a very long time to get to the point when you are ready to make your first public appearance."

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR

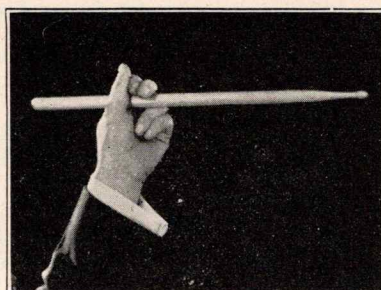




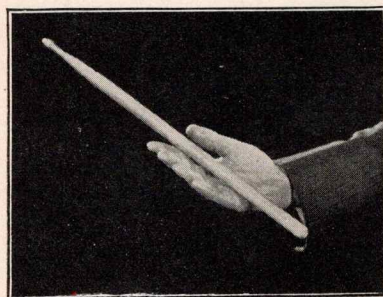
No. 1



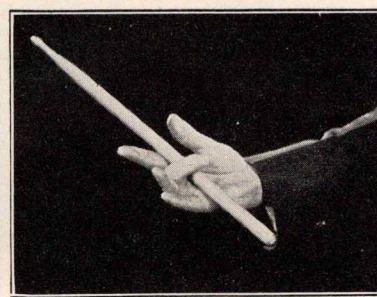
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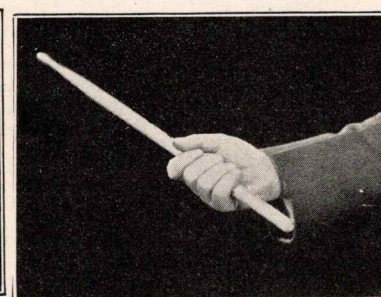
No. 3



No. 4



No. 5



No. 6

"But, on the other hand, if you follow my instructions, you ought to be able to play the simple march which I intend to teach you, in, perhaps, two rehearsals. That is, on the third rehearsal, we will be playing a real march."

### Elementary Suggestions to Buglers



"FIRST of all I want the buglers to take the mouthpieces off their bugles, and, when not playing, always to carry the mouthpieces in their pockets. Whenever you have a moment to spare, whether it be at home in the evening or at home during the lunch hour, or at the office, just practice the exercises which I will give you tonight.

"By doing this, you will strengthen the muscles of your lips. The only reason your fellows can't

blow your bugles now is because your lips are weak. Constant practice, with the mouthpiece, has two distinct advantages. One, as I have mentioned before, it strengthens the muscles of the lips: and, two, it permits you to practice without disturbing others. The second advantage is very important, because, the loudness of actual bugle practice in homes often is resented by neighbors, and their remarks curb the pupil's ambition."

### Elementary Suggestions to Drummers



"NOW for the Drummers.

"You will find Ludwig Silent Practice Pads a great help to you. With them you can silently practice various exercises and simple Rudimental beats, which I will show you as we proceed, without awakening even the lightest sleeper."

### How to Hold the Drum Sticks



Phillip Willems

"I WANT to show you drummers one of the most important points in your instructions, namely, the proper way to hold the drum sticks.

"Look at these six pictures.

"These illustrations show the proper way to hold the drum sticks.

"Too much stress cannot be placed upon holding the sticks. Study the illustrations thoroughly before attempting to hold the sticks, then follow directions carefully.

"Remember, that the sticks do the actual playing and that your hands act merely as guides.

"The hands should be relaxed. To grip the sticks too tightly, or to hold the fingers in any manner other than as shown in illustrations, No. 3 for the left hand and No. 6 for the right hand, is liable to retard your progress."

No. 1—Hold the left hand as shown in this illustration.

No. 2—Place drum stick between thumb and forefinger, allowing it to rest between the first and second joint of the third finger.

No. 3—Close the first and second fingers over drum stick but add no pressure.

No. 4—Hold the right stick as shown.

No. 5—Close middle finger, not tightly, but merely enough to keep the stick from falling from the hand.

No. 6—Close remaining fingers, but remember that the right stick is controlled mainly by the middle finger.

DRUM CORPS HEADQUARTERS

LUDWIG & LUDWIG, CHICAGO, U.S.A.



## Importance of Holding Drum Sticks Correctly



Daniel M. English

"IN all probability you have watched many drummers play. A great many of these drummers had their own ideas as to how the drum sticks should be held. Yet, these same drummers would laugh were they to see a bugler try to produce a tone by placing the mouthpiece to his ear. It is just as funny, to the well-schooled drummer, to see the various combinations and styles of holding the drum sticks invented by the average drummer. So, therefore, it is most important that the correct position of holding the drum sticks be closely adhered to, in order to incorporate uniformity, to make playing easier, and to give the appearance of professionals.

"If you hold your drum sticks carelessly, you will be called a 'bunch of rookies' by other corps. The correct way to hold the drum sticks is here illustrated and is the easiest, and least fatiguing of all.

"Note the various positions shown in the pictures. Number one shows the 'Carry Position.' This is the correct position to assume when not playing while on the march.

## Tenor Drummers



Tenor Drummer

"TENOR Drummers, do not hold your left hand sticks in the same manner as the snare drummers. Notice the illustration and you will see that the left hand holds the stick very much the same as the right hand. This is because of the fancy eccentric beats that you will be playing later on. Just hold your sticks in this same manner now and play right along with the snare drummers.

"At the Third Rehearsal I shall show you how to play the real Tenor Drum part and how to make some very interesting and elaborate full arm and wrist figurations that will please your audience."

THE instructor's attention is directed towards the different method of holding the snare drum sticks, as illustrated at the right to that of holding the Tenor Drum sticks as illustrated above in the second column.

Publisher's Note: These three snare drummers, and the tenor drummer above are members of Mr. Scott's North Chicago American Legion Post's Drum Corps. The Buglers on page 9, the tenor drummers on pages 19 and 24, the bass drummers and cymbalists on pages 26 are also members of Mr. Scott's North Chicago Post's Drum Corps.



No. 1



No. 2



No. 3

"Number two shows the position of 'Attention,' with the left hand resting on the hoop of the Drum while the right hand is held by the side.

"Number three, 'Ready Position.' Raise the arms bringing the elbows in a line nearly horizontal with the shoulders. The sticks should now be perfectly parallel: the right stick on top of the left stick and

in line with the mouth. The left heel should be placed in the instep of the right foot.

"To execute this 'Ready' position movement: When the command 'Ready' is given, raise the sticks, as explained, and at the same time draw the right foot back until the instep touches the left heel, exactly as shown in the illustration."

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



## Elementary Instruction to Buglers



"NOW, Buglers, we are ready to begin playing the first part of the march. I want you to sing the following strain. By singing you will learn this piece much more quickly and much more accurately. As you sing the lyrics, you will automatically and very quickly learn the melody. You will not quickly forget a tune when you learn it by this method.

"Now, I shall sing the first part:



Cym-bals and bass drums will help you a-long when on the beat.

"I shall sing it again.

"Now, let us try it together.

"Yes, that's fine. We are certainly getting along well, but there is just one little mistake: Watch the way you pronounce the words 'help you along.' You notice that that should go a little faster. Let's try it again.

"That's fine.

"Now we will try the next strain.

"Now I'll sing it over to you:



If you will prac-tice you'll soon march down the street.

"I'll sing it again.

"Now, let's all try it. That's fine. You've got it! Let's try it again so we won't forget it.

"Now you've got it. That's good.

"Let's play the whole thing from the beginning. First, I shall sing it to you:



(Director sings or hums above.)

"Now, let's all try it together.

"Good!

"Buglers, go to the next room and just try this over among yourselves while I show the drummers their little part in this march."

## Drilling and Maneuvering

A NUMBER of Drum Corps members were surprised at the excellence of the Prize Winning Corps at Louisville. To one who has never seen any of the National Prize Winners it is a treat to see such well drilled and well schooled Drum Corps maneuver into intricate formations playing beautiful harmony to the rhythm of the drums.

## Elementary Instructions to Drummers



"NOW, Drummers, I want you to play six beats in this manner:



"Let's try it.

"That's fine.

"Now raise your sticks a little higher. Here we go. Bring your sticks up to the 'Ready' Position. The man on the left there, raise your stick a little higher to the height of your mouth.

"The second man from the left, allow your right stick to rest upon your left stick. Keep your head up. That's fine. Now you have it.

"When I count, One, Two, you shall all start and play the six beats together. Now here we go: One—Two.

"Now, let's try it again, Ready: One—Two.

"Now add this:



"Now let's try it.

"That's fine.

"Take the whole thing. Ready: One—Two.



"We're a little 'hay-wire' yet in the last part. Watch how the sticks rebound. Watch—I'll play it again. Now do you get the idea? O. K. Let's take the whole thing over again.

"Now we shall get the remainder of the strain. Instead of playing six beats as we did in the beginning, we now play four. Try the four of them. Ready! One—Two.



"We've got it.

"Now I shall play the next part.



"Here we go. Practically the same as the other which we have just played; only, we finish with one single beat in the last measure.

"Ready, boys—let's try it: One—Two.

(Play No. 7 and No. 8.)

"That's fine.

## Individual Contests Within the Corps

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

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"Now, let's try the whole thing from the beginning. Here we go: One—Two.



"Try it again, boys.

"Here we go again. Ready: One—Two.

(Repeat No. 9.)

"That's very, very good.

"Will some one please call the Buglers?"

## Drummers and Buglers Practice Together for the First Time



"NOW, Buglers, I want you to sing the tune you learned; and, Drummers, I want you to play the beats you learned on your Practice Pads.

"Here we go. One—Two.



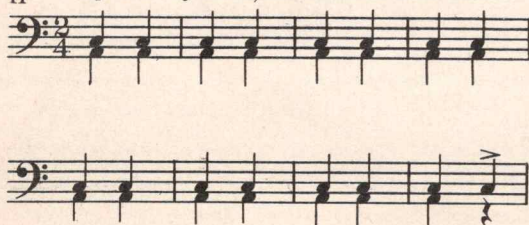
"Let's try it again.

"That's very good.

"Now, Bass Drum and Cymbal players, stand over here between the Snare Drummers and the Buglers, and I will explain your parts to you. You play two beats to each measure throughout the entire strain, and you Cymbal players have a Cymbal solo at the end of the strain, which I will

show you. Now, watch closely. The Buglers and Drummers will play their parts again. You Bass Drummers will indicate your part by clapping your hands. The Cymbals will emphasize the very last beat as I point to them. Now let's try it.

11 Top notes Cymbals, bottom notes Bass Drum.



That's fine. The Buglers and the Snare Drummers are working fine together.

"I want to impress upon you how very important it is for you Cymbal players and Bass Drummers to maintain a steady Tempo. March tempo varies from 128 to 132 steps per minute. What I mean by tempo is time. Tempo is an Italian word meaning, time. So you see, gentlemen, you are the time keepers of this organization, and for your benefit we shall try this over again.

"Watch the beat that I give you. Always watch this baton (points to baton in his hand). If you always keep your eyes on this little stick it will be easier to keep the tempo even and a steady tempo will become second nature to you. After you have played the march as it should be played, that is, played it with as much tone, color, expression, and accents as it should be and keep the tempo correct, the other marches will be comparatively easy to master.

"Remember, your first march is your most difficult one to learn.

"Here we go, altogether. Bass Drummers and Cymbal players, watch me. All ready: One—Two. (Repeat No. 10 and No. 11.)

"That's very good.

"Now, Drummers, step into the next room. Take along your Practice Pads and practice this part of the march which you have just been given." (Exit Drummers.)

## TO MAKE PARADES EASIER

### Belt Drum Carry Hook

This is the type of hook that is needed to carry a street drum from a Sam Browne belt or a wide waist belt. Used by the U. S. Army.

