

# *The Drum Corps Handbook*

BY

*Hlingerland*

Chicago Illinois

U.S.A.

\$2.00



*The*  
**SLINGERLAND**  
Drum Corps Handbook



*Containing*  
BATON SPINNING  
DRUM MAJOR SIGNALS  
FLASH STICK FIGURATIONS  
DRUM SECTION STICK POSITIONS  
DRUM AND BUGLE CORPS MUSIC  
TENOR AND SCOTCH DRUMMING



Compiled By The  
SLINGERLAND DRUM CORPS DIVISION  
1325-31 Belden Avenue  
CHICAGO, ILLINOIS, U.S.A.

Edited By  
SAM C. ROWLAND

# FOREWORD

The drum and bugle corps of today cannot afford to be commonplace. A corps that is able simply to march and play is serving no practical end and not meeting its obligation to the fostering organization.

Reasonably large sums of money are invested in the musical equipment, uniforms, and convention expenses and the corps must see that a just and fair return is obtained for this investment.

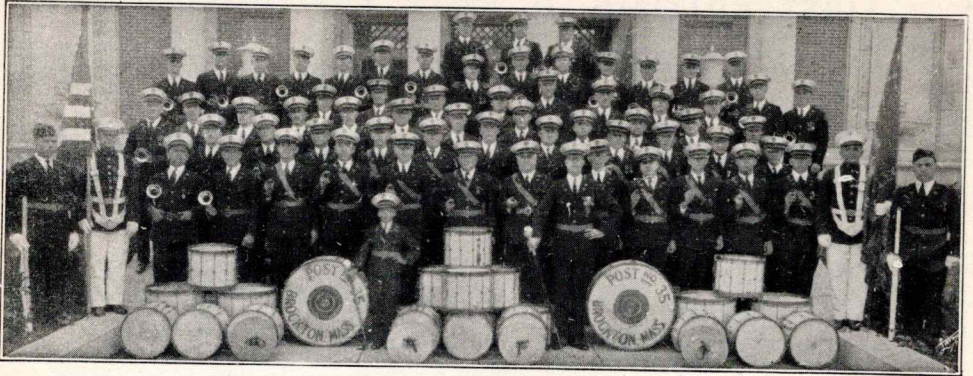
The purposes for which corps are created and maintained are many, some of which are that corps serve to bring attention to the fostering organization thus strengthening it and adding new members; the corps serves as a publicity representative for its community, town, and state; it is a builder of comradeship, loyalty, and furnishes a means of recreation and diversion to its members.

No wonder today's corps are striving for individuality and endeavoring to rise above the commonplace. Never before was there a time when corps were more instruction-conscious, more discriminating in their entire routine and musical repertoire.

That is why the various instructive chapters in this book are not ordinary chapters—they contain new ideas, new methods, new applications, and new developments in music.

The following chapters constitute a vital element in the advancement of the modern corps. They represent perhaps the most important enrichment of Advanced Technique in the last decade.





Drum and Bugle Corps of Post No. 35, Brockton, Mass.

## A MESSAGE TO THE MODERN DRUM AND BUGLE CORPS

By H. H. Slingerland

By closely following the activities of drum and bugle corps throughout the country many interesting facts have come to light. It is not an uncommon occurrence to see corps that have been organized several years disband without apparent reason. Nor is it uncommon to see newly organized corps step out at their first Department Convention and sweep away most of the prizes—winning honors that year after year have been

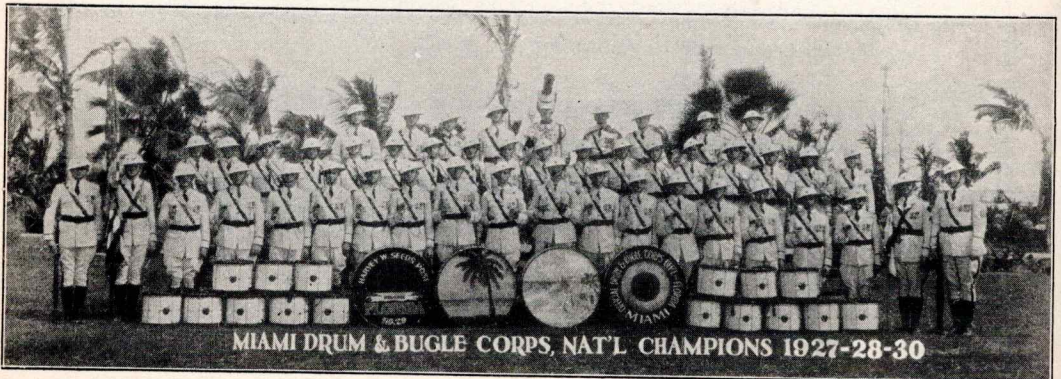


H. H. SLINGERLAND

retained by older organizations.

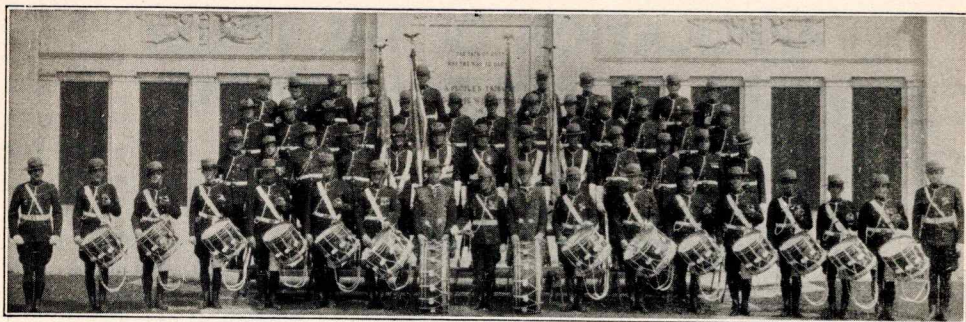
These happenings are within the experience of anyone who follows corps activities. Yet the contributing factors that cause complete dissolution of old corps and the ideas that make others overnight successes, are seldom brought to light.

Every success or failure is largely controlled by local conditions. Yet, the identical conditions arise in widely separated parts of the coun-



MIAMI DRUM & BUGLE CORPS, NAT'L CHAMPIONS 1927-28-30





Frankford, Pa., Post No. 211, Drum Corps. National Champions — 1929

try, so they must be applicable, generally, to every corps. Then, in order to help corps avoid the mistakes of others and to help them attain success is the fundamental reason for the existence of the Slingerland Drum Corps Division. We have always felt an obligation to drum corps and we want to see them successful. They have a large investment in equipment and the duty of seeing that the investment is profitable rests upon our shoulders as well as the officers of the corps. The reason we feel this obligation is apparent: we are in touch daily with many drum corps and are able to record the good features as well as the mistakes. Therefore it becomes our duty to place at the disposal of those corps who can use it, the benefit of our experience. So, with a legitimate reason and

a sense of obligation, Slingerland has established this Drum Corps Division.

We believe that the greatest service we can render The American Legion, The Veterans of Foreign Wars, and the many other organizations, is through the establishment and maintenance of a great Drum Corps Division helping EVERYONE — FREE, and without obligation.

By placing the services, the expert technical experience, and the valuable data that has been compiled, before every corps, FREE, Slingerland hopes, in this manner to be of some real value to every organization and corps.

It is our earnest desire, then, to have you avail yourself of every service we can render — to have you and your corps feel that this Division has been created especially for you, to use freely and frequently.



BOYS OF '76 - RACINE, WISCONSIN - AMERICAN LEGION CHAMPIONS 1922-23-24-25 - U.S.A.



## APPLICATION OF THE TENOR AND SCOTCH BASS DRUMS

GENEVA  
HICKMAN  
Indianapolis,  
Indiana  
Drum Corps of the  
American Legion  
Auxiliary



Beautiful Technique  
—Faultless  
Execution.  
Miss Hickman's  
performance is an  
inspiration to  
Tenor Drum  
devotees

The tenor and Scotch bass drums have their important duty to perform in the corps. Primarily, the tenor drum provides an intermediate tone between the crisp, sharp tones of the snare drums and the deep, resonate tones of the bass drums.

The great multiplicity of tones in the tenor drums make them harmonious as well as augmentative. So, fundamentally, their place in the corps is legitimate as well as valuable. Because of the great possibilities for "Flash," as well as tone



color, it is almost a desecration to both the tenor and Scotch bass drums to use them as "straight" instruments. Intelligent application of stick figures, cross-arm technique, and stick twirling can, and do make the corps outstanding.

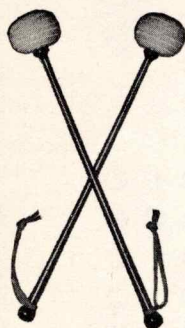
Any corps that has entered competition knows that winning places are usually won by **TENTHS** of a **PER CENT** — not by a margin of points. Therefore, when the scoring basis provides percentages in "Ensemble," "Execution," "Rhythm," "Repertoire," and "Originality" it behoves the corps to use every idea that has merit in an effort to place high in these subjects. Tenor and Scotch bass drums properly applied will garner points in these subjects. The uses and application of twirling, etc., are discussed later in this book.

One of the services of the Slingerland Drum Corps Division is to help you apply all twirling, etc., correctly, so that this technical work will adapt itself perfectly to your musical repertoire. If you will send your music to us we will outline an application of this technique, based upon the rudiments shown in this manual.

It is virtually impossible to attain any degree of efficiency in tenor and Scotch bass drumming if you do not have the proper equipment. Your drums must be

slung correctly: tenor drums 5" below waist, and Scotch bass drums, chin high. Your drums must be of the correct

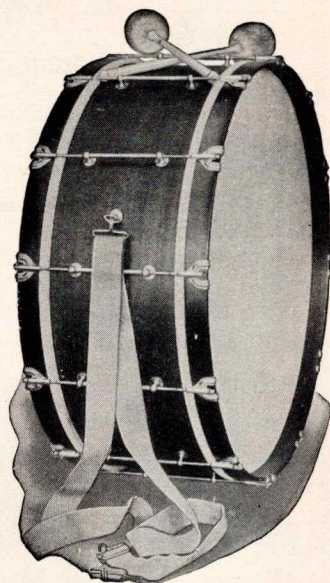
size: tenor drums 12"x18", and Scotch bass drums from 8"x28" to 10"x30". Your sticks must be built for twirling, have the proper strength, they must look well, and contain beater balls that are of the correct consistency to produce tone and volume. Too much attention cannot be paid to these details.



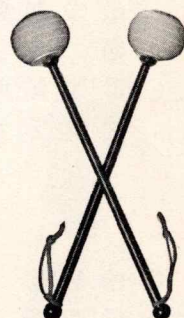
Slingerland Tenor Drum Sticks No. 822



Slingerland Tenor Drum No. 578, Separate Tension



Slingerland Scotch Bass Drum No. 627  
10"x30", Separate Tension



Slingerland Scotch Bass Drum Sticks No. 823



# THE DRUM CORPS HANDBOOK

## MODEL MARCHING FORMATIONS

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D-Snare Drums; T-Tenor Drums; S-Scotch Bass Drums; C-Cymbals; B-Bugles; BB-Baritone Bugles;  
X-Drum Major; O-Color Squad.



## DRUM MAJOR SIGNALS

### An Official Manual of the Baton

We often hear this question asked: "Why isn't there a standardization of drum major routine, some baton evolutions that are simple and practical for modern drum corps work?"



FRANK J. BOSMAN  
Winner 2nd Prize,  
Boston, 1930  
American Legion Drum  
Corps of Aberdeen,  
S. D.



JAMES FRY  
Winner 3rd Prize,  
Louisville, 1929  
Burt Foster Post No.  
361, McKeesport, Pa.



E. B. COLLSON  
Fort Dodge, Ia.,  
American Legion Drum,  
Bugle & Fife Corps

MAY COOPER  
Robert E. Bentley Post  
Band, American Legion,  
Cincinnati, Ohio

EDWARD H. De MENT  
Champion Moose  
Twirler  
Moose Drum Corps,  
Hagerstown, Md.



Our arrangement and delineation of drum major evolutions has been influenced by the wide-spread demand for simple, practical routine. We have adhered strictly to War Department Regulations — our signals are illustrations of those that are prescribed in their pamphlet, "Training Regulations" (130-10, Section 2). We present, with full confidence, this manual of the Baton to those drum majors who seek the correct and legitimate system. We hope, thereby, to achieve the standardization that is required.



## THE DRUM MAJOR

### His Importance



ROLAND J. FOSTER  
University of Southern  
California Band

H. E. HOWARD  
of Harvey W. Seeds  
Post, Drum and Bugle  
Corps, Miami, Florida,  
National Champions,  
1930-31



Each year at National Conventions we see corps from all over the country bringing out new ideas in music, drill, and instrumentation.

Keeping pace with the progress of corps are the drum majors. Their scope is increasing and their work is constantly becoming more elaborate and prominent.

To the bystander, the drum major is an ornamental figure-head in the corps, going through puzzling gyrations to add flash. People understand little of his significance, yet applaud his visible efforts — his twirling, strutting, and appealing signal-work. He is, however, more important than decorative — **he is the axis of the entire corps.**

It is the drum major who is expected to be the authority on drum corps routine, to plan and direct drill maneuvers and music. If he errs in his translation of contest terms, the results are disastrous when his corps competes. If he fails to set and maintain a constant cadence at the prescribed rate, he alone is to blame.

If the corps blunders in the execution of some difficult maneuver, he is expected to cover up the mistake by exerting showmanship which will attract the attention of spectators and convince the corps that he can retain his presence of mind in a crisis.

Efficiency in drum majors is developed through constant practice, study, and an understanding of foundation work as presented in this booklet.

Drum majors who desire to learn baton spinning will be interested in the chapter on Twirling in this book. This chapter has been written by Lee Suttell, National American Legion Champion Twirling Drum Major. He is recognized as one of the world's greatest performers.

Strutting is a development that cannot be treated in a book. It must be evolved to suit the personality of the individual.

The Slingerland Drum Corps Division has made an exhaustive study of drum major routine. Its services are at your disposal. Should you have any problems you would like to discuss, feel free to write us.



MABEL LANGTON  
Twirler in the Trojan  
U. S. C. Band,  
Los Angeles, Calif.



## THE DRUM MAJOR

### The Man



**BETTY AUGUR**  
St. Francis Parochial  
School, Drum and  
Bugle Corps,  
New Haven, Conn.

The Drum Major is usually selected because of his size (height and physique), but it is our contention that while size is a valuable asset, intelligence is most important. This leader should be a man who is capable of quick and accurate thinking, one who will not become rattled or nervous in a crisis, and capable of commanding respect through his complete knowledge of all corps procedure and routine.

He must be familiar with the entire musical repertoire of the corps and musician enough to conduct the corps so as to bring out the proper accents, shading, etc., that all composers endeavor to put into their musical compositions. His military knowledge should be unquestioned. He is in complete charge of the corps while on Parade and he must know music, drill routine, Contest Rules and Regulations, and his signals. Respect of the corps members must be his, for therein lies the secret of the corps' success or failure. We have said that the Drum Major is the axis on which the whole corps revolves, and we add:

**No corps can be fundamentally strong when led by a poorly trained Drum Major.**

The Drum Major should be a gentleman at all times, tactful, considerate, intelligent, anxious to learn, and patient. He should command respect, show interest by attending all rehearsals, and have at heart the welfare and success of his corps.

### REFERENCE GUIDE

For your own information, and use as a general reference guide, we suggest that you order the following "Training Regulations Pamphlets" from:

Supt. of Documents  
Government Printing Office, Washington D. C.  
**TRAINING REGULATIONS**

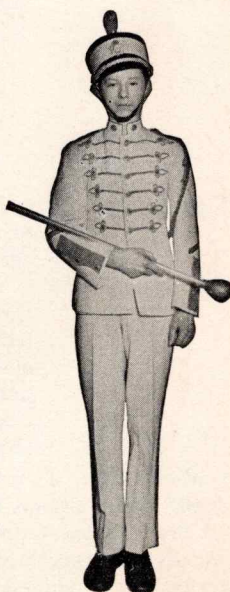
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130-15 .....	.10	420-45 .....	.05	
(Bugler 75-5) .....	.10	420-50 .....	.10	Total....\$0.45

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**LEO MORTON**  
Post No. 108  
Bradford, Pa.

**BUDDY HERRICK**  
Mascot Twirler, Buffalo  
American Legion  
Drum Corps





## COMMANDS and SIGNALS

### Commands:

In this manual a command is the direction or will of the Drum Major expressed orally in prescribed phraseology, by whistle blast, or by the baton.

### Two Kinds of Commands:

(1) The "Preparatory Command," such as "FORWARD," indicating the movement that is about to be executed. (2) The "Command of Execution," such as "MARCH," causing the execution.

The Preparatory Command is given at a long enough interval of time before the command of execution so as to allow the entire corps to have a perfect understanding. The Command of Execution is given at the instant the movement is to commence.

The tone of the command should be animated, distinct, and of a loudness in proportion to the number of men in the corps.

All commands should be given with spirit. Indifference in giving them must be avoided.



The Langton family of Los Angeles, baton spinners: J. M. Langton, Jr., is with the Al Malaikah Shrine Corps; Mabel Langton is with the University of So. Cal. Band, and Jack Langton is Mascot spinner with the U. S. C. Band.

Courtesy, Roy Duncan, Los Angeles

### Signals:

A whistle signal (if baton is not used), includes both Preparatory and Command of Execution unless prescribed as a long blast representing Preparatory, and short blast for Command of Execution. It is advised that whistle be used in conjunction with baton signals; however, if the corps is well trained, the whistle signals may be dispensed with, using only the baton signals. This is very flashy and always creates favorable comment provided the corps maneuvers in perfect unison. Baton must be held high and signal positions must be clear so every corps member will be able to see clearly every intended movement.

Remember, signals are the Drum Major's sole control over the drum corps, so make baton signals perfectly clear and accurate. Call the corps' attention to signals of Preparatory Commands by long whistle blast and short one on signals of Commands of Execution. Strive hard to perfect coordination between yourself and the corps so that signals can be given without use of the whistle.



## MANUAL of the BATON

### Order Baton

This position is assumed when the drum major is halted and the corps is in playing formation and not playing. The drum major may also assume this position when the drum corps is standing in playing formation, and playing, as in contests, during the rendition of a musical extravaganza, and where it is desired to center attention on featured individuals or sections. This bit of showmanship conveys the well founded impression that the corps is exceptionally well trained.

The drum major faces the spectators, with his back to the corps.

Details: The baton is held by the right hand grasping staff near ball, back of hand to front, staff at an angle of  $60^\circ$ , ferrule on ground on a line with and touching toe of right shoe. Left hand on hip, fingers joined and in front, thumb to the rear.

This is the habitual position of the left hand.



### Carry Baton

Carry baton is the position of the staff when the corps is marching and not playing. It is sometimes used instead of Order Baton when the corps is halted and not playing.

Details: Staff is placed between right upper arm and chest, ball up and inclined

to front, right forearm being nearly vertical. Grasp staff between thumb and first two fingers, close third and fourth fingers against palm of hand, back of hand to the right. Left hand in habitual position on left hip.