No. 698—Ludwig Belt Hook

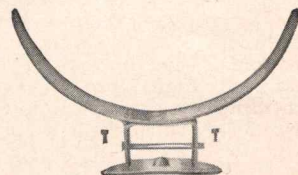
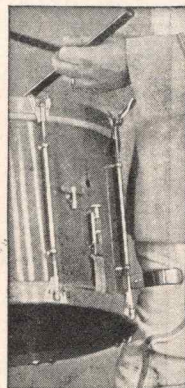


### Leg Rest for Street Drum

If you are tired of your drum bouncing around, put one of these new Leg Rests on it. See illustration at left and below.

No. 247—Ludwig Leg Rest

(Photo at left also shows new snare strainer and new key holder as now furnished on all Ludwig Professional Street Drums.)



THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



## The Correct Positions for Buglers

(Enter Buglers.)



"BUGLERS, please stand in a line here.

"Now, look at these pictures which show the different positions of the Bugle. Notice that in Figure 1, the Bugler standing at 'Attention' with his left hand by his side, thumb to the front and in line with the seam of the trousers. His right arm is bent with the Bugle between arm and body, the coil of the Bugle lies on the forearm.



## Flares by Numbers

"LET'S try this by numbers. On the command, 'One,' assume the position as in illustration 2. On the command, 'Two,' assume the position as in illustration 3. On the command, 'Three,' assume the position as in illustration 4.

"All ready!! One! . . . Two! Three!

"Now, on the command: 'Down by numbers' bring the Bugles back to the position as shown in illustration 2. On the command, 'Two,' place the Bugle under the arm as in illustration 1.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

"Second Position: Right hand extended, Bugle held in a perpendicular position pointing a little beyond the right shoulder.

"Third Position: Bring the Bugle up to the face, the Back of the hand in line with the nose. In this position the bell of the bugle should be pointing upwards in a perpendicular position.

"Fourth Position: Turn the hand in a downward motion until the Bugle is in a horizontal position and the arm in a position as if saluting."

"Ready by Numbers: One, Two, Three.

"Downward by Numbers: One, Two.

"That's very good. When I give the command, 'Buglers Ready,' execute the movements in three distinct motions, but every Bugle must move in unison.

"Now, here we go, Buglers ready: One, Two, Three.

"That's fine. Of course we will brush up a few minor details as we go along."

## LUDWIG WEATHER DEFY COVERS

EVERY corps and band should equip their drummers with weather defy covers for they will save their cost in drum heads alone. A shower might ruin your appearance in a parade. Many times it is impossible to call off a parade and the corps must appear under conditions that spoil all your effect and snare drum tone. Ludwig covers protect the head while you are playing. Consists of a thin rubberized cloth that covers the head, and skirt that protects the shell. Open at bottom. This protector is tucked back where the drum sling is attached to drum, when not in use. Thus it is in position to place over the drum on a moment's notice.

No. 344—(State shell size of drum when ordering).



DRUM CORPS HEADQUARTERS - - LUDWIG & LUDWIG, CHICAGO, U.S.A.



## Buglers Produce Their First Tone

"Now, I want you to strike a note, that is, any note that comes easy to you whether it be high or low. Don't be afraid, because you can't make such a serious mistake. All the notes obtained on a bugle, when combined, make a beautiful chord. Therefore, there will be no blue notes. I shall count four slowly, then you will hold the note for the four full counts.

"Now, here we go: One, Two, Three, Four.



Sergeant E. A. Marshall,  
of the Aberdeen, South  
Dakota, American Legion  
Drum Corps.

"Let's not puff out our cheeks. It doesn't look professional-like. Hold the mouthpiece to the center of the lips."

## Position of Lips to Mouthpiece



"AUTHORITY varies on the position of the mouthpiece. Some say a quarter of the mouthpiece should be placed on the upper lip and three-quarters of the mouthpiece on the lower lip; while some advocate just the opposite.

"I am a firm believer in the former method (three-quarters of the mouthpiece on the lower lip), inasmuch as the upper lip is stronger than the lower lip. However, the lips and the teeth of every individual vary, and, for that reason, you will have to find out for yourselves the exact spot where the mouthpiece feels the most comfortable, and where, at the same time, you will be able to produce a good tone without puffing out the cheeks.

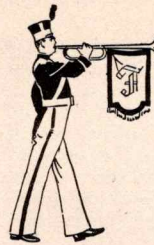
"If you will remember to draw the lips across the teeth, as in the act of smiling, it will be much easier to produce a nice full tone.

"Look at this picture.

"Do you notice how this fellow is holding his Bugle, and the position of the mouthpiece and the lips, and the expression on the face?

"Now, the reason I asked you to play the first chord was because I wanted to find out how many of you fellows had an idea of what it was all about. Sometimes I find natural Buglers, but who were never aware of their ability until they joined the corps. I have known rookie Buglers, with only two weeks experience on a Bugle, to be able to sound the High 'C'."

## The First Bugle Melody



"NOW, I shall play this little exercise over for you several times. I want you to try to commit it to memory, because this exercise will build up and strengthen the muscles of your lips. Strong lips are very, very important; and, I might add, that irrespective of what marches, and exercises, you may receive to practice, I want you to consider this little simple exercise a daily exercise, to be practiced previous to all other exercises. It will make a good strong Bugler of you. Now, I shall play it for you.

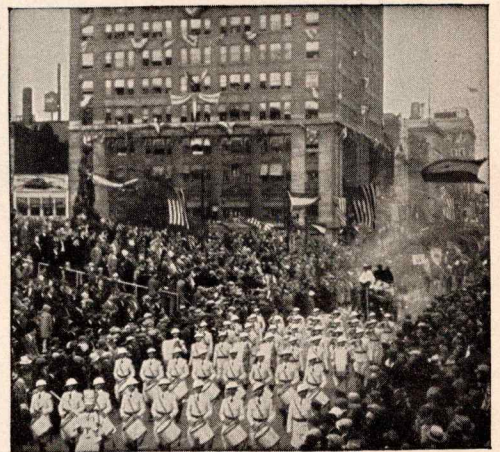
"Now, let us try it all together.



"Well, that wasn't bad; but, of course, it will have to be practiced in order that you obtain a clear full resonant tone. If you Buglers will go back to the other room you can practice it by yourself. (Exit Buglers.)

Send the Drummers in to me, please." (Enter Drummers.)

"Now, Drummers, you have practiced your first part, and I shall proceed to teach you your Drum solo."



## Drum Corps at Louisville

NEVER before have so many Drum Corps assembled together as at Louisville, Kentucky, during the American Legion Convention. There were 130 Drum Corps in the Parade (99 of which used Ludwig equipment).

Every American Legion Drum Corps was permitted to enter the Elimination Contest. Five minutes were allowed each Corps to enter on the field and to "do its stuff." When the final signal was given the Corps had to leave the field without playing, to enable the following Corps to come on with its own music. Ten of the best Corps were selected from all those that were in the Eliminations.

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



## The Flam

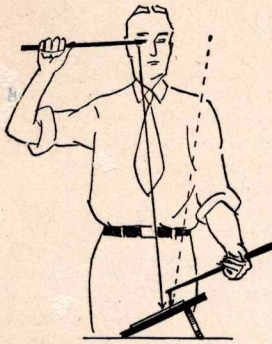


Figure No. 1



Figure No. 2

13



"Let's try it again. Ready—Go!

"Now I want you to strike the Drum seven times in the same manner as you have just executed this one stroke. Here we go and I shall count for you: One, Two, Three, Four, Five, Six, Seven.



"That's the idea."

"FIRST of all I want to explain the Flam. A Flam is a means by which a single note is accented. To execute the Flam you must hold your sticks in the 'Ready' position. Now bring the left stick down to within two inches of head as shown in this illustration:

"Figure No. 1 shows how to execute single Flams. Figure No. 2 shows how to execute Flams in quick succession.

"The idea is to strike the Drum with both sticks at the same time. If you hold your sticks in the same manner that I have just described, the result will be that the right hand will strike a hard blow and the left hand, being closest to the drum head, will strike a soft blow. From this combination we get what is known as the Flam.

"Now let's try it, boys. Raise the right stick up.

"Fine. Now just strike one Flam. Ready, Go!

## The First Drum Solo



"NOW repeat this after me—

"One, Two, Three, Four, Five, Six, Seven.

"One, Two, Three, Four, Five, Six, Seven.

"One, Two, Three.

"One, Two, Three.

"One, Two, Three, Four, Five, Six, Seven.

"Now, I shall play this for you. Listen, here it is:

### No. 1 DR. SOLO



"Now, I shall play it again. One! Two! (Repeat No. 12.)

"Do you get the idea?

"Now we'll all try it—One, Two, etc.

(Repeat No. 12.)

"That's fine.

"That is your first Drum Solo.

"Have the Bugles come back, please." (Enter Buglers.)

## Buglers Return From Practice



"NOW, Buglers, you have practiced the first part of the march, now let's hear it.

"Ready: One, Two, Three.

(Buglers, play No. 3.)

"That's fine. Hold the bell of your Bugle a little straighter. That's right. Now you've got it—that's very good.

"Don't forget—wait for the tempo. I will give you the tempo. When I say, One, Two, you will start playing the first part of the march—One, Two."

(Repeat No. 3.)

## New Instruments That Thrill The Crowds

THE famous Racine American Legion Drum Corps made such a wonderful showing with its "D" Crooks (added to its Regulation "G" bugles) that many Corps are now adding Ludwig "D" Crooks.

The "D" Crook is merely a piece of brass tubing inserted between mouthpiece and bugle, which lowers the Regulation "G" bugle to the key of "D".

Part of the bugles play in "G", and the others play in "D".

"Marching Yanks," which was Racine's feature number, is printed in The Ludwig Drum and Bugle Manual (\$1) and is almost a complete melody.

The Audience that heard Racine play this piece before the judges on the Elimination Field was almost spellbound. The writer has heard many Drum Corps, but has never before had the thrill that this bugle strain gave him. They added a strain from "Over There" to it.

"D" Crooks are only \$2 each, and if you want to improve your bugle section it would be the writer's suggestion to get one as a sample and try out some of the special arrangements in The Ludwig Drum and Bugle Manual.

DRUM CORPS HEADQUARTERS . . . LUDWIG & LUDWIG, CHICAGO, U.S.A.



# The Entire Corps Plays for the First Time



"NOW, we will try that again, but this time we will use the entire corps. Drummers, do you remember your part to be played with the

Bugles? All right—Ready: One, Two.

(Repeat No. 10. Bass and Cymbals, No. 11.)

"That was very good.

"Now, let's try it once more: One, Two.

"That was better. Now, Drummers, we are going to play this over again; and, immediately following it, will come your drum solo; that is, Seven, Seven, Three, Three, Seven.

"Now, let's try it: One, Two.

16 Bugles

Cy. & B. Dr.

"Let's try it again. Don't change the tempo. Keep the same steady tempo. By that I mean, don't start-off playing in time with the Buglers, and then, when playing your drum solo to slow up. You understand, of course, that these marches are to be played while

marching, and what a calamity it would be if the Buglers played one tempo, and then, when you get to your drum solo, you would play another tempo. Everyone would be out of step."

## The Importance of Being in Step With the Music



"PERHAPS you fellows have heard the remark of the old lady as she watched her son's regiment pass in review: 'Everybody is out of step but my son, Jim!'

"Well, in defense of this old lady, might I say that, perhaps, she was quite justified in saying so. I have seen drum corps march past the reviewing stand with everyone out of step but Jim. Jim, in this case, happened to be the Drum Major; and, although, he was out of step with the corps, he was in step with the music.

"The important point I wish to convey to you fellows is:—YOU MUST BE IN STEP WITH THE MUSIC. That is, your left foot must strike the ground on the first beat of the measure (the 'Down' beat), and not on the second beat (the 'Up' beat). For that reason I want you to 'Mark Time' while you play tonight, so that you will become accustomed to playing while in motion."

"So let us imagine that while we are marking time we are marching down Main Street playing for 'All we're worth.'"

## Marking Time for the First Time

"BEFORE we play it this time, instead of counting One, Two, I shall give the command: 'Forward, March,' and you will then Mark Time.