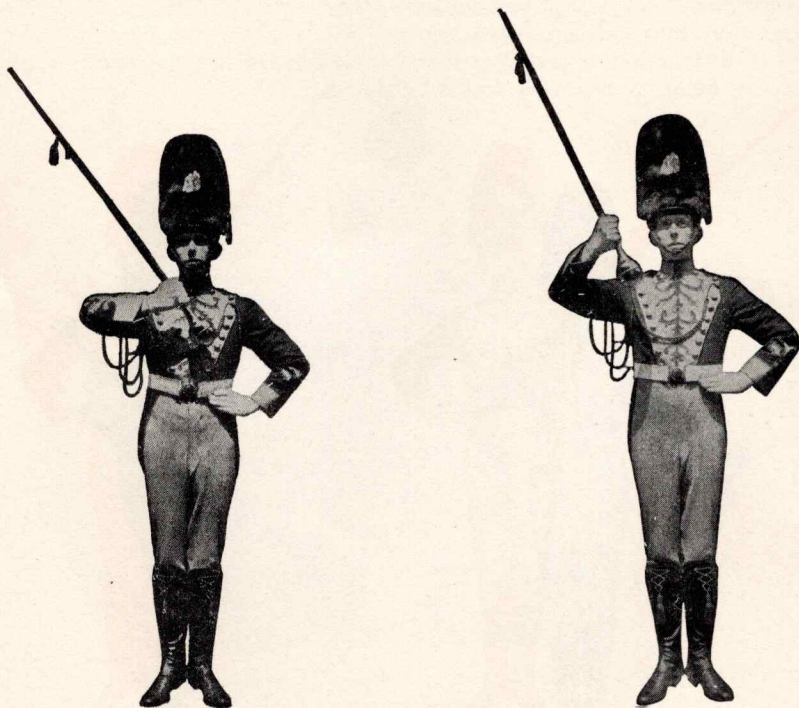
## MANUAL of the BATON (Cont'd)

### Port Baton

This is the habitual position of the baton while the corps is marching and playing or while standing at a halt in formation and playing. It is the position that is reached at the termination of the "down beat" in beating time or marking cadence. It is likewise the finish position

or Command of Execution to Start Playing, to Stop Playing, and To March.

Details: Staff crosses body diagonally, ball down and to left, ferrule up and to right, right hand grasping staff below ball close to and in front of chest, back of hand to front and left hand in habitual position on left hip.



### Mark Cadence

Port baton, as previously explained, is the basic position used for marking cadence. Prescribed regulations require wrist motion up and down in direction of staff, forearm remaining stationary. Cadence is so vitally important to a drum corps that we advise full arm and wrist action. Then, too, full arm action gives greater "flash."

Details: Each time the left foot strikes

the ground the baton is at Port. When right foot strikes the ground the baton is at extended position. Execute this movement by moving baton upwards and downwards in direction of staff using snap of the wrist, free lower arm action and slight upper arm action. Practice grace, snap, and precise beating of cadence. Left hand on left hip in habitual position. Rate: 128 per minute.



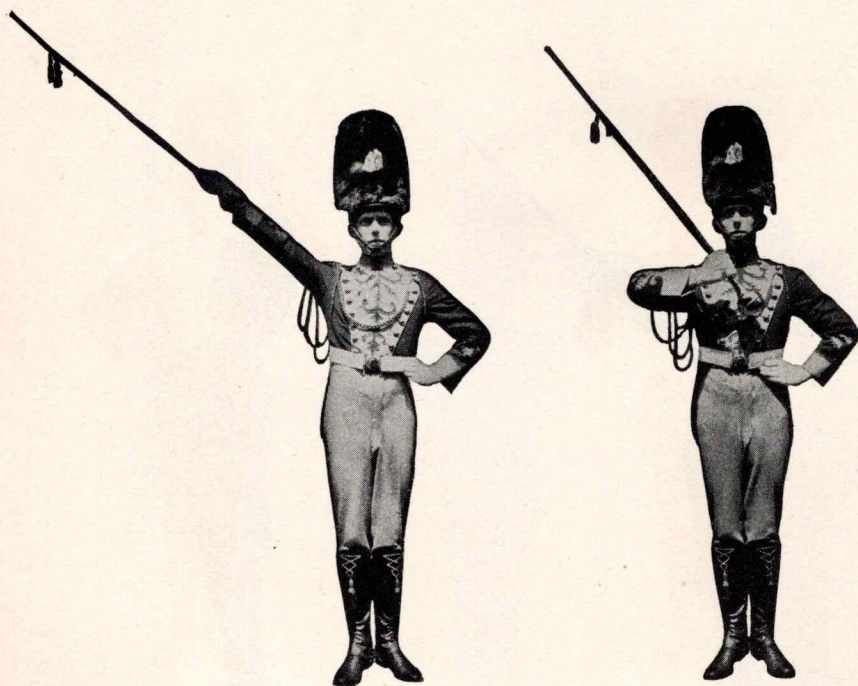
## MANUAL of the BATON (Cont'd)

### Prepare to Play or Prepare to Cease Playing

Details: Preparatory: Describe two forward circles, bring baton to Port, then extend arm sharply upwards to its full length in direction of staff. A long blast

of the whistle accompanies the forward twirls.

Execution: Bring baton smartly to Port accompanied by sharp whistle blast.



### Elapse of Time

Allow sufficient time for corps members to get their instruments in playing position before Command of Execution is given. This Preparatory Signal is usually given at the start of the cadence and

held through to the end and through the "Roll-Off" (if "Roll-Off" is used). On the first beat of the musical selection the signal of Execution (to Port), is given, and the baton is in position to beat time.

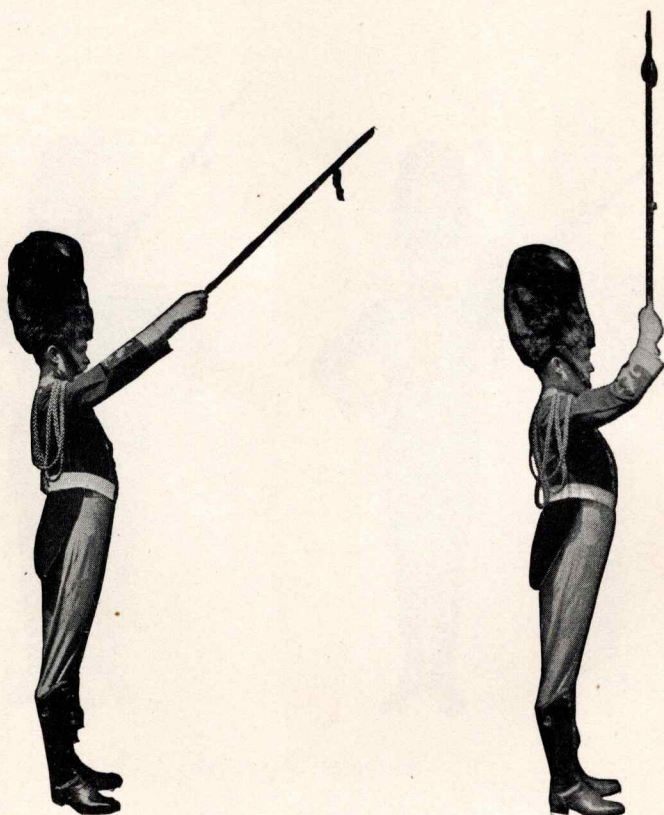


## MANUAL of the BATON (Cont'd)

### Forward, March

Details: **Forward** (Preparatory): Describe two forward circles with baton, then extend right arm to its full length to front at an angle of 45°, baton being in prolongation of right arm, ferrule to front. Long whistle blast accompanies twirl.

**March** (Execution): Extend right arm upward to its full length, baton vertical and slightly in front of center of body, ferrule up. Then bring baton smartly to Port for the step-off. The entire corps must execute the step-off simultaneously. This execution requires much practice.



### Perfect Step-off

Many drum majors lean backward slightly when baton is brought into second position (straight up) and blow sharp whistle blast simultaneously with move-

ment. This backward movement is more spectacular and seems to add a rhythm that times the corps for the step-off when baton comes to Port position.



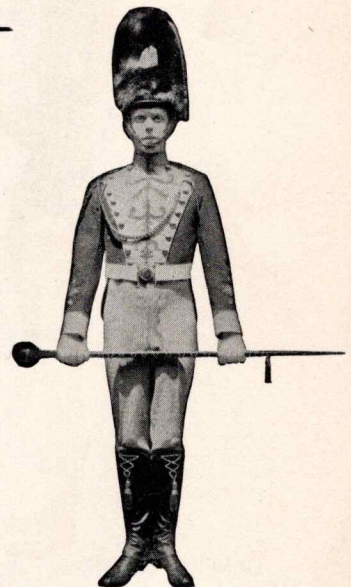
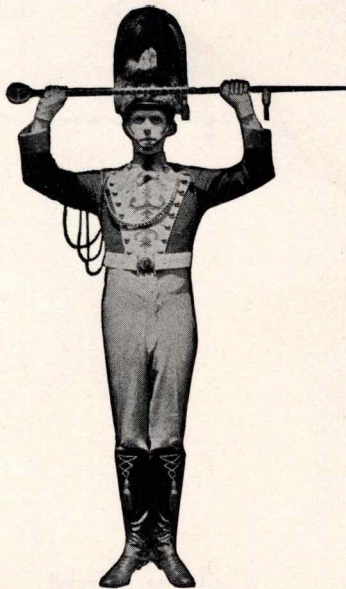
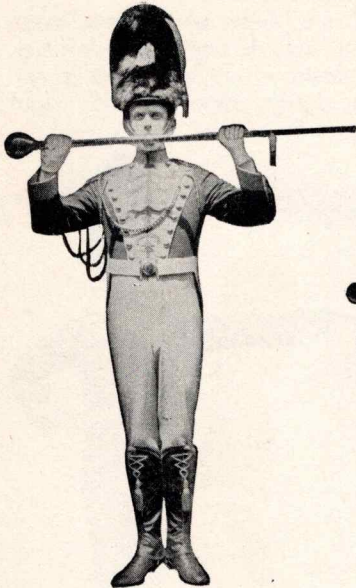
## MANUAL of the BATON (Cont'd)

### Prepare to Halt

Details: Preparatory: The drum major faces the corps while this signal is being given. He marches backward, without shortening his step nor lessening the cadence. At the first movement of this Preparatory Signal he extends his right arm, slightly bent to the front, shoulder high, somewhat to the side, at the same

time lowering staff to left allowing ferule of baton to fall into raised left hand at height of shoulder, **thumbs to front**. He then raises baton horizontally above head with both hands, arms fully extended.

Some drum majors prefer to use a long whistle blast accompanied by two or three forward twirls, and as baton reaches bottom and starts up, to make a full rear sweep of the right arm simultaneously spinning to the rear on toes of left foot, which brings him face to face with the corps. This is difficult and requires practice to time the backward sweep with the planting of the left foot, and the reverse body spin.



### To Halt

Details: Lower baton from Prepare to Halt position extending both arms downward full length, baton remaining horizontal.

Drum majors find that a uniform halt is obtained by following the prescribed Halt given in Training Regulations 50-15, Section 3, paragraph 2. Blow sharp

blast of whistle when extended arms reach hips. This signal "will be given as either foot strikes the ground, planting the other foot as in the movement being executed; raise and place the first foot by the side of the other." The count will be as follows: "Whistle," "One," "Two." As command: "Halt," "One," "Two."



## MANUAL of the BATON (Cont'd)

### Column Right

Details: Preparatory: On long whistle blast execute two forward twirls, then extend right arm in horizontal position fully to side at the same time lowering baton to the left at height of shoulder, baton remaining horizontal.



This Preparatory Signal is recommended (with right arm extended at right) rather than Training Regulations' Signal wherein right arm is extended across chest in direction of staff to left. We have found this Regulation Signal awkward when strutting, causing confusion (the corps sometimes thinking Column Left is meant), and most certainly resulting in loss of poise.

Note: Drum Major, at all times, keeps left hand in habitual position on left hip, except in cases where left hand is employed in signals together with right hand.



### Column Right

Details: Execution: At sharp whistle blast move the baton in horizontal plane fully to the right so that it becomes a prolongation to the fully extended right arm. Simultaneously with the execution of this signal, the Drum Major executes Right Turn, and immediately followed by a reverse turn which brings him into position facing the corps.

Upon completion of the reverse turn,

the baton is brought into the "Correct Alignment" position. This movement is executed with sufficient number of full length steps followed by half steps to keep him at the proper distance from the front rank of the corps, and enables him to keep alignment perfect. A great deal of practice is required to make the graceful reverse turn, incorporating the proper baton signals.



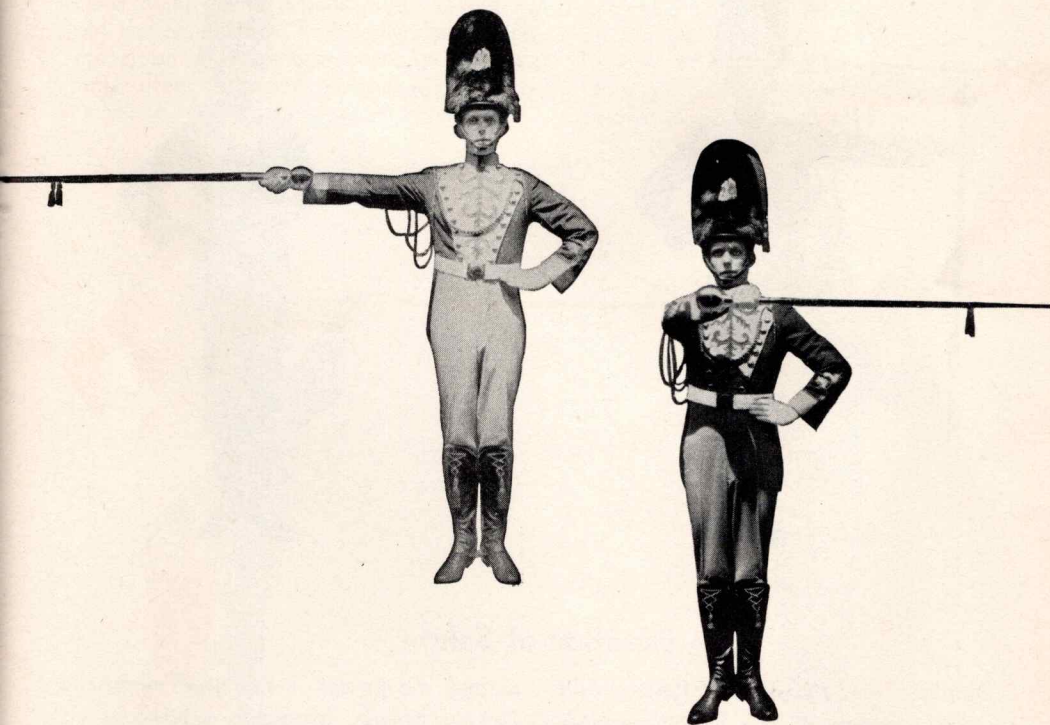
## MANUAL of the BATON (Cont'd)

### Column Left

Details: Preparatory: Describe two forward circles with the baton, at the same time blowing long blast on whistle. Extend right arm to full length to right at height of shoulder, baton extended also to the right horizontally in prolongation of the right arm.

You will notice that the Preparatory Command of this signal is the same as

the Command of Execution for Column Right. It will be easy to eliminate confusion by telling the corps that where **both arm and baton are extended to the right on Preparatory Command**, it will be followed by a Column Left; where **right arm only is extended**, the execution will be Column Right.



### Column Left

Details: Execution: At sharp blast of the whistle describe a semicircle to the left with the baton and right arm in a horizontal plane, execute Column Left movement, make reverse turn facing corps, put baton into "Correct Alignment" position, and follow same procedure as described in Column Right.

By facing the Corps on all turns, you will be able to correct any tendency on the part of the front to "rush" or to "lag." In contests many drum majors leading well trained corps do not turn around and face their corps during the execution of turns. This bit of showmanship contrasts favorably with corps whose drum majors face them during turns.



## MANUAL of the BATON (Cont'd)

### Baton Salute

This salute is a courtesy on the part of the drum major representing not only himself, but the entire corps, to National Colors, distinguished personages, Reviewing Stand, Judges' Stand at contests, to

other corps, or as an identifying signal marking the termination of a maneuver or musical selection. It may be assumed from Order, Port, Carry, or any position when the occasion for a salute arises.



### Duration of Salute

Details: First Position: Raise right arm, fully extended, to a horizontal position at side, hand gripping staff below ball, thumb beneath, back of hand to front, baton vertical and ball up.

Second Position: Swing right arm in a horizontal plane to left and bring back of hand smartly against left shoulder, baton remaining vertical. Left hand on hip.

The Salute should be timed so that the

second movement is executed when the Colors, person, or group saluted is six paces from the front or flank of the drum major. Position is held until Colors, group, etc., is six paces beyond or behind the drum major. After salute is given, baton is returned to its original position by a simple and direct movement.

Note: To facilitate the execution of this Salute we have reversed the right hand position from that prescribed by the War Department.

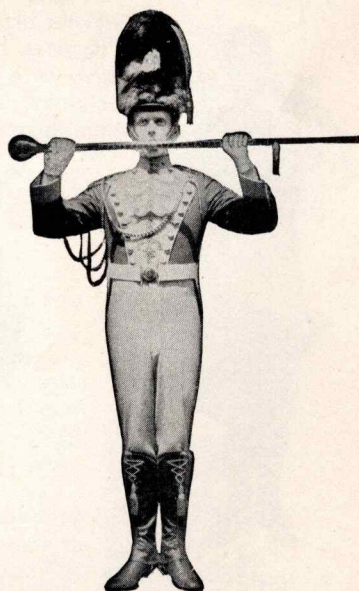
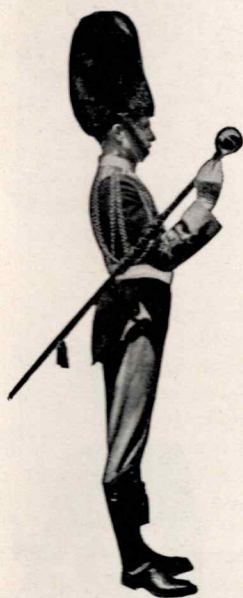


## MANUAL of the BATON (Cont'd)

### Countermarch

This signal changes the direction of the corps' march from front to rear. If regular Military Countermarch is used it must be remembered that two separate countermarches are required to place all men in regular marching formation. For this reason, during drill in contests, many corps prefer to save time in countermarching and eliminate the necessity of executing two countermarches and do so by using the flashy "Interlocking Countermarch." This movement keeps all corpsmen in their respective and proper places without breaking regular formation.

Details: While blowing the long preparatory whistle blast, twirl the baton in two or three forward circles, stopping with the ball upward, staff inclined downward and to the rear, resting against outside of upper arm just above elbow. Drum Major gives this signal and halts simultaneously with baton as it is placed in position against arm. He remains facing in original direction of march, and as the second rank of the corps comes abreast of him, he blows the short, sharp whistle blast commencing the execution of the countermarch movement.