"All ready, Drummers: 'Ready, Forward! March!'

"Well, boys, that's the first part of this march and if you continue to do as well with the rest of the instruction, I am sure this corps is going to be a huge success. Now, Fall Out, and take a rest."



DOWN BEAT

Left Right

NOT

Right Left



Marking time (stationary)

Forward March



## Keeping the Enthusiasm High



"WHILE we are resting I want to show you a few pictures of some very high-class Drum and Bugle corps. Here is a picture of the American Legion Drum and Bugle Corps of Miami. Just study that picture over. Notice the straight and soldiery appearance of this unit. Here is another picture. The American Legion Drum and Bugle Corps of Kankakee, marching under the famous Arc de Triomphe in Paris. (See outside rear

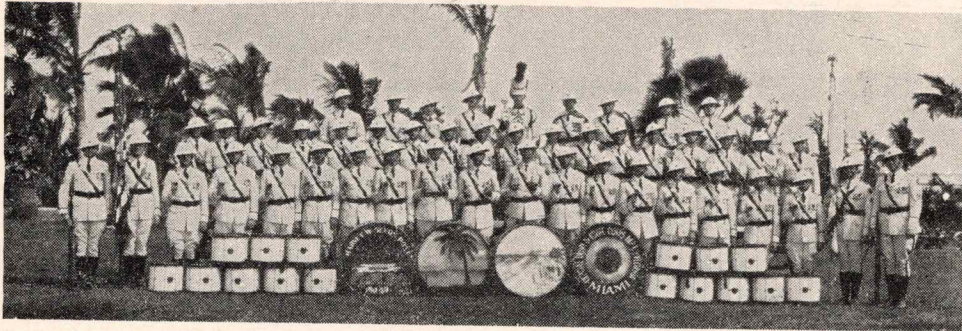
cover.)

"Of course I know what you fellows are thinking: You're thinking to yourselves: 'That's all very well, but these fellows have been playing for a long, long time'.

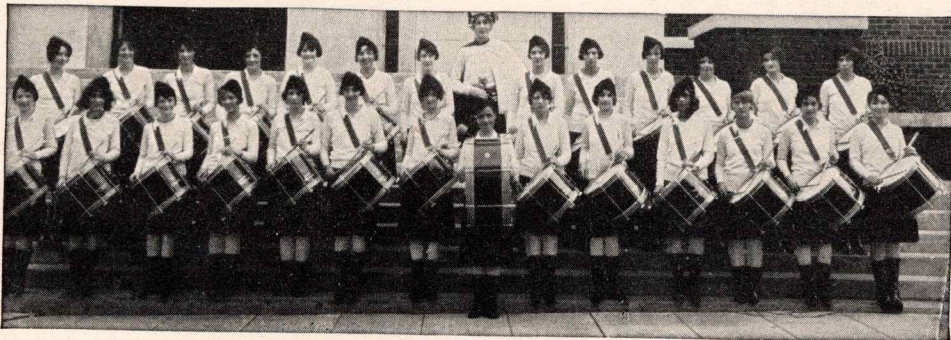
"Sure, that's very true, they have played for a few years, but don't forget, these fellows had to start and did not have the opportunity, the cooperation, and the information to start with like you fellows have. These corps were a part of the pioneers in our Drum and Bugle Corps in America.

"These corps have the finest equipment that money can buy.

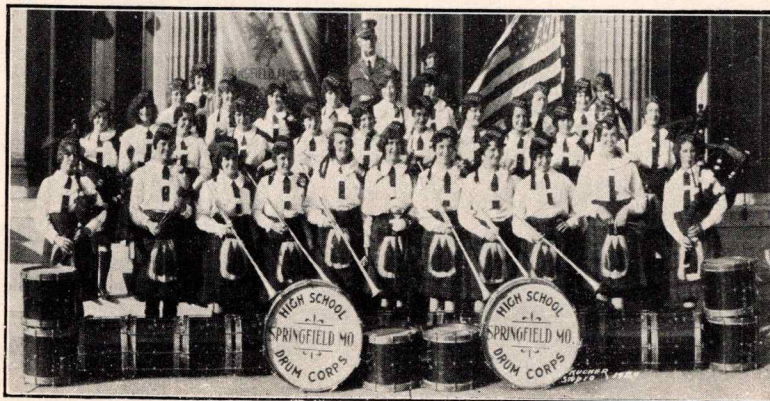
"If you should have any doubt in your minds as to whether or not you are going to be a success, take a look at these pictures. Here we have ladies playing Drums and Bugles. Study them. You have there the Ladies Drum Corps of Independence, Kansas, the Springfield, Missouri, High School girls corps. Surely you fellows realize that if the ladies can play Drums and Bugles, and, can receive national recognition as fine units, what's to prevent you fellows from doing the same thing?"



Harvey Seeds Post No. 29, International Prize Winners at Paris, France, 1927, San Antonio, 1928



Independence, Kansas, School Drum Corps



Springfield, Missouri, School Drum Corps

DRUM CORPS HEADQUARTERS - - LUDWIG & LUDWIG, CHICAGO, U.S.A.





## The Parts of a Drum

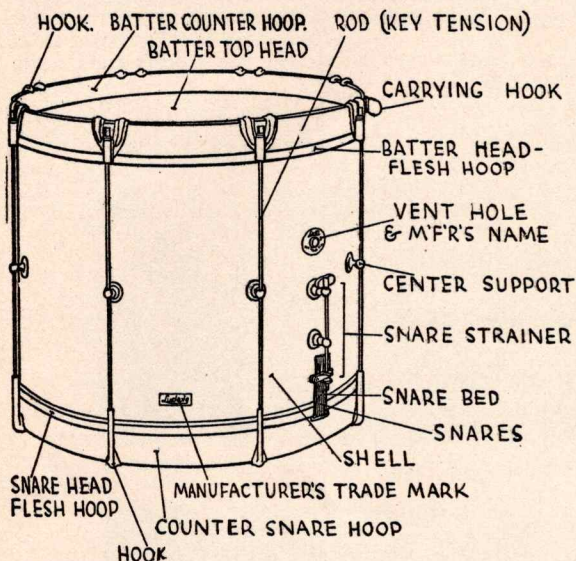
"NOW, if the drummers will gather around here close to me, I will show an illustration that names the various parts of your drums.



## The Care of the Bugle

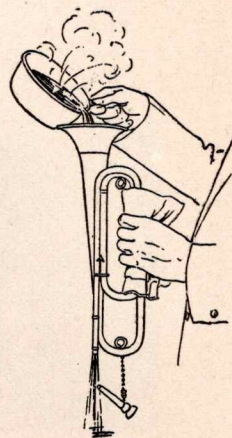
"EACH Bugler should have his own mouthpiece. Bugle mouthpieces ought not to be exchanged among members. Polish brass or silver bugles with a cloth and a good metal polish before each turn-out. Each instrument should be deposited in a bugle bag of corduroy when not in use. (Do not use mackintosh cloth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

## PARTS OF A DRUM

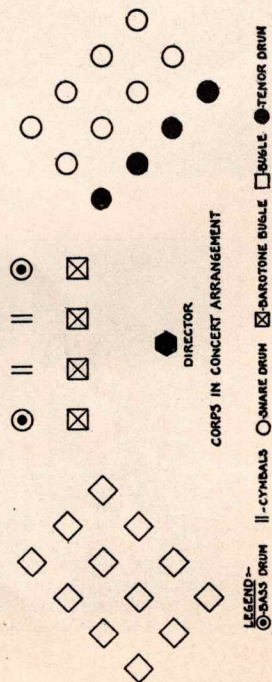
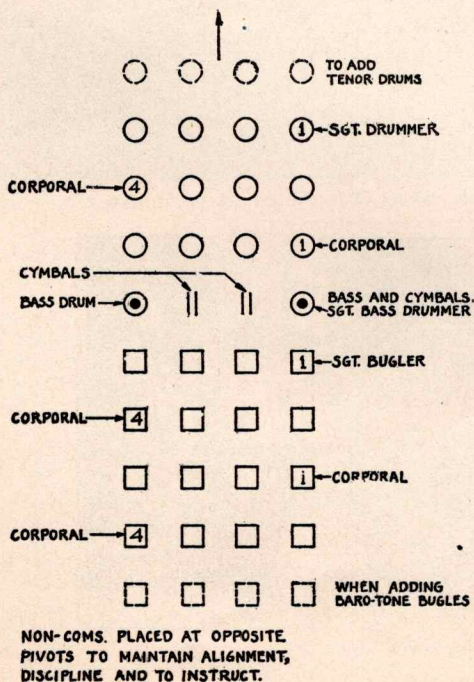


"To clean bugle remove mouthpiece, wrap bugle in thick cloth, hold the bell up, and pour at least a gallon of boiling water through it. Boiling water sterilizes the instrument as well as cleanses it. Shake and turn bugle so that all of the water is removed. Put vaseline on tubes of slide after cleansing.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

"Now, that you've had a good long rest, I want to show you two positions for the corps."



## Marching and Playing Positions of the New Corps





## Marching Position



"FOR concert playing, and also to be used at rehearsal, the Buglers will Fall-In on my left; and, the Drummers on my right. BARO-TONE Bugles will Fall-In directly in front and Cymbals behind the BARO-TONE Bugles.

"By looking at illustration No. 1 each individual will know exactly where he belongs.

"Illustration No. 2 shows you the 'Marching Position' of the corps. The Drum Major is three paces to the front and in the center of the corps. The four Tenor Drums compose the front rank. The remaining twelve Snare Drummers take their position behind the Tenor Drummers; four abreast in three ranks. The next rank is composed of one Bass Drum on the right and the other Bass Drum on the left, with two Cymbal players in the center. Buglers fall-in behind the Bass Drums and Cymbals rank, four abreast."

## The Drum Major Gets His Instruction



Halt!  
or  
Attention!

"MR. Drum Major, please step up to the front.

"Now, I have a few instructions that I would like to have carried out. I wish that you would study these little figures over, which will show you the various positions in line with your duties.

"The first figure shows the correct body and baton position when at a 'Halt'; that is, when standing still in front of the corps. You will notice that the staff is grasped near the ball, back of the hand to the front, with an angle of about 60 degrees, the ferrule touching the ground near the toe of the right foot, ball pointing upwards and to the right, left hand on the hip, fingers in front, thumb to the rear.

"I will show you how this is executed. You see this isn't very hard to do.

"Now, you try it.

"O. K.



To March



To Halt

"The next is the signal to 'March.' The preparatory signal for this command is to extend the staff at a horizontal position at arm's length above the head, right hand holding the staff near the ball, left hand near the ferrule, back of the hand to the rear. To march lower the staff smartly with both hands to the height of the hips.

"The 'Halt' is executed in the same manner as I have just described to you.

"Now I will show you how this is done.

"Quite easy, isn't it?

"Now, you try it.

"I don't think you will have any trouble with the other signals because you seem to fall into this quite naturally.

"Now, you give me the baton.

"Now, you try what I have just done.

"You practice those signals I have just given you because, in the near future, I shall want you to take command of the corps so that the corps may become accustomed to these signals for it is very important that they receive and execute drum major signals in a precise manner."

## Whistle Signals



"IN order to Fall-In, in these positions, we must have whistle signals. Three blasts of the whistle means, 'Silence.' One blast, 'Prepare.' Two blasts, 'Fall-In.'

"Should I, as your instructor, blow these three whistle signals you will know that your position should be as that in illustration No. 1: 'Concert Playing Positions.'

"Should the Drum Major give these whistle signals, you will know that you are to Fall-In as in illustration No. 2:

'Marching Formation.'

"The drum major is in complete control of the corps when the corps is in the marching formation.

"By the way, we have been neglecting our Drum Major, and so right at this point I think I had better give him a few instructions about his duties."