### Correct Alignment

This position is taken and signal is always given while facing the Corps, and is used for Column Right, Column Left, Countermarch, Diminishing and Increasing the Front, and at all other times during the march or maneuvering where such a signal is required.

Details: Lower ferrule to the left, allowing baton to fall in raised left hand at height of shoulder, baton being held in a horizontal position, thumbs to front, back of hands to rear, and fingers closing down around the outside of baton.



## FLASH STICK POSITIONS For the Drum Section

Your drum section standing "At Attention" has the choice of three positions, No. 1, No. 2, or No. 4. No. 1 and 2 are most commonly used. These positions illustrated in sequence co-ordinate perfectly with drum major signals. Your corps being in formation, but not "At Attention," the drum major faces the corps, blows one whistle blast for "At Attention." The drum section assumes position on first whistle blast, illustrated in Fig. 1; the drum major does "About Face," blows second whistle blast and assumes "Carry Baton" position. The drum section on second whistle blast takes position shown in Fig. 2. The drum major blows third whistle blast, swings baton and assumes "Prepare to Play" position. Simultaneously with third whistle blast, Fig. 3 is assumed. On the "Roll-Off" drum section commences to play, shown in Fig. 5.



Fig. 1  
● At Attention.  
● Inspection.



Fig. 2  
● Position for "At Attention."  
● Position may be assumed for "Inspection."



Fig. 3  
● Prepare to Play.



Fig. 4

- Drum Section Position during Bugle Section Solo.
- Position used at second whistle blast if section used Fig. 2 for "At Attention."
- Position may be assumed for "Inspection."



Fig. 5

- Correct playing position. Notice drum 5" below waist.

This series may be followed if preferred: First whistle blast "At Attention" Fig. 2 is assumed; second whistle blast Fig. 4 is taken; third whistle blast Fig. 3 is used. Figures 1, 2, or 4 may be used At Attention during "Inspection." Fig. 4 is assumed during the drum section rest while a bugle section solo is in progress.



## THE ART OF SCOTCH BASS and TENOR DRUMMING

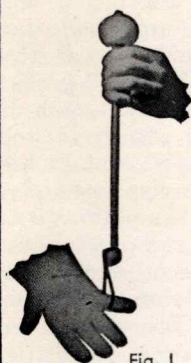


Fig. 1

Slingerland's tenor sticks (No. 822) and Scotch bass drum sticks (No. 823) have received the endorsement of the country's finest corps. These Slingerland sticks may be supplied with either hickory or rattan handles, made to a proper length for balance and thickness to retain strength. The beaters are made from an expensive grade of solid Spanish felt, cut in discs, to obtain the proper consistency.

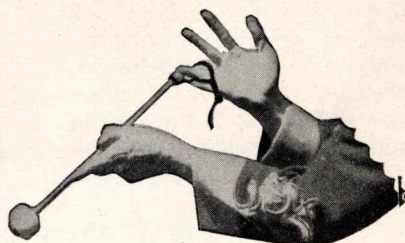


Fig. 2

### How to Hold the Sticks

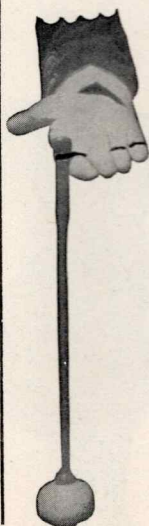


Fig. 3

Each stick is supplied with a narrow piece of leather thong. Do not untie the slip knot which holds this leather thong to the handle of the stick. Tie a knot in the lower end of the thong and place the little finger through the loop made by the strap. Hold either hand in a horizontal position, palm up. See Fig. 1.

The third finger crosses completely over the small finger, reaches around behind the loop, then goes through the loop. This produces a twist in the loop between the third and fourth fingers. See Fig. 2. Both cords of the loop pass around behind the second finger, and in front of first finger, permitting the stick to drop in a vertical position over outside of first finger. See Fig. 3. Spread fingers and stick will fall naturally over first finger, turn hand over, close fist, then lay thumb along stick shaft for the "To Hold" position. Fig. 4.





## THE ART of TENOR DRUMMING

### Fundamentals

Tenor drum stick figurations and twirling appear so difficult that many corps prefer to use just elementary beats and swings rather than spend the time necessary to develop an effective section. However, it is now possible, by following the system as it is presented here, to develop a **good** tenor drum section within **two weeks**. There are just a few things to remember: Showmanship plays the most important part, it incorporates poise and military bearing; tenor drums must be slung fairly low to facilitate full sweeping arm movements; intensive practice should be devoted to the study of these movements, and a definite routine of figurations must always be followed in every musical selection.



Fig. 1

### The Start

The "At Attention" position of the tenor drummer is: military posture, arms and sticks hanging straight down at sides. The proper "To Play" position is illustrated in Fig. 1, with the sticks crossed smartly in front of face. This position is held until signal to commence playing is given. The position is assumed at the end of a selection or during a tenor drum section rest. It is also assumed at the end of the "Sound-Off," and held preparatory to playing the first beat of the musical selection. As an example: (Sound-Off No. 10, page 46), beats in all measures executed in flam fashion finishing simultaneously with the snare and bass drums, then tenor drums execute short twirl and assume the Cross Position.

### The "Sweeping Flam"

This is the most beautiful yet easiest of all tenor drum stick evolutions. The drummer raises both arms, face high, to the left, as illustrated in Fig. 2. The sticks then sweep down with full arm motion, strike the drum on the first beat of the measure, and end the movement as illustrated in Fig. 3. As an example for the use of this Sweeping Flam we refer you to the musical selection "Company Front," page 60 (Note the cue, "3-B"). Through the use of the Sweeping Flam very effective loud or soft passages may be played. Care has been taken in preparing the musical selection, "Company Front," to incorporate proper tenor drum figurations.



Fig. 2



Fig. 3



## THE ART of TENOR DRUMMING (Cont'd)

### Alternate Twirls

The secret of twirling tenor drum sticks is in the correct weaving of the leather thong, the manner of twirling, the pliability of the wrists, and the construction of the sticks. The right stick twirls clockwise, the left, counter-clockwise, meaning both sticks twirl from front to rear. When the sticks twirl, the fists should be closed and the first fingers held tightly over the leather straps. When the hands are closed the sticks rest against the sides of the fists and the twirl is started by throwing the sticks upward and twisting the wrists slightly as the sticks complete their revolution. To stop the twirl spread the fingers, extend the thumbs, and sticks will fall into palms of hands.



Fig. 4

### Routine Use

During the first eight bars of the music use a straight Alternate Hand-to-Hand beat. On the second eight bars use an Alternate Twirl, i.e. — two beats with the left hand, while the right stick makes **three** twirling revolutions; then two beats with the right hand while the left stick makes **three** twirling revolutions. When the tenor drummers become proficient in twirling, they may play one beat with the left hand, while the right hand twirls, (the stick making **two** revolutions), and vice versa. This is rather difficult, particularly if two beats to a bar are played. Speed, accuracy, and proficiency are required

### The "Wrist-to-Wrist" and "Double Arm Twirl"

The most difficult twirl known to tenor drumming is the Wrist-to-Wrist rudiment. Do not attempt this unless you have first mastered the preliminary twirl. The Wrist-to-Wrist Twirl commences as shown in Fig. 5. Sticks appear crossed. Flip back both sticks, starting the right a split second before the left to prevent clashing in air. The orbits of the twirls cross each other and perfect timing is necessary. Observe the Wrist-to-Wrist Twirl employed in the "Sound-Off" page 64.

The Double Arm Twirl, as illustrated in Fig. 6, is the legitimate Two-Hand tenor drum stick twirl. To make this twirling effective, hold both hands in front of body at height of eyes. Upper arms should be horizontal and straight to the front. **Twirling is never done at the side of the body, always in front.** The Slingerland Drum Corps Division will be glad to help you revise your musical routine to incorporate these twirling figurations without cost or obligation.



Fig. 5



Fig. 6



## THE ART of SCOTCH BASS DRUMMING

### Fundamentals — The Start

Practically every modern drum corps is equipped with Scotch bass drums. While American bass drumming has, in the past, been rather "straight," it is the desire on the part of many corps to really attain a faultless performance in twirling and cross-beats. This has been demonstrated by a few of our nationally known corps. The position of a bass drummer "At Attention" is body erect, arms and sticks hanging straight at sides. The "Prepare to Play" position is the Cross in Front of Eyes.

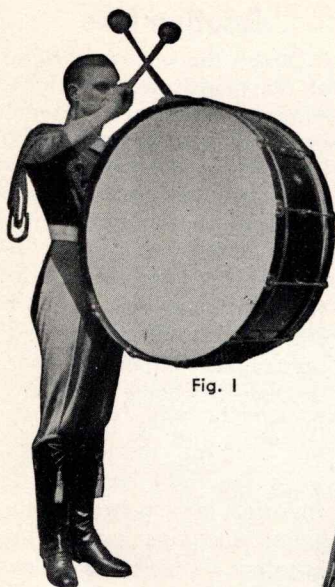


Fig. 1

### Alternate Beats

The first eight bars of the music when played softly, should be executed by the bass drums without twirling or cross stick work. Straight Hand-to-Hand Alternate Beats may be used. When a crash at the termination of a musical selection is required, the bass drummer will execute a full Double Arm Twirl ending with a beat executed by both sticks striking both heads at once.