## The Entire Corps Plays



"NOW, I think you fellows have had a fairly good rest, so, let's start from the beginning. First of all, I am going to blow the whistle. The first whistle, as you will remember, means 'Silence;' the second whistle, 'Prepare;' and the third whistle, 'Fall-In.' You will then be expected to Fall-In into position No. 1.

18 (Whistle)



"Are you ready?

"Here we go.

"That wasn't bad, but just Fall-Out and let's try it again. See that you keep in line, and 'Cover-Off' each man, keep your distance. Take a look at this picture which shows the position again.

"Now, let's try it. (Plays March No. 16.)

"That was much better.

"Let's take the whole march over again so we won't forget it. Remember your parts.

"Here we go. 'Ready.' 'Forward March'.

(Repeat March No. 16.)

"Well, I think that will be quite enough for this rehearsal.

"You fellows certainly are getting along splendidly. Don't forget, boys, to be on time for our next rehearsal. Discipline is the distinguishing mark of any musical organization. Remember what I said in the beginning about cooperation, and that I must have discipline. We are going to meet again at this rehearsal hall next Monday evening at 7:30; and, promptly, at 7:30 I shall blow the whistle and proceed with the lesson regardless of how many members are here. I mean that my time starts at 7:30, and if you are not here to take advantage of the instructions, you are going to be the loser. Don't forget, next Monday evening at 7:30 sharp.

"Thank you, gentlemen.

"Good night."



How to tie a cymbal strap. The knot is on the inside of the cymbal cup.



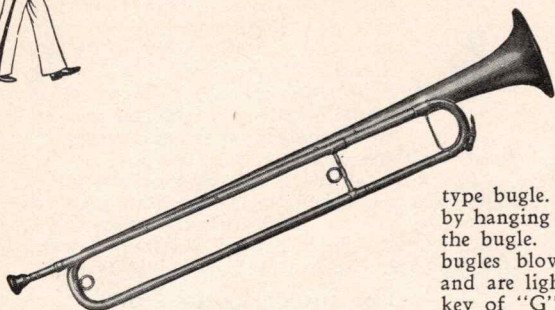


# THESE LUDWIG BUGLES PLAY EASY

## The Ludwig Herald or Fan-Fare

The Ludwig

### Trumpet— (Bugle)



**T**HE long model (28-inch) trumpet type bugle typifies the announcing heralds of the days of chivalry. It improves the flash of your bugle section not only while the buglers are playing but also when they make the sweeping flourish that precedes the actual playing. Many of the prize winning Legion corps use this trumpet

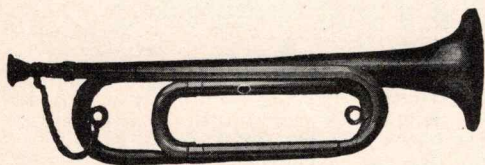
type bugle. Some decorate the long model by hanging a small pennant or banner from the bugle. Ludwig Fan-Fare trumpet type bugles blow easily, are accurately voiced, and are light and well balanced. Made in key of "G" with slide that draws out and changes them to "F". Correctly designed mouthpiece improves playing and makes blowing easier.

- No. 1228§ Ludwig 28" Bugle in Brass
- No. 1228N§ Ludwig 28" Bugle, in Nickel
- No. 1228S§ Ludwig 28" Bugle, silver plated
- No. 1228SG§ Ludwig 28" Bugle, silver plated with gold plating inside bell

**A** NEW Ludwig Bugle built in key of "G" with the regulation slide to "F". This bugle has a special feature, a special quick slide to "D" which enables you to play the more pleasing modern and bugle corps melodies with

**Write LUDWIG**  
**DRUM CORPS**  
**for the Legion**  
(1)

## The Ludwig Professional Bugle



**T**HE genuine and standard regulation model bugle made to the same professional standards as the finest of brass instruments. Very easy blowing and true in tone. Has a smooth and easy slide action. Made in key of "G", with the slide that draws out

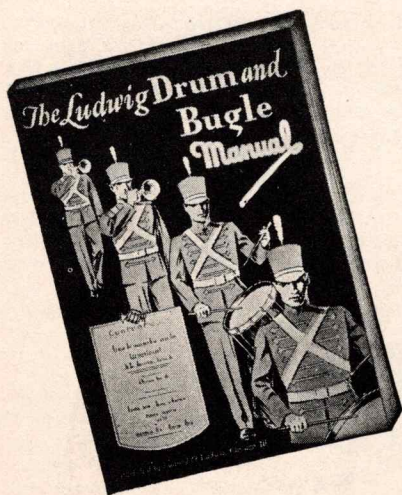
to key of "F". Length of bugle is 17 inches. Has correctly proportioned mouthpiece that makes blowing easier.

Good bugles will improve your playing. The bugle section will feel prouder with good instruments, and will take better care of them as well.

- No. 229§ Ludwig Special Professional Brass Bugle.
- No. 229N§ Ludwig Special Professional Bugle, nickel plated.
- No. 229SG§ Ludwig Special Professional Bugle, silver plated with gold plated bell.

## Ludwig Bugle

**M**ADE of good material because of the qualities of this material. It is a flash of bugle as there is no tarnishing. Keeps your bugle from tarnishing. No. 1226—Ludwig Standard type Bugle. No. 1227—Ludwig type Bugle.



## The Ludwig "D" Crook

(Illustrated here with "G" Bugle)

**T**HE Ludwig "D" Crook is a length of tubing inserted to change the Ludwig professional or regulation "G" bugle to key of "D". Corps usually arrange for one-half of the bugle section to use "D" crooks inserted in the "G"

bugles while the other half employs the straight "G" model. This increases the musical range and harmony possibilities of corps marches. See the Ludwig Drum and Bugle Manual, price \$1, for complete description and instruction. Listen



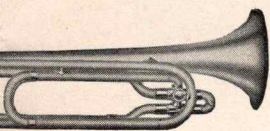
← **These Ludwig Books Will Improve Your**  
**New and Modern Drum and Bugle**  
**Used by and Gathered from the**

\$1 per copy



# SY AND HAVE A FULL RICH TONE

## Ludwig Gee Dee Bugle



in the aid of crooks. (The most brilliant  
lation as a modern drum corps pieces are written  
change ne to for "G", "D" and BARO-TONE  
drum bugles.  
at the

No. 1248§—Ludwig Gee Dee  
Bugle .....\$17.50

## LUDWIG & LUDWIG DRUM HEADQUARTERS

### Best Drum Corps Ideas

(No obligation)

## Bugle Bags—Ludwig Bugle Cords

quality corduroy be-  
usual wearing qual-  
Will not affect fin-  
is no rubber in ma-  
bugles clean and pre-

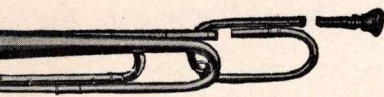
Bugle Bag, will fit  
g Professional and  
Bugles.

Bugle Bag, will fit  
Herald or Fan-Fare  
es.

**B**UGLE cords are made into a braided  
loop that dangles and swings with  
each stride of the marching player, or else  
wound closely around the bugle tubing  
so that both tassels drop about six inches  
from each end of the winding.

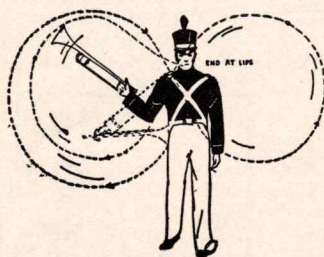
No. 714§—Bugle Cord, blue, heavy, full  
size, genuine wool

No. 715§—Bugle Cord, red, heavy, full  
size, genuine wool



to the two marches with Crook  
bugles on the Ludwig record, price  
\$1.

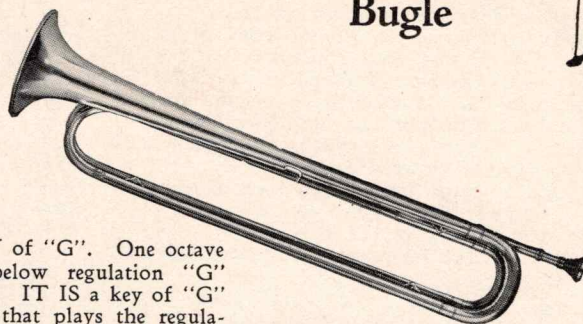
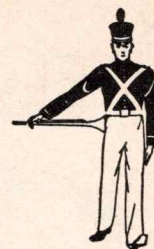
No. 1230S§ "D" Crook in Silver  
No. 1230N§ "D" Crook in Nickel  
No. 1230§ "D" Crook in Brass



This Bugle flare and hundreds of  
other drum corps ideas, is illustrated  
and described. *The Ludwig Drum  
Corps Guide*, \$2.

## The Ludwig BARO-TONE

### Bugle



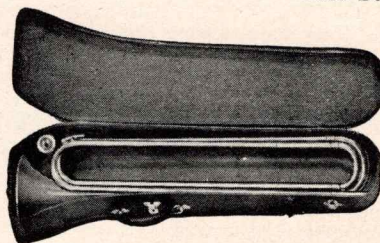
**K**EY of "G". One octave  
below regulation "G"  
Bugle. IT IS a key of "G"  
bugle that plays the regula-  
tion and standard bugle score of "G" bugles without transposing, and  
adds a rich, full and harmonious bass tone that completes the musical  
effect of bugle marches. This model is only about one inch longer  
than the 28-inch model and has a slightly larger bell, yet few will  
ever know that you are using special "Bass" bugles in your bugle  
section.

Because of the slightly larger bore of  
the Ludwig BARO-TONE bugle and the  
correspondingly deeper and wider cup of  
the mouthpiece, it blows easier than a  
regulation "G" bugle.

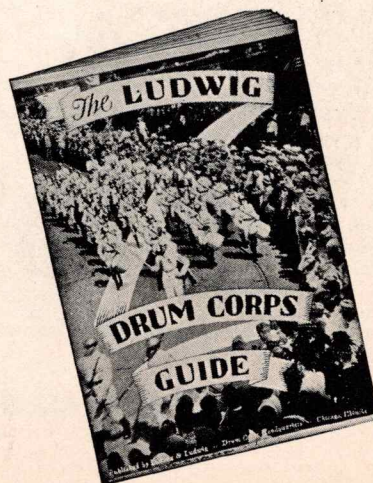
The usual custom is to have a propor-  
tion of about one-third to one-half of the  
BARO-TONE models against the regula-  
tion "G" bugle which of course sounds  
one octave higher than the BARO-TONE  
model. Hear this bugle in the Ludwig  
Drum Corps record of four marches that  
sells for \$1, and is listed on page 25.

### BARO-TONE BUGLES

Baro-tone	No. 1238N§ Nickel
Bugle shown	No. 1238S§ Silver
below.	No. 1238SG§ Silver with Gold Bell



No. 1231§ Case for Ludwig BARO-TONE



## Help Your Corps Progress

Bugle Corps Music and Ideas  
Leading Prize-Winning Corps.

\$2 per copy



# THE SECOND REHEARSAL

## Warming Up Exercises



"WELL, boys, here we are again—All ready to up and at 'em.  
 "Have you fellows been practicing? Well, we'll soon find out.  
 "Come on, Buglers, let's see what you can do. Let's hear the practice exercises.  
 "All right, 'Ready.' One, Two.  
 "That's very good, you brought the Bugles up very well.  
 "Now, here we go once more—One, Two, Three, Four, etc.  
 (Plays No. 12.)  
 "You fellows certainly have practiced.

That's just fine.

"All right, Drummers, it's your turn now. You're not going to let these Buglers trim you. Let's hear what you've been doing. Let's take the first part of the march and then your solo.

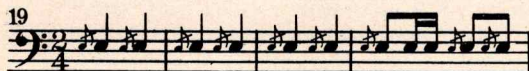
(Plays No. 9 and No. 15.)

"That's very good."

## Adding the Flam



"NOW, let me take your sticks a minute, Joe. Hereafter, I want those six beats, at the beginning of the march to be played as Flams. I will play this march with the Flams for you so that you can see how much better it sounds with the Flams."