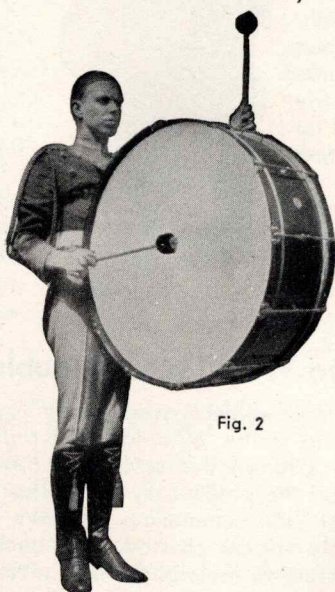


Fig. 2

### Cross Sticks

On "Prepare to Play" signal swing the sticks smartly to the Cross Position illustrated in Fig. 1. The Cross is also used at the end of a "Sound-Off." If the Scotch bass drums are featured during a drum corps exhibition number, the Cross in Front of Eyes, in the manner of a salute, may mark the end of the selection.

### Alternate Right and Left Cross Over

Right stick hits on count of 1, on right head; left stick crosses over top of drum striking right head on count of 2, then crosses back to left side of drum; right stick hits on count of 3 on right head; and on count of 4 left stick strikes left head. On count of 5, right stick crosses over top of drum and strikes left head, then crosses back on right side; and on count of 6 left stick strikes left head. This counting is used in 6/8 tempo. For 2/4 or 4/4 tempo: right stick strikes right head on count of 1; left stick strikes left head on count of 2; then follow above procedure using the full 6 counts; total 8 beats.

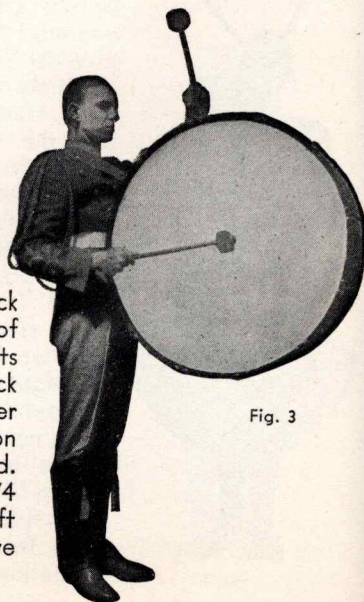


Fig. 3



## THE ART of SCOTCH BASS DRUMMING (Cont'd)

### Alternate Flourish Cross Over

Right stick beats first count; and left stick comes over top of drum and beats second count; right stick beats third count; on the fourth, fifth, and sixth counts the left stick remains on the right side of the drum, waves back and forth through the air in the motion of beating, while the right stick beats, fourth, fifth, and sixth counts. Same procedure followed on next 6 counts on other side of drum.



Fig. 4

### Multiple Cross Over Beats

This is the final rudiment of Cross Over Routine. It requires supple wrists and flexible arms. The Multiple Cross Overs are used for flash and to obtain a louder tone. These beats may be preceded by your regular routine of Alternate Cross Over Beats, finishing up the last few bars, for a flash effect, by rapidly swinging **both** arms from right head to left head over the top of the drum, and repeating at will. In crossing over the top of the drum both arms follow a long arc and the beats made rapidly and in tempo.



Fig. 5

### Forte Flash Cut-Off

A loud cut-off beat is effective on the end of a number or strain, or when designated sometimes during the rendition of a selection. The Cut-Off Beat requires that both arms strike both heads on their respective sides, **at the same time**. By striking both heads at once a staccato "crash" is obtained rather than a long "boom." This beat usually marks the end of a Double Arm Twirl.

### Alternate Left-Right Kick Cross Over

On the first beat, right stick strikes right head; on second beat, left stick strikes left head; third beat, right stick on right head; then left crosses over top of drum playing fourth beat on right head. As left stick strikes head on fourth beat, right leg is raised and held straight. On the fifth beat, the right arm swings underneath the raised right leg striking right head of drum; sixth beat is played with left stick on right head, then swung back to the left side of drum. (The leg is lowered immediately after the fifth count is played.)

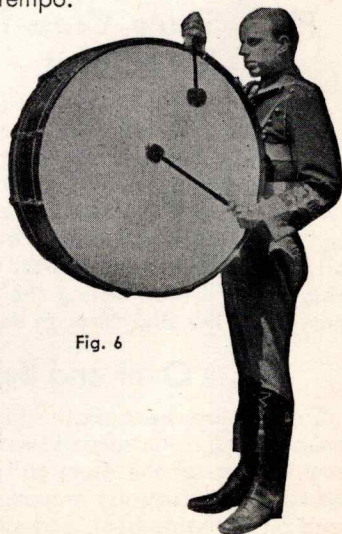


Fig. 6



## THE ART of SCOTCH BASS DRUMMING (Cont'd)

### Alternate Twirl and Beat

Twirling the Scotch bass drum sticks is exactly the same as the Tenor Drum Stick Twirl. This is explained on page 25, under the heading "Alternate Twirls." After the principles of the twirl have been studied, the Twirl and Beat may be taken up. The right stick makes **three** revolutions in the air while the left stick makes **two** beats on the left head; then right stick makes **two** beats while left stick makes **three** twirling revolutions. This is the Simple Alternate Twirl and Beat.



Fig. 7

### Double Arm and Wrist-to-Wrist Twirl

These twirls are accomplished in the same manner as the Wrist-to-Wrist and Double Arm Twirls for the tenor drums, as shown in Figs. 5 and 6, page 25.

### Flash Single Cross-Twirl Speed Beat

On the count of 1, right stick twirls (**two revolutions**); left stick crosses over top of drum, strikes first beat on the right head; on count of 2, left stick is whipped back over top of drum and goes into a twirl (**two revolutions**), while right stick is brought over top of drum striking left head on this count. **Start twirl by "whipping" stick from front to rear, letting the momentum of the movement carry the stick through its two revolutions.**

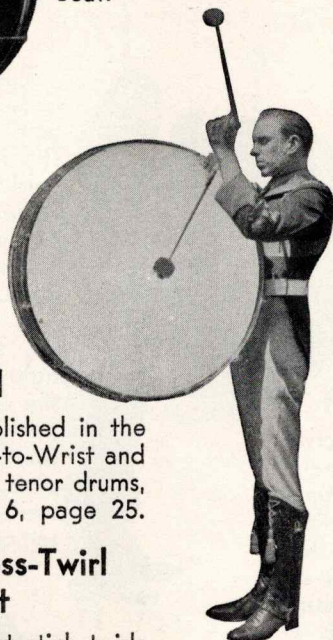


Fig. 8

### Double Beat Twirl! Cross Over

On the count of 1, left stick beats left head while the right stick twirls. On count of 2, left stick crosses over top of drum and strikes the right head, right stick still twirling. Left stick is then brought quickly back over top of the drum, going into a twirl, while right stick strikes the right head on the count of 3; then it crosses over the top of the drum and strikes left head on count of 4, while the left stick remains spinning.

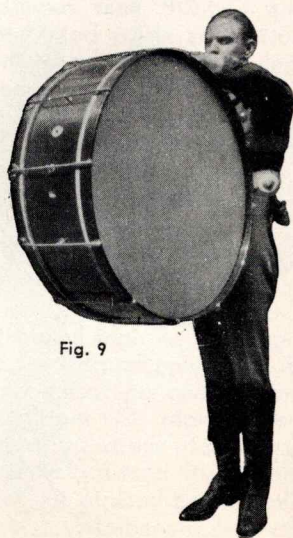


Fig. 9

### Cross Over and Behind Back Beat

On the first beat, both sticks hit both heads simultaneously. On the second beat, the left stick is brought over the top of the drum striking the right head, while the right stick is swung around the back, striking the left head on the same beat, and vice versa.



## THE ART of SCOTCH BASS DRUMMING (Cont'd)

### The Bass Drum Spin

Sling the Scotch bass drum on a line with the chin, Fig. 10. On the count of 1 right stick strikes right head; on count of 2, left stick is brought over top of drum, striking on right head; then the fingers of left hand catch top hoop (Fig. 10) pulling the drum to the left while the right stick (on count of 3), strikes left head as it is coming into position on the right side; count of 4, left stick strikes left head.

The starting of this spin is between the counts 2 and 3, immediately after left stick strikes right head on count of 2. As the left hand spins the drum between the counts 2 and 3,

the drummer snaps his body back (from the hips), quickly which tosses the drum into the air so that the actual spinning is executed while the drum is in the air. (Be careful, in spinning, to keep the face away from the drum.) On the 4th count the left hand will have released the drum, the body will be back in its normal position, and the drum will be in place preparatory to another spin, Fig. 11.



Fig. 10

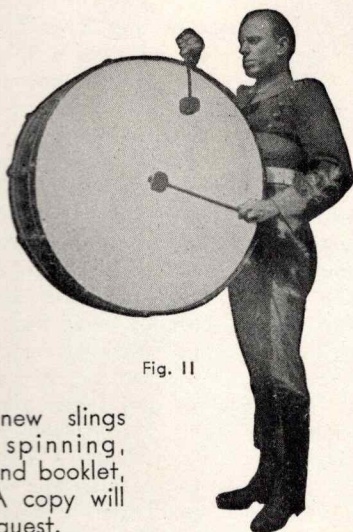


Fig. 11

Read about the new slings made exclusively for spinning, (page 27, the Slingerland booklet, "Company Front.") A copy will be sent FREE, upon request.

### The Double Arm Cross Over Beat

Cross over beats are usually played in rapid succession, both sticks striking their respective heads on count of 1; both crossing over the top (left on right side, right on left side), striking on the count of 2; then quickly crossing back to their original sides on the count of 3, and crossing again on the count of 4. The Cross-Over Beat, as shown in Fig 12, is sometimes employed in Marching Taps and Sound-Offs. As an example: Sound-Off No. 10, page 46, would be played as follows: On the count of 1, both sticks together, as previously explained; count of 2, sticks cross, and so on, ending the last beat, which is the 7th beat, with the Forte Flash Cut-Off explained on page 27. Then the sticks may be brought to a Cross Position in Front of Eyes, or twirled for the next count, then brought to Cross Position.