"Now, Drummers, let's try it. Ready, One, Two.

"Let's try it over again. Ready, One, Two.

"Now you've got it and very well, too.

"Now then, we will try the whole thing over again from the very beginning with the Buglers, including your Drum solo. Ready, One, Two.

(Plays No. 16.)

"That's very good. Now you may Fall-Out

"Though you BARO-TONE Buglers are playing the same melody as the 'G' Buglers, I want you to understand that my purpose of having you play this same part is to build up your lips. As we advance you will have your own part to play. The Ludwig Drum Corps Guide (\$2) contains quite a number of fine marches arranged for the following instrumentation: 1st, 2nd, 3rd Bugle, BARO-TONE Bugle, Tenor Drum, Bass Drum, and Cymbals. The sooner you advance, the quicker we will be able to practice some of these elaborate arrangements from the Guide."

## The Buglers Learn the Second Part of the March



"NOW, boys, we are ready to rehearse the second part of this march. Buglers, if you will step up to the front, here, (indicate where) we will begin. I shall sing the first half of this strain just like I did at the first rehearsal. Then, I shall sing the second half, and then the complete strain.

"This is the first half:

"IF YOU SING THIS TUNE YOU WILL LEARN IT SOON," etc.

20



If you sing this tune you will learn it soon

"Now, Buglers, let's all try it.

"Good.

"I'll now sing the second half:

"THEN WE'LL ALL BE GAY WHEN WE LEARN TO PLAY."

"Buglers, let's all try it over again so we won't forget it.

21



Then we'll all be gay when we learn to play

"That's splendid.

"It comes quite easily now, doesn't it?

"I shall sing the whole strain for you:

22



If you sing this tune you will learn it soon



Then we'll all be gay when we learn to play

"Now, Buglers, you try it.

"That's good.

"Buglers, retire to the next room and practice this (No. 22) several times." (Exit Buglers.)

## TRIUMPHAL REVIEW



A SPECTACULAR drum and bugle march for special reviews, ceremonies, and as a parade or contest feature number. Scored for bugles, two and three part harmony, fifes, drums, tenor drums, cymbals, bass drum, and tympani as well. Can be played straight drums and bugles however, if complete instrumentation is not available. Composed by Andrew V. Scott, and published by Ludwig & Ludwig. Published in pamphlet form with a separate score for each instrument.

Triumphal Review, Catalog No. 691§

Prices

1 or more \$1.00 each

6 or more .75 each

12 or more .60 each

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



## The Drummers Learn the Second Part of the March



"COME on, Drummers, let's go through the new part. Now I shall play this for you several times. Then we shall all try it together.



"You notice that I don't have to play this as often now as I did in the beginning. In other words, you are now able to learn new beats more quickly. I can



## TENOR DRUMS

TENOR DRUMS are becoming more popular in modern drum corps. Drum Corps all over the country are adding these resonant toned instruments to their corps.



The Tenor Drum furnishes the so-called "tenor" voice to the drum corps. It has a melodious tone that unites the sharper tone of the snare drum with the deeper "boom" of the bass drum.

The new Ludwig Drum Corps Guide, illustrated in the upper right-hand corner of this page, has a special chapter devoted to the Tenor drum with complete instruction. There is also an explanation of how the Tenor Drum part is written and how it can be adapted to drum corps that were not originally equipped with them. There are, also, instructions on how to produce the beautiful, eccentric, full-arm figurations that

show you the whole, complete beat, because it repeats itself all the way through, with the exception of the last two measures, and, of course, the Cymbal solo on the last beat.

"Now, let's try it. You'd better practice this a little while on your pads. I am going to allow you five minutes for this practice . . .

"Now the five minutes are up. Let's see what you can do.

"Ready: One, Two.

"Let's try it again.

"You'd better take another 'shot' at it.

"Now, you've got it.

"Drum Major, will you call the Buglers back, please?

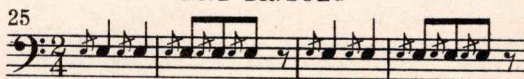
(Enter Buglers.)

"All right. Buglers, let's try the new part altogether.

"All right. 'Ready;' One, Two.

"I will play the new Drum solo for you.

### No. 2 DR. SOLO



"Drummers, you notice that this solo is very similar to your first solo, with the exception of the first two measures. You have: 'One, Two—One, Two, Three—One, Two, One, Two, Three.' Now the rest of the solo is the same as the first solo. Listen: 'One, Two, Three—One, Two, Three, Four, Five, Six, Seven.'

"I'll play it again for you.

"Now, you've got to try it. 'Ready:' Here we go: One, Two.

"Let's try the whole of the second part.

"Get into your Concert Playing position." (No. 1.)

have made the British Tenor Drummer's playing so attractive.

Ludwig Tenor Drums are constructed like the regular Key Rod Single Tension street drum (without snares, of course) in the 12" x 18" size.

No. 2855—Ludwig Tenor Drum, 12" x 18" Key Rod center support, with sticks and slings.

Why not equip your drum corps with Four Ludwig Tenor Drums?

DRUM CORPS HEADQUARTERS - - LUDWIG & LUDWIG, CHICAGO, U.S.A.



# The Entire Corps Plays the Second Part of the March

"Here we go. 'Ready,' One, Two!

26



"We will have to try this over several times.

\* \* \* \* \*

"Well, we've played it five times, so, let's make it an even number and play it again.

"Buglers, don't strain yourselves so much. Just take it easy.

"Drummers, don't be afraid to strike the drum heads.

"Now, here we go for the sixth time, and let's get it this time. One, Two.

"Ready. That's just fine.

"You are now playing your first march, and of course it is quite necessary to have marching taps."

## The Marching Taps

"These Marching Taps are played by the Drums to insure good cadence while on the march. I'll play it for you. Let me take your drum sticks, Fred. Atta-a-boy.

"Here we go—listen to this!

27



"Now you try it, drummers.

"Try it again.

"Now you've got it. All ready, let's play it. That's O. K.

"Now, I'll play the second half.

28



"Try that. Ready, One, Two.

"Good.

"Now, I shall play the whole Marching Taps.

29



"Now, Drummers, we'll all try it. One, Two.

"That's fine. Now the next thing we have to accomplish is the 'Roll Off.'"

## The Roll Off



cadence and we recommend that it be used and rigidly adhered to.)

"Listen and I shall play it for you:

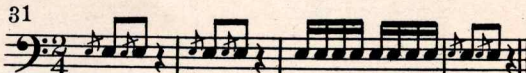
"THE 'Roll Off' is very important because it determines the cadence. If you play it too slowly the march will become very tiresome and sluggish. On the other hand, if it is played too rapidly, the marchers tire too quickly. Try to get it 'right on the head,' at the exact tempo of 128 beats per minute. (128 is the U. S. Army marching cadence, 128-32 is the cadence adopted as standard by the American Legion National Contest Committee. 128 is a good peppy

30



"You notice that I played quite a long roll there. It will be necessary, of course, that you fellows practice for some time before you are able to roll smoothly for that length of time. However, here is the way I want you to play it for the present.

31



"Now, Drummers, let's all try it.

"Very well done, boys. Now let's play the complete piece over again two or three times and then we'll call it quits.

"That was very well played, and I think this will be sufficient for this rehearsal.

"Don't forget to continue to practice. Remember to be here at the next rehearsal at 7:30 sharp, just like you did this evening, and we are sure to succeed.

"Goodnight, Gentlemen."



## THE THIRD REHEARSAL

## Playing the First March



"WELL, boys, this is the big night.

W "I promised to have you playing the little march in two weeks. It's up to you fellows now.

"When I blow the whistle you will assume the Concert Playing Position. . We shall start playing the Marching Taps.

"Drum Major, you will give them the 'Preparatory' Signal. (Illustrate.) This is done by extending the baton in the air in an oblique position. Drummers, when the Preparatory Signal is given, you will play the Marching Taps once more and then go into the 'Roll Off.'

"Now, I shall show you. Let me take your drum sticks, Ed, and I shall play it. Please pay particular attention, because this is very important. The **Marching Taps**, the **Roll Off** and the march should be played in one tempo; that is, don't start the **Marching Taps** in one tempo, the **Roll Off** in another, and the march in an entirely different tempo.



"Now, just listen to this.  
(Plays Marching Taps No. 29  
and Roll Off No. 30.)

"Now, let's all try it.

"Here we go, 'Ready,' One, Two. (Talks as the drummers play.) Now, Drum Major, try to extend the baton in the air on the first beat of the **Marching Taps**. This gives the drummers and the corps in general a chance to get your signal.

"The drummers will then know that the **Marching Taps** will only



be played once more, followed by the Roll-Off.

"In the last two beats of the Roll-Off you will bring the baton down to the position as illustration shows and continue this up-and-down movement while the corps is playing the march.



"While the drummers are playing the Marching Taps you will assume the position as illustration shows.

"Now, you try it.

"That's it and you do it very well.

"Let's try it again from the street beat. The Drum Major will give you the signal, that I have just explained to you, and then you will go into the Roll Off followed by the march.

"Let's see if you can do it without any mistakes."

"Ready, One, Two.

No. 32 Street Beat, Roll Off and March.

## Involved and Intricate Drills

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

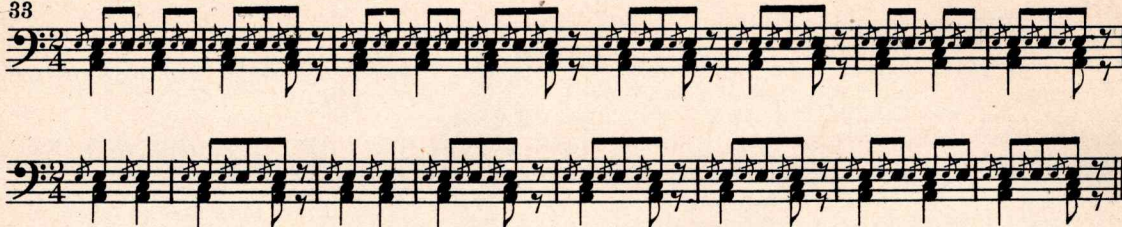
No. 32

The image shows a page of a musical score for 'The March' from 'The Nutcracker'. The score is written for a full orchestra, with parts for strings, woodwinds, brass, and percussion. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into sections, with the first section labeled 'March' and the second section labeled 'Dr. Solo'. The 'Dr. Solo' section is marked with a 'Solo' instruction and a 'Dr. Solo' instruction. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 2/4. The page is numbered 107.

DRUM CORPS HEADQUARTERS - - LUDWIG & LUDWIG, CHICAGO, U.S.A.



"Well, we just made a few slight mistakes.  
 "We'll take it again, right from the beginning of the Street Beat. This time we will add the drum solo which occurs after you have played the march 33



Remember, do not go back to the Street Beat or the Roll Off.

"Start at the beginning of the march;—that is, the

through as you now have done. When we play it this time, play the number One and the number Two Drum solos together, and then go back and repeat the march.

first part of the march. You remember it:—'Cymbals and Bass Drums will Help you Along When on the Beat.'

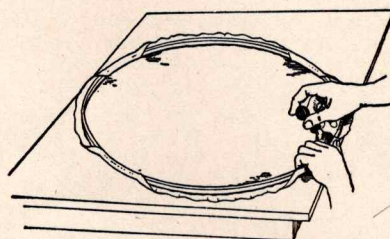
"Now, let's try it.—'Ready,' One, Two.

## Always Buy Ludwig Drum Heads

IF you want to have maximum satisfaction with your drums, Drum Corps Headquarters suggests that you always buy the best heads that money can buy. The heads are the most important part of a drum and a poorly prepared head will make playing more difficult and less brilliant.

It takes experience to tuck (wrap the head on its flesh hoop) a drum head and Drum Corps Headquarters recommends that you buy your heads all ready tucked on hoops from your Ludwig dealer. If your dealer doesn't carry Ludwig heads and a Ludwig dealer is not convenient, write, wire, or 'phone Ludwig & Ludwig, 1611-27 North Lincoln Street, Chicago, Illinois (Phone Armitage 0080) and your heads will be shipped same day. Be sure to state actual shell diameter of drum NOT OVER-ALL diameter. Please remember that every manufacturer's shell size varies and that heads tucked on Ludwig hoops will fit only Ludwig drums.

### TUCKING A HEAD



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

Drum Corps Headquarters recommend Wm. F. Ludwig SELECTED heads for batter (top) side of snare drums, and both sides of Tenor drums and bass drums.

## Drum Corps Headquarters Recommends:

### For Batter (Top) Side

*Wm. F. Ludwig*  
 TRADE MARK  
 SELECTED

ONLY the genuine bears the signature as shown. The new William F. Ludwig SELECTED brand heads are marble smooth, clear, white, even in texture and smooth-grained.

They are made of selected calf skins and possess a smooth grain and are tight fibred. Unexcelled for appearance, durability and tone quality.

#### For Batter (Top) Side of Street Drum or Both Sides

- No. 3910—18" for 14" drum
- No. 3911—19" for 15" drum
- No. 3912—20" for 16" drum
- No. 3913—21" for 17" drum
- No. 3914—22" for 18" drum

#### For Both Sides of Bass Drum

- No. 3609—32" for 28" drum
- No. 3610—34" for 30" drum
- No. 3611—36" for 32" drum

### For Snare (Bottom) Side of Street Drums

#### TRANSPARENT



#### CROWN-HEAD

THE Ludwig Crown brand heads are made of clear fresh calf skins, generally known as "slunk" calf. The "Crown" brand for Snare is the ideal head in combination with the W. F. LUDWIG "SELECTED" White-calf for batter side on all Ludwig Drums.

#### For Snare (Bottom) Side of Street Drum

- No. 920—18" for 14" drum
- No. 921—19" for 15" drum
- No. 922—20" for 16" drum
- No. 923—21" for 17" drum
- No. 924—22" for 18" drum

Write for Latest Quotation on Ludwig Drum Heads.

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



Arrow indicates where baton must be extended.

# STREET BEAT



# ROLL-OFF



# MARCH (First Part)



# No. 1 Drum Solo



# Second Part



# No. 2 Drum Solo



# Ncs. 1 and 2 Drum Solo



Play Street Beat until Drum Major Signals then Roll-Off. Play March as written, go back to March, play once again THEN go back to STREET BEAT.

"Well, boys, you played that very well. We still have another hour to brush it up a bit, and to take out all the little kinks, etc. So, you can Fall Out and take a rest.

"While you are resting I would like to say a few words to you. If we cultivate friendship it is sure to make for good fellowship. When you enter the rehearsal hall leave all your troubles outside. Just say:

"I am going to have a good time tonight. I am going to work hard.

"I am going to learn my lesson, and, I am going to do all on my part to make it a success.

"I am going to pay strict attention to instructions.

"I won't hold up the rehearsal by asking foolish questions.

"I will pay attention to all whistle signals and obey them promptly.

"I shall keep the word 'EQUANIMITY' forever before me."

DRUM CORPS HEADQUARTERS - - LUDWIG & LUDWIG, CHICAGO, U.S.A.



# Tenor Drum Instruction

"NOW, Tenor Drummers, if you will step up to the front I will show

you pictures and exercises that you will have to study in order to attain success."



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

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

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

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



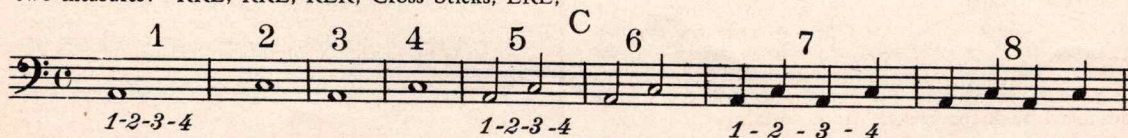
first note strike the drum with the left stick but leave the right stick in position as shown in illustration No. 3. Be sure your arms are in the proper position, then proceed with the second note by bringing the right stick down on the drum and the left stick up to the face. Strike the next note with the left stick, at the

same time bringing the right stick up. The next note with the right stick, bringing the left stick up. Proceed as follows: (Left down, right up). Commence very slowly and by degrees play faster and faster until you are playing a roll. Illustration No. 1 shows the position of the hands while playing the roll.



"Assume the position as in illustration No. 2. Play first two measures: LLR, LLR, LRL. Then cross sticks in front of face as suggested by the "X". Next two measures: RRL, RRL, RLR, Cross Sticks, LRL,

X RLR, X LLR, LLR, LRL, X. This exercise should be practiced until you are able to execute it at 128 beats per minute.



THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



"Assume the position as in illustration No. 2. Strike with the left stick for the first measure counting 1, 2, 3, 4 while the other hand remains in the 'Ready' position. Then strike with the right stick, at the same time bringing the left stick back into 'Ready'

position. Play the first four measures in this manner. In the fifth and sixth measures count 1, 2 for the left stick, and 3, 4 for the right stick. In measures seven and eight, count 1 for the left, 2 right, 3 left, and 4 right.



"Assume the position as in illustration No. 4. Strike the first note and count 1, 2, then, second note and count 3, 4. While doing this twirl the left stick. Second measure: strike the first note with the left stick. At the same time twirl the right stick. Carry

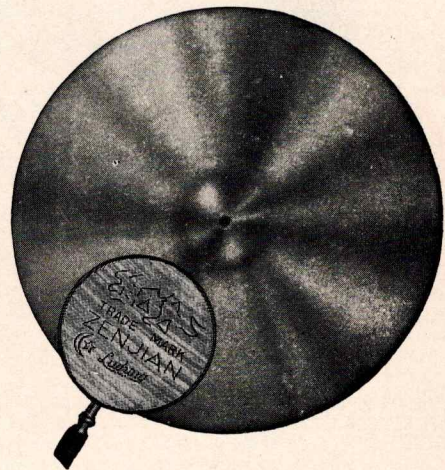
on in this manner until you have completed the exercise. Then repeat. The twirl is executed by revolving the wrists in an outward motion very rapidly, similar to Illustration II on page 25 of Scotch drumming.

## Drum Corps Headquarters Recommends These Ludwig ZENJIAN Cymbals for Modern Drum Corps

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

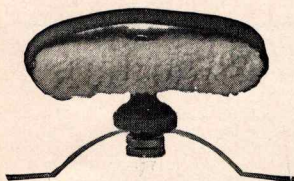
**GENUINE  
ZENJIAN  
CYMBAL**

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



In ordering please specify, "Heavy for Drum Corps use."

No. 437—13-inch each  
No. 438—14-inch each  
No. 439—15-inch each



the sheep skin absorbs the perspiration of the hands and therefore keeps blisters from forming.

**A** NEW non-blistering sheep skin covered cymbal handle. This is a new and improved handle that has a special spring design that permits the cymbal to vibrate freely. Easy to grip. The wool of

No. 473 Ludwig Improved Cymbal handle.

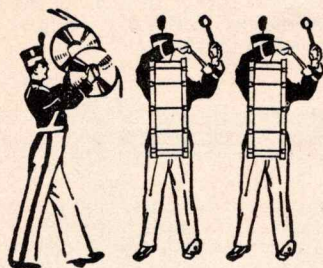
### For Military Appearance

**T**HE prize winning marching corps never has blank files. It is best to have complete four men ranks such as four Tenor drummers front row, four men in the bass drum section, usually consisting of two bass drummers on the outside and two cymbalists in the center. For BARO-TONE bugles it is usually recommended to place them as a four men unit in the rear rank of buglers. Tenor drums are more effective musically, and much more flashier when placed in the front row of drummers leading the corps.

DRUM CORPS HEADQUARTERS . . . LUDWIG & LUDWIG, CHICAGO, U.S.A.



## Bass Drum and Cymbal Instruction



essential in order to obtain rhythmical balance. In cymbal playing, the right hand, generally, comes down on the DOWN Beat; and the right hand, generally, comes up on the UP Beat."

"NOW, bass drum and cymbal players, step up to the front, I want to show to you, and to explain to you, the great importance of striking your instruments in the proper manner. Study the illustrations which explain the Down Beat and the Up Beat. Both are very



End of  
Up Beat



End of  
Down  
Beat



Down  
Beat

Beat  
Up

### A Phonograph Record of Four Drum Corps Marches

A RECORDING of four prize winning numbers in the Ludwig Drum and Bugle Manual. The numbers are "Here They Come," and "The Legion Drummer" on one side. The other side features the "G" bugle and the Crook in "D" of the marches "Susan Jane," and "The Cavalier." The drumming on the record was done by William F. Ludwig.



### Suspended Drum Cords

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

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



## Some Rudimental Drum Beats



"NOW, boys, of course, it will be necessary to go through various exercises to help us to improve.

"So, Drummers, I am going to play a few simple Rudimental beats; but, first of all, I shall write them out on the Blackboard.

"Here is Number One. You notice that this is played from hand to hand. That is, first the left, then the right, then the left, etc. Notice that the beats are equally divided.

"Now I shall play Number Two.

"Now Number Three.

"Now Number Four.

"Now, if the Chairman will provide note books and pencils for you at the next rehearsal, I shall give you a series of exercises to be practiced at home. I shall play some of these exercises now, so that you may get an idea of what you are going to learn."

35

1 L R L R L R R L R L R R L R L R L R L R L R

2 L R L L R L R L R R L R L R L L R L R L R R L R

3 L L R L R L L R R L R L R R L L R L R L L R R L R L R R

4 L L L R R L R R R L L R L L L R R L R R R L L R

## Some Exercises for the Buglers

"NOW, Buglers, I shall play various exercises for you, and by humming these exercises we shall

commit them to memory. Here are a few simple exercises to be studied at home:

36

1 <





Fig. 4

"I FORGOT to mention, Buglers, if you would rather practice at home with your bugle, but dislike to disturb others you can make a mute, which softens the tone of the bugle, or one can be purchased at the music store at a nominal charge. However, as I said before, if you wish to make a mute, roll a piece of cardboard so it is cone-shaped, or like a miniature megaphone. Paste a piece of heavy wrapping paper on the end to prevent the full tone from passing through. This will give you a sort of muffled, or echo, effect. Loosely covering the bell with an old felt or derby (plug) hat accomplishes the same muffled results."

## All Together



"ALL right, boys, we are now ready to go into our **Marching Formation**. So, Drum Major, I want you to blow the whistle signals: the men will **Fall-In**; and, this time when you give the command, '**Forward March**,' they will **Mark Time** while playing."

"Now, are we all ready?"

"All Ready, Drum Major, proceed."

"Now, that was very good, only a couple of mistakes."

"We will try it over again."

"There, that was much better."

## Some Parade Suggestions

"GENTLEMEN, when you are in marching formation and you get the command '**Forward March**,' here are a few important points."

"First of all, Drum Major, you should pick out an object in line with your eyes, and march straight towards that object. In the front line of Drums, that is the first four Drums, the two inside men should be in line with your shoulders, that is No. 2 of the front rank should march so that his left shoulder will be in line with your right shoulder, and No. 3 of the front rank should be in line so that his right shoulder will be in line with your left shoulder. The remainder of the drums should cover off. A very easy way to keep good alignment is to keep your eyes looking at the back of the neck of the man in front of you. The Sergeant Bugler should be directly in front of the Bugle Section and in line with the Drum Major. The front rank of Buglers should be in the same position as I have explained regarding the front rank of drums, also looking at the neck of the man in front of them. By doing this you have formed pivots which will make your marching very easy should you adhere to them. Buglers, always remember to swing your left arm while in motion, not across the body, but with your left hand slightly closed, thumb to the front, swinging in a front and back movement. Always remember to step off with your left foot with a pace of thirty inches. By doing this a man six feet in height and a man five feet in height will be making the same stride, and you will have perfect unison in marching. While you are **Marking Time** practice these various movements and I am sure you will be very successful in keeping good alignment, which is very, very important when you are on the march. Spectators may not notice the various little mistakes that might occur in your playing, but they are very quick to see errors in your marching, posture, and appearance."