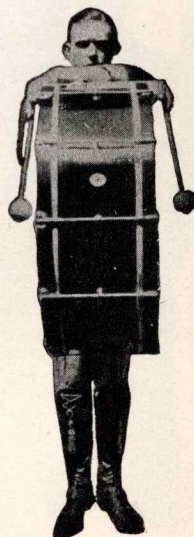


Fig. 12



## "BATON TWIRLING"

By Lee Suttell

National American Legion Baton Twirling Champion

For a number of years Baton Twirling was almost forgotten and a great many of the younger generation now, do not seem to know what it is all about. When I was a small boy every circus and minstrel show had one or more Baton Twirling Drum Majors, and some well known shows I remember had as many as three of these artists. A Major who juggled a Baton was the small boy's hero and no other participant of a parade attracted him like a Twirling Drum Major. I believe the American Legion did more to bring back this attraction than any other organization by sponsoring contests for National Supremacy in Baton Twirling. I believe this is the cause for the development of so many new Majors, some of whom are becoming real champions.

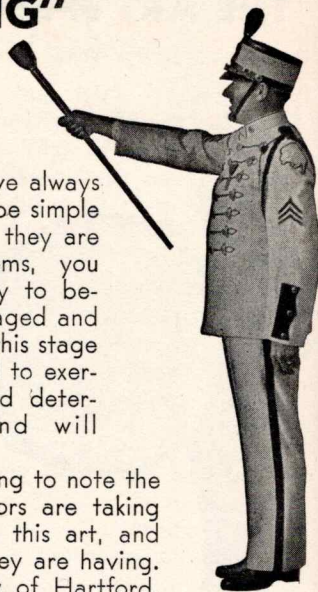
To acquire this art necessitates constant practice and the ability to stand a few hard knocks without becoming discouraged. Edward H. DeMent, a Twirling Major from Hagerstown, Md., has a formula for this art which I think covers the subject rightfully. It is 99.5% perspiration, and .5% determination. Rudy Vallee has taken up Baton Twirling to use as a feature with his orchestra and is one of the most determined persons I have ever met. He is one of the hardest working musical directors in the business and is far from leading the "silk and velvet life" most people think. It takes a will to acquire Baton Twirling, for when you start at

tricks that have always appeared to be simple and find that they are tough problems, you are very likely to become discouraged and quit. It is at this stage that you need to exercise a dogged determination and will power.

It is surprising to note the way the Juniors are taking an interest in this art, and the success they are having. Buster Harvey of Hartford, Conn., while only eight years of age has acquired wonderful perfection in Baton Twirling and has gathered a famous collection of trophies. Buddy Herrick and Len Lenahan, fourteen years each, of Buffalo have developed new and very difficult twirls and catches which they perform with the ease and sureness of long years of experience.

Girls, too, are taking up Baton Twirling and there are some scattered over the country who have made names for themselves. Mabel Langton, of Los Angeles, is one girl whom most boys would fear to meet in open competition, and Miss Bobby Moss has toured the entire country as a Vaudeville performer making a name for herself.

During rehearsals of the Buffalo Drum Corps a few of the members always bring their young sons and each of these youngsters has a small baton and even though some are only four or five years old they are acquiring the rudiments of Baton Twirling by watching the Drum Majors going through their routine. Children are most always mimics and in this instance the trait should be encouraged for it will develop supple fingers and wrists, build up their self confidence, and strengthen their youthful bodies.



Lee Suttell



Rudy Vallee



## BATON TWIRLING REVEALED

By LEE SUTTELL



- Lee Suttell, Baton Twirler of the Buffalo, N. Y. American Legion Drum and Bugle Corps is credited with having twice won the National Baton Spinning Contest of the American Legion: 1929, Louisville, Ky., 1930, Boston.
- Mr. Suttell is known throughout the country as being not only a champion spinner — but also, as a great teacher.
- It is with pride that Slingerland announces Mr. Suttell's association with them in an advisory capacity — directing all phases of this interesting art.



## BATON TWIRLING

### "The Front or Straight Twirl"

The baton is grasped by the first two fingers and the thumb, the other fingers being curled back into the palm. The palm is turned down as in Figure 1. This is the first position and the baton is rotated to the right or clockwise if you are using your right hand. On the first half turn the baton comes into position of Figure 2, palm up and remains this way right through the movement. Figure 3, shows the third position. The baton forces thumb back and rolls around the back of first two fingers back to



Fig. 1

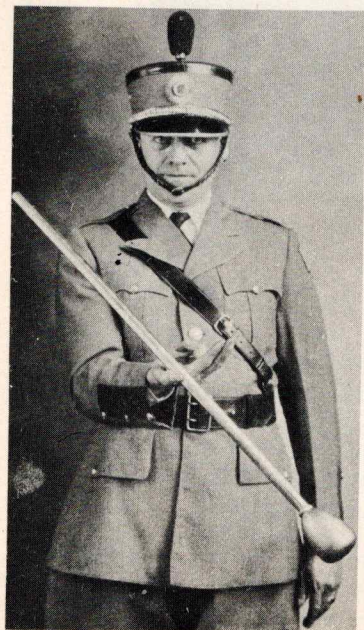


Fig. 3

Figure 2. Figure 1, is only for starting and is never used after that, as only Figures 2 and 3 are required to keep baton twirling with a slight rotary motion of the forearm. The thumb does most of the work.

Always start slowly for a few revolutions and then increase speed. When first trying this trick you will find a tendency to snap the hand back to Figure 1 position to catch the baton before it comes into the

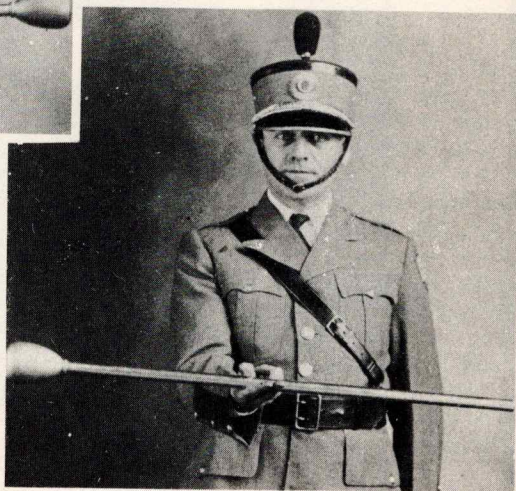


Fig. 2

palm, which makes your hand climb up toward the ball and out of balance. Try hard to keep the palm up and this will be overcome. Always start with ball of baton to the left for the right hand, and the reverse for the left hand. This trick can also be performed over the head for variation. You will drop your baton a great many times while learning this trick, but keep at it and you will succeed.



## BATON TWIRLING (Cont'd)

### "The Flam or Fake Movement"

Figures 4 and 5 show THE FLAM OR FAKE MOVEMENT, this is simply a wrist movement. The baton is held loosely by the thumb and first finger near the ball end just above the balancing point for greater momentum. Hold arm straight out front from the body as in Figure 4, baton rotates away from body with ball coming inside the arm and shaft always travelling to the outside.

Rotate the wrist as in Figure 5, and be sure to keep arm as straight as possible to avoid being struck on the elbow. Until your arm muscles and wrist become flexed you will find the movement very tiring and the baton will travel rather wild. This wildness and fatigue will soon be overcome with practice. This movement can be performed in numerous different ways.

### "Behind the Back Twirl"

A BEHIND THE BACK TWIRL can be developed by using this movement behind the back instead of at the side. Another trick using this move is the flat spin, doing this twirl straight to the front of the body reversing the palm up and down. The baton travels in a horizontal wheel, parallel to the ground, instead of vertical. By bringing your baton back to Figure 4, and allowing the shaft to swing from one side of the body to the other, the end of the baton describes a figure eight.

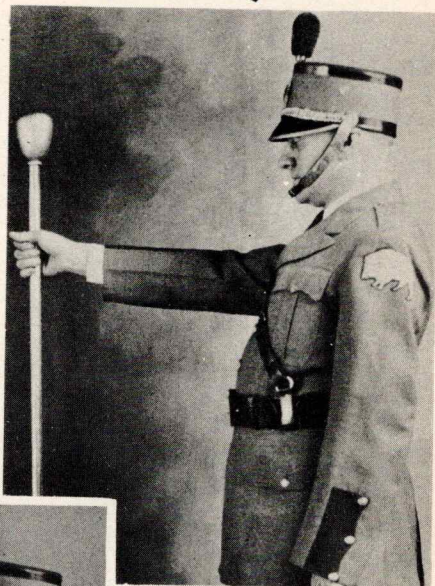


Fig. 4



Fig. 5

These movements can soon all be combined. Two other tricks that can now be tried are the palm spin and the finger tip twirl. The palm spin is done by holding the baton in a full hand grasp, palm up, giving it a sharp twirl to the right letting go of it, at the same time opening the hand wide open and then just keep the palm under the spinning baton. Grasp the baton just before the momentum stops.

### "The Finger Tip Twirl"

THE FINGER TIP TWIRL is done as you would balance a spinning tray on the finger tips except that the baton being smaller than the tray the fingers and thumb are held close together working the baton to the right in a flat spin.

### "The Two Hand Twirl"

THE TWO HAND TWIRL while a very poor trick for public appearances is a good practice movement to learn hand to hand passes as around the back and under the leg.

This trick is started with the right hand the same as you start a front or straight twirl with the exception that you use the full hand grasp instead of first two fingers. Turn the baton to right forcing thumb back, then the left hand slips under the right hand taking the baton just as it comes off the thumb as in Figure 6, completing a full revolution. Left hand turn is only a half revolution. The complete movement makes one and one-half revolutions, so every time the right hand takes the baton the ball is in a different direction either right or left. In continuing the movement right hand palm always takes the baton turned down, and left hand palm up.