"The distance between files is one pace. The distance between ranks is two paces. That's why I insist upon you fellows **Marking Time**, so that you will be able to keep in your proper positions, which will help you greatly when on the march."

"For complete details of marching and maneuvering, Drum Corps Headquarters suggests that a special Drill Sergeant be elected to put the corps through special drills. An ex-soldier drill sergeant, army, marine, or navy officer will be glad to assist you in this. Drilling is very important. Have weekly drill rehearsals in addition to the regular playing rehearsal. No modern corps became famous from its playing alone. Both drilling and playing are almost equally important as proved by the following standard adopted in 1930 for the American Legion National Convention competition:"

- I. Uniform and General Appearance, (Inspection) 15 Points.
  - (1) Inspection of Personnel.
  - (2) Inspection of Equipment.
- II. Cadence, 10 Points.
- III. General Marching Ability, 35 Points.
  - (1) Marching Ability, 15 Points.
    - a. Distances.
    - b. Intervals.
    - c. Files and Ranks.
    - d. Length of Paces.
    - e. Military Bearing.
  - (2) Maneuvering, 20 Points.
    - a. In Step.
    - b. Execution of Drill.
    - c. Choice of Figures.
    - d. Originality and Flash.
    - e. Precision.
- IV. General Playing Ability, 40 Points.
  - (1) Drumming, 20 Points.
    - a. Position of Instruments.
    - b. Execution.
    - c. Ensemble.
    - d. Expression.
    - e. Rhythm.
    - f. Originality and Flash.
    - g. Repertoire.
  - (2) Bugles and Fifes, 20 Points.
    - a. Position of Instruments.
    - b. Execution.
    - c. Ensemble.
    - d. Expression.
    - e. Rhythm.
    - f. Originality and Flash.
    - g. Repertoire.

"Now, I think that will conclude this rehearsal. You've done just as I expected you to do. Two weeks ago we just organized, and here we are, with only three rehearsals and now able to play a march."

## Suggestions to Drum Majors

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

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

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



## Now the Corps is Ready for the Parade



"THIS march is rather simple yet it is the basic form and shows the construction of a modern Drum Corps march.

"At our next rehearsal, we shall proceed with another march from the Ludwig Drum and Bugle Manual. Just this moment I haven't decided which one it will be because there are several good, simple, but very effective marches, as well as some very fine exercises for both Buglers and Drummers which we will take up.

"Perhaps we will learn to play the 'Legion Drummer' or 'Here They Come.' They are both very fine and effective little marches written by Mr. Wm. F. Ludwig.

"So, this, I think, gentlemen, will conclude this rehearsal.

"Be sure to be here at 7:30 next Monday evening.

"Goodnight, Gentlemen."

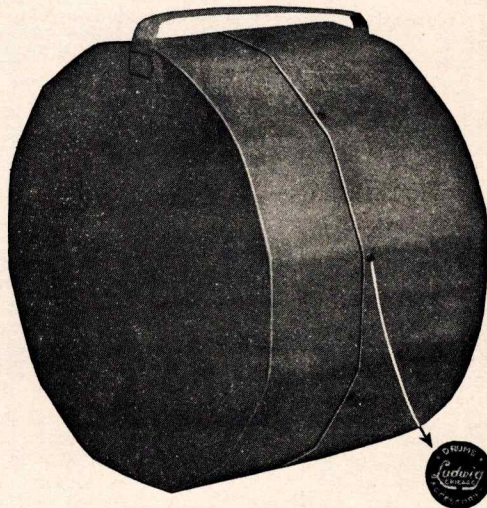
Drum Corps Headquarters now suggests that you continue with the aid of The Ludwig Drum and Bugle Manual (\$1) and The Ludwig Drum Corps Guide (\$2). These three rehearsals should have given you an idea of how Mr. Scott conducts his corps rehearsals, and you should have no difficulty in continuing in the manner that you think best. Remember, Drum Corps Headquarters is at your service.

LUDWIG AND LUDWIG  
Drum Corps Headquarters

## Ludwig Mackintosh Drum Covers

IT is advisable to always keep all drums protected from the weather, dust and dirt, etc., when not in use. Ludwig Mackintosh drum covers are well constructed and will keep your drums always in good condition. Special black fibre snare and bass drum cases can be constructed on special order. The price ranges from approximately \$9 for the Snare drum to \$25 to \$30 for the bass drum depending, of course, upon the size.

- No. 880, 8x13" Mac Cover
- No. 842, 10x14" Mac Cover
- No. 839, 12x15" Mac Cover
- No. 841, 12x16" Mac Cover
- No. 843, 12x17" Mac Cover
- No. 814, 12x28" Mac Cover
- No. 882, 10x30" Mac Cover
- No. 817, 12x30" Mac Cover
- No. 821, 12x32" Mac Cover



## Prepare for Conventions

IF you plan to attend a Convention, write the Convention Committee and get all the facts about the competition. Be sure to inquire whether competent judges will be used. Better still, become a member of the Convention Committee and see that judges are selected who understand the business. Oftentimes the Local Convention Committee has charge of the contest, and a local musician judges the Corps. In too many instances the local judge has never before paid any attention to Drum Corps, and has no insight into the intricacies of Drum Corps. It is no simple job to judge a number of fine Drum Corps. Unless one has had years of experience he cannot notice differences between the various organizations. With such a condi-

tion guesswork and other factors may enter into the judging.

Sometimes we hear some of the organizations from the larger cities say, "There are too many attractions in a large city, and therefore, it is impossible for us to even consider organizing a Drum Corps." At the 1929 Illinois State American Legion Convention at Rock Island (Illinois) thirteen Drum Corps from Chicago were in the parade. This does not include Drum Corps from Chicago's Suburbs such as Evanston, Wilmette, Park Ridge, and others. Certainly there are enough diversions in Chicago, if that alone is a drawback.

DRUM CORPS HEADQUARTERS . . . LUDWIG & LUDWIG, CHICAGO, U.S.A.



# A Modern Arrangement for Drum Corps

The Ludwig Guide contains many arrangements like this.

A. V. SCOTT

1st Bugle

2d Bugle

3d Bugle

Baro-tone Bugle

Snare Dr

Tenor Dr

Cym. B. D.

Solo

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR

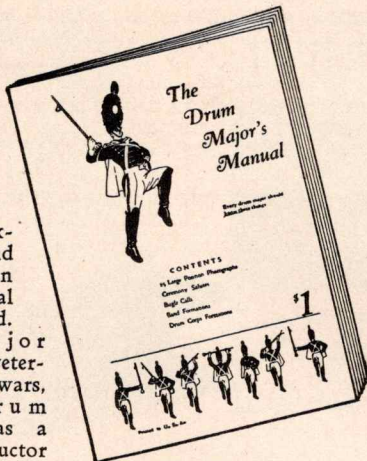


# Ludwig Drum Major's Equipment

## That Every Drum Major Should Have

### Standard

**C**ONTAINS all the salutes and instructions the drum corps major must know to properly perform his duties. There are twenty-five large photographic illustrations showing exactly how to stand and hold the baton for each individual salute or command. Written by Major Geo. Malstrom, veteran of three wars, drummer and drum major. Used as a standard instructor and guide by U. S. Army School of Music, American Legion Drum Corps, Bands, etc.



No. 695, \$1

Every member of your drum corps should have this Drum Major's Manual. It will acquaint him with the various signals so he will be familiar with what each command means and when and how it should be executed.

If one man in the corps does not know what the drum major desires, especially when an emergency signal is given, the corps' alignment will suffer and perhaps its reputation, too.

This Manual has been revised to 1930. Many new illustrations and regulations. This edition supersedes previous editions.

In addition to the details of commands and signals there are chapters on the following: Honors and Salutes to the President of the United States and other high Officials; Regimental formation for Ceremonies; Parades; Field Music; Mass Bands; Army Band formations; Military Band and Field Music, and Drum Corps formations.

No. 695 Ludwig Drum Major's Manual Revised to 1930 ..... \$1

### Ludwig Drum Major's Batons

**L**UDWIG BATONS are supplied with heavy nickel plated or polished brass trimming. The ball is heavy brass of the proper size to balance just right. Special presentation batons of gold or silver with gold or silver cord trimmings can be supplied upon special order. Write for prices.

No. 533§—American Legion Baton, Blue Staff with Nickel Ball and Yellow Cord and Tassels.

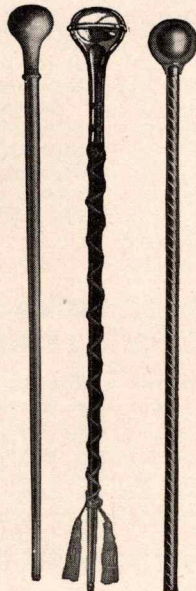
No. 555§—Ludwig Light Weight all metal nickel plated 32-inch Baton without Cord or Tassels.

No. 537§—Gold Baton Cord, only, Heavy Weave.

No. 539§—Red, Blue, or Yellow Baton Cord, Wool.

No. 540§—Legion Combination Yellow and Blue Silk Baton Cord.

No. 548§—Ludwig Feather Weight All Wood Baton, lacquer finished in Gold (Ball) and Silver (Staff), weight 12 ounces.



No. 548§

No. 533§

No. 543§

### Twirling



No. 689, \$1.50

**THE SECRET OF BATON TWIRLING REVEALED** and explained so that any drum major can strut his stuff.

This explains all the popular methods of baton twirling, and is really a complete book on baton twirling.

Much of this information has never been written before. It has been gathered from conversations with and observing the best drum majors in the country as well as from practical experience by the author.

Written and compiled by the Ludwig Drum Corps Department.

No. 689—How To Twirl a Baton.. \$1.50

### The Ludwig Twirling Baton

**T**HE light hollow metal baton is not recommended for twirling. The experienced drum major prefers a heavy baton, as he knows it is the weight of the baton that keeps the baton moving, and which eliminates the necessity of constant pushing. The light baton's motion is too easily retarded by contact with the air.

Ludwig & Ludwig have just perfected a spiral type, straight shaft (non-tapering) twirling baton. This Twirling baton is 36 inches long and is very substantially constructed. It is practically dent-proof and can be dropped on the pavement without denting. There is nothing made that isn't destructible and it is not intended to convey the idea that this baton cannot be dented. No doubt it can be dented, but not from an ordinary drop. It is a wonderful improvement over all previous models.

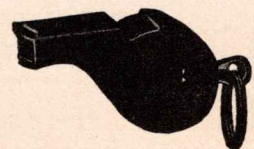
The Spiral groove actually makes the baton easier to grasp and keeps it from slipping. In addition to these advantages the spirals add to the flash and make the baton appear to be twirling faster than it really is.

If you want a nicely balanced Twirling Model Baton it is our suggestion that you get one of these Ludwig Batons from your Ludwig Musical Instrument Dealer. Guaranteed Satisfactory.

No. 543§—Ludwig SPINNO, an Easy Twirling Model Baton, 36 inches long.

### Ludwig Drum Major's Whistle

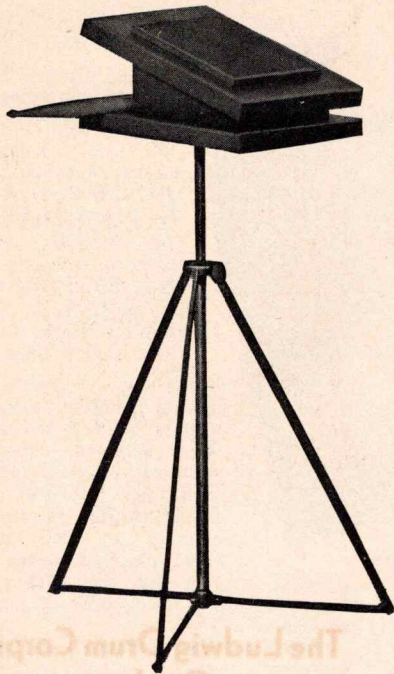
A shrill metal whistle used by Drum Majors in Corps to denote commands, etc., No. 524.



DRUM CORPS HEADQUARTERS - - LUDWIG & LUDWIG, CHICAGO, U.S.A.



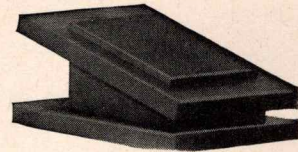
# To Make Practice Easier for Drummers



## Ludwig Silent Practice Set

**P**RACTICE will make you a "star" drummer. This complete outfit of practice pad and practice stand enables the teacher to use his home as a studio. Pupils as well need a silent outfit that does not disturb or annoy the family or neighbors. You can sit down to practice with the radio, piano or phoongraph and go right along with the best orchestras in America. That's the kind of practice that will improve your drumming. The pad gives you the rebound of the snare drum.

No. 745—Ludwig adjustable practice pad on stand.



## Ludwig Silent Practice Pad (Drum)

The Ludwig Teacher's Practice Pad is made of pure gum rubber, securely mounted on wood block and set at the proper angle. It has the desired drum action and does not creep or wobble when played upon.

It is silent to the extent that it will never annoy or be heard outside of your room. Yet each beat is distinct and audible to the player. Setting the pad at an angle prepares you for the drum and in addition helps you to develop a better left hand.

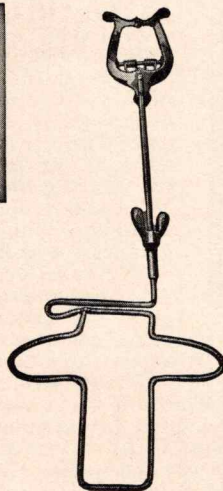
No. 755—Ludwig Practice Pad.



## Ludwig Music Holder

Light in weight merely insert the breast fixture inside coat and then button the uniform.

Music holder slides in to breastplate tube and is securely locked with a turn of the wing-nut. No. 742 — Holder for snare drummers or piccolo player.



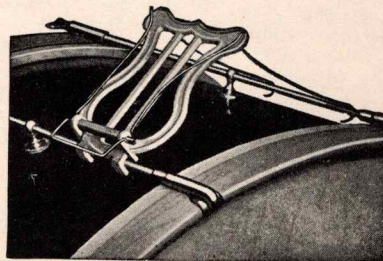
No. 742, \$2

## Ludwig Silent Drum Practice Pad

Practice silently with the practice pad which gives the proper rebound but eliminates all noise. Has a nickel plated outside hoop over solid felt center on hard wood base. No. 730—Ludwig Practice Pad (Round Type).



## Ludwig Bass Drum Music Lyre and Holder



Very light, clips music securely and easily installed or removed. Holder for bass drum is of aluminum and slips over the rods (or rope) of bass drum. No. 743 — Holder for Bass Drum.

THE LUDWIG THREE REHEARSAL ELEMENTARY DRUM CORPS INSTRUCTOR



# YOU WILL NEED THESE BOOKS AFTER YOUR THIRD REHEARSAL



## The Ludwig Drum and Bugle Manual

A manual designed especially for the modern drum corps containing drum instructions with plenty of illustrations, practice beats, and solos; bugle instruction with illustrations, exercises, and solos galore. Instructions and illustrations on the approved way to hold, carry and play the street drum, the Scotch bass drum, the cymbals, the bugle; elementary drill instructions and maneuvers; care of the drum, etc., etc. Twelve drum marching beats and 20 drum solos; 18 single voice bugle solos with drum parts and a number of pieces with drum and two and three part bugle harmony.

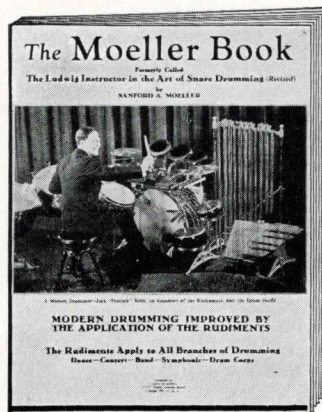
Also a chapter that explains why the "D" Bugle (or "D" crook with "G" Bugle — or, the new Ludwig GeeDee, combination "G," "D," and "F" bugle) adds brilliance, life, and pep to a Drum and Bugle Corps with illustrations and some modern marches written for this interesting combination of "G" and "D" bugles.

If you want some modern pieces for your corps that will make every other corps sit up and take notice, get this Manual. Complete and written by Wm. F. Ludwig.

The music in this manual is modern — NEW — and is worth several times the price of the entire book.

Every member in your corps should have one of these Manuals. It will make him a better musician and encourage home practice.

No. 688—*The Ludwig Drum and Bugle Manual* **\$1**



## The Moeller Book

is the most complete and thorough treatise ever written for the snare drum. Though a jazz style drummer is illustrated on the cover of this book, the drum corps drummer should not think that this book is designed only for the so-called jazz type of drummer. THE MOELLER BOOK is a RUDIMENTAL drum instructor. The Drum Rudiments are the basis of all drumming whether it be Drum Corps, Band, Symphonic, Opera, or Jazz. If you learn these Rudiments from this book, you will have a foundation to drumming that many famous drummers will envy. The Drum Corps drummer has the opportunity to learn and practice this interesting Rudimental system of drumming in the Drum Corps.

If you have learned and mastered the four Rudiments illustrated and described in The Ludwig Drum and Bugle Manual, (illustrated and described at the left) you should like to go into this interesting Rudimental study by getting one of these Moeller Books.

Every director should study The Moeller Book, too, so that he will thoroughly understand his drum section.

Contains many illustrations of sections of film showing how the Rudiments are played. As an example, the Single Stroke has 45 separate pictures of the execution of the Single Stroke.

The Moeller Book is the only drum instructor that describes how the Up-Stroke is played.

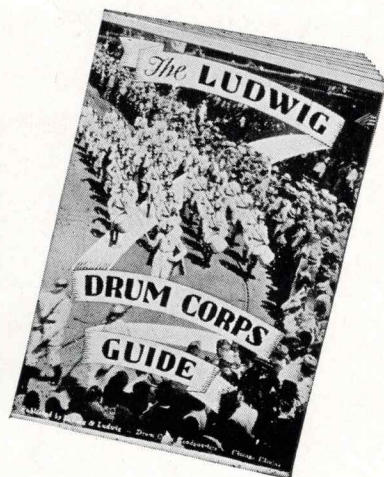
Every exercise is marked to show exactly how every beat should be played as to what hand strikes it and what type of blow to strike.

The old Army Camp Duties are included for practice purposes.

The Moeller Book was originally published as The Ludwig Instructor in the Art of Snare Drumming at \$5.

You'll get a great deal of pleasure out of The Moeller Book. Every drummer should have his own personal copy.

No. 697—*The Moeller Book* **\$2**



## The Ludwig Drum Corps Guide

has hundreds of tips and ideas that both the new and the well organized corps can use. You will find such subjects as the following illustrated and described in detail: How to braid Bugle Cords, How to Execute Bugle Flares, Tympani in the Corps, Color Bearers, Parade Position of drummers and buglers with their respective commands, Street Formations, Individual contests, How to Pep Up a Corps, Drum Corps Contests, Judging the Contest, Drum Corps at Funerals, Convention Tips, Stunt Night Tips, The Art of Tenor Drum Playing, The Art of Scotch Bass Drum Playing, 12 pages of spectacular drill maneuvers carefully illustrated and explained by America's leading Drum Corps Drill Sergeants, 16 Street Beats or Drum Solos, 17 new modern Drum and Bugle Melodies, The "D" Bugle (or the "G" Bugle with the "D" crook) 6 "G" and "D" bugle and drum melodies, and a solo for two bugles. Altogether 83 pages of modern Drum Corps information that will put you in touch with what the leaders in the Drum Corps world are doing.

Every member of your corps should have a copy of The Ludwig Drum Corps Guide.

No. 690—*The Ludwig Drum Corps Guide* **\$2**

# DRUM CORPS HEADQUARTERS

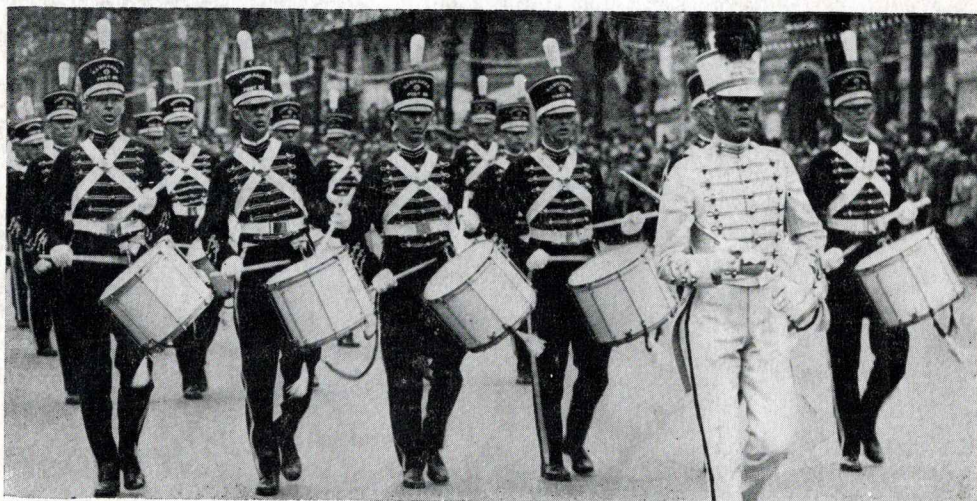
1611-27  
N. LINCOLN ST.

LUDWIG & LUDWIG

CHICAGO, ILL.  
U. S. A.



By following the suggestions in this Elementary Drum and Bugle Instructor you will be starting on a long and interesting march that will bring you New Pleasures, New Friends, and New Sights. Your only regret will be that you didn't organize a Drum Corps a long time ago.



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

**A** FREE trip to Europe! Every member of the Kankakee, Illinois, Legion Post's Drum Corps went to Paris, France, in 1927, with all expenses paid. This prize-winning Corps represented the Legion Department of Illinois in the famous Second visit of the A.E.F. to France.

More than a million onlookers shouted and hurrahed so loudly along the entire route that this corps of 76 men could scarcely be heard. All Paris went wild over the flashy uniforms, the showy drills and the spirited music of the drum corps of the Second A.E.F.

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

The 24 drummers, 24 buglers, 4 bass drummers and 2 cymbalists of Commander Wm. Maitland's Kankakee Corps were completely equipped with Ludwig instruments. The Corps also

carried 2 drum majors, 4 file closers, a quartermaster and a supply department. This Drum Corps was the runner-up to first prize in Philadelphia in 1926 and in Paris, France, in 1927, and was several times Illinois State prize winner. The members have been given free trips to every section of the United States in addition to making the long pilgrimage to France.

Since this never-to-be-forgotten trip to Paris, the Kankakee Drum Corps has added the following new modern Drum Corps equipment: 4 Ludwig Tenor Drums, 4 Ludwig BARO-TONE (Bass) Bugles. This Corps has two complete sets of instruments and uniforms. The old equipment is used at rehearsals and the new equipment only during public appearances.

By reading and adopting the hundreds of ideas and suggestions outlined in this book, in *The Ludwig Drum and Bugle Manual*, and in *The Ludwig Drum Corps Guide* you, too, can have a prize winning corps.

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## DRUM CORPS HEADQUARTERS LUDWIG & LUDWIG

1611-27 NORTH LINCOLN STREET \* CHICAGO, ILLINOIS, U. S. A.