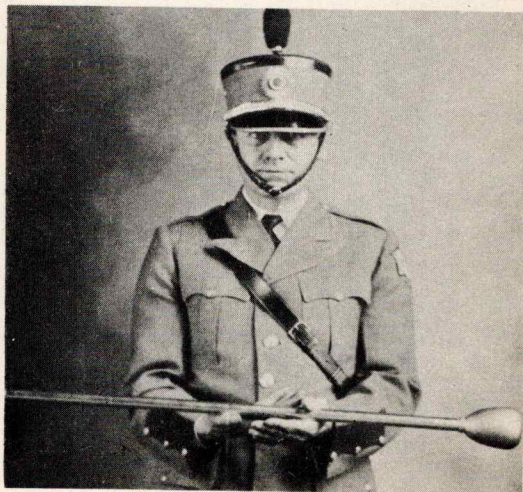


Fig. 6



## BATON TWIRLING (Cont'd)

### "Around the Neck Movement"

AROUND THE NECK MOVEMENT can be done two ways. The first way has four positions. The baton is turned at the side of the body with a full hand grasp as far as the wrist will turn, then it is stopped by striking the crook of the elbow as in Figure 7. The arm is then quickly raised with the baton as in Figure 8, striking the cords on the back of the neck and letting go the baton at the same time. The baton does a half turn in the air being caught in the left hand as in Figure 9. It is then given a right hand turn over the back of the left hand for another trick. The secret of success of this trick is in striking the back of the neck with a quick snap and letting go of the baton at the same time, so it performs the half revolution in the air before being caught by the left hand. The second around the neck movement is done by grasping the baton with a full hand grasp with the right hand and throwing it around the neck as in Figure 10, catching it with the same hand as it slides off the right side of the neck. This trick usually follows an around the back pass.



Fig. 7



Fig. 8



Fig. 9



Fig. 10



## BATON TWIRLING (Cont'd)

### "Around the Back Pass"

AROUND THE BACK PASS is done by grasping the baton with a right hand full grasp palm down as in Figure 11, (note this is the full hand grasp used in the start of many tricks). The baton is turned to the right and passed to the left hand as in the two hand twirl. Still turning to the right the baton is brought to the position of Figure 12. The baton is now brought to the position of Figure 13, where it is caught by the right hand with the ball to the left. Baton is then brought to the front or Figure 11, again for another pass behind the back or a new trick. Beginners will find it difficult to maintain a twirling movement after taking the baton with the left hand from around the back. When I learned this trick I stopped the baton for the pass behind the back until I could keep up the twirl. Remember the baton is only twirled as far as the wrist permits in either hand. The other hand taking it at this point either in front or back, keeping up the twirling movement. As you progress with this trick you will find that instead of passing from hand to hand behind the back you are throwing the baton across the back.

Figure 14, shows how to stop your baton for a reverse movement. The right hand doing a movement, quickly thrust the left hand, palm up into the spokes formed by the twirling baton which stops the rotation for a reverse twirl, or changing from the fake movement to the straight twirl.

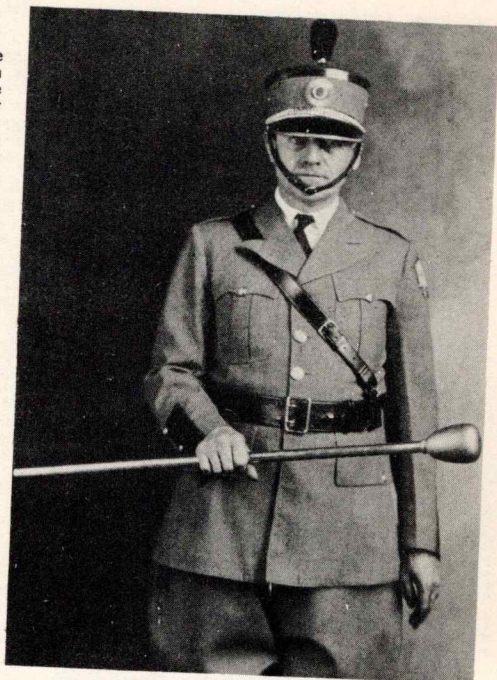


Fig. 11



Fig. 12



Fig. 14

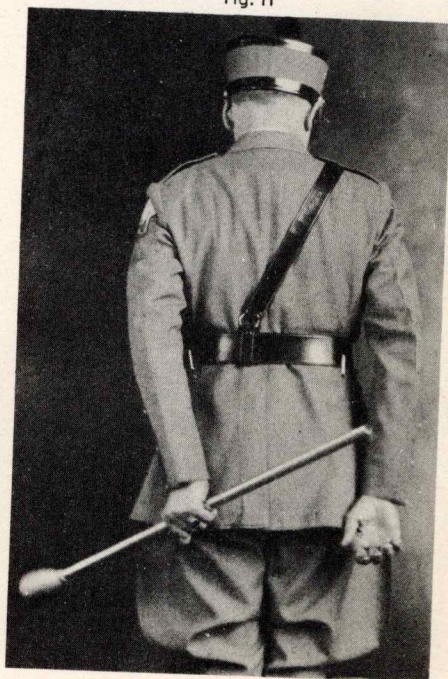


Fig. 13



## BATON TWIRLING (Cont'd)

### "Under the Leg Pass"

There are numerous ways of passing the baton under the legs. Figure 15, shows my way of doing this trick while marching. I always pass the baton around the back to get into position for this trick. Start this movement the same as Figure 11, turning baton in right twirl. Raise leg high as you would "goose-step" and at the same time pass the baton under the leg to the left hand. Always try to pass ball of baton under leg first. The leg usually goes between the spokes of a rimless wheel.

Figure 16, shows a flat spin pass under the leg. Stand on one leg raising the other behind, passing the baton around the leg you stand on. This is a good reverse movement changing from right to left leg.

Figures 17 and 18, show a figure eight pass under the legs. Baton is turned in a flat spin and brought around behind the right leg, and then in front, and around behind the left leg, to around in front of right leg, for a continuation of the trick. Keep rotary motion of baton all the way through, bending knee of each leg forward as baton passes under it to allow turning room.

Figure 19, shows a vertical pass under the leg with both feet on the ground. Start the baton for a behind the back pass, but bring it down still turning under the legs instead of around to the front. Pass is made from rear to front.



Fig. 15



Fig. 16

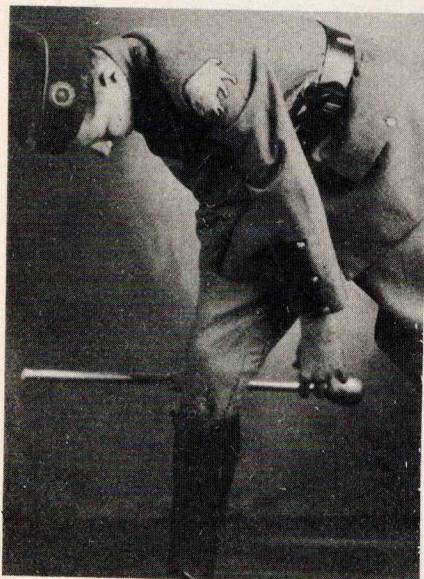


Fig. 17



Fig. 18



## BATON TWIRLING (Cont'd)

### "Throwing and Catching"

Figure 20, shows position for catching twirling throw. Throw baton into air doing a twirl in front. The harder you throw, and snappier turn to the right you give the baton, the higher and faster it will travel. Watch the hub of your baton which is caught in the hollow formed by the fingers and thumb, palm up. The hand drops to about waist level before the catch is completed, by lowering the arm and giving the wrist a quick turn at the moment of the catch you can throw baton right up again and continue doing this for some time. Don't be afraid to reach into the hub of the twirling baton and always start your practice over a grass plot.

Figure 21 shows the start of a twirling throw into the air from under the leg. Bring the arm well under the leg with the baton twirling so you can get the baton's flight straight up. This is easier under the left leg than the right.

Figure 22 shows position at time of catching A BEHIND THE BACK CATCH. Baton is thrown up in front, body is partly turned to left, with left hand, palm up, just above right hip. Watch your throw and move body and hand so baton will drop into the upturned palm, immediately closing the hand and bring baton around to the front for another trick. It is very important that you bring the left hand with the baton to the front very snappy as there is always an awkward pause in a catch of this kind.

Another good trick is AN UNDER THE LEG CATCH. This is done by raising the right leg and holding the left hand just under the knee, palm up, to catch the twirling baton. Baton is thrown at the side about the same as a behind the back catch. This trick can be done either right or left.



Fig. 19



Fig. 20



Fig. 22



Fig. 21



# DRUM CORPS CELEBRITIES



**BUDDY HERRICK**  
Mascot Twirler, Buffalo,  
New York, Drum &  
Bugle Corps

**JERRY CANNON**  
One of the Country's  
most outstanding Baton  
Twirlers

ST. PAUL, MINN.  
American Legion Post  
No. 8



2nd Prize Twirler,  
Louisville, 1929



**CHRISTINE McCLAREY**  
Indianapolis, Ind., Drum  
Corps of the American  
Legion Auxiliary,  
National Champions,  
1930-31



**DOROTHY FINNEGAN**  
Vaudeville Artist,  
Buffalo, New York

**A. R. PEARSON**  
Los Angeles,  
California



**HOWARD C. KNOBEL**  
National Champion  
Bugler of the American  
Legion, Frankford, Pa.,  
Post No. 211



United  
Spanish War  
Veterans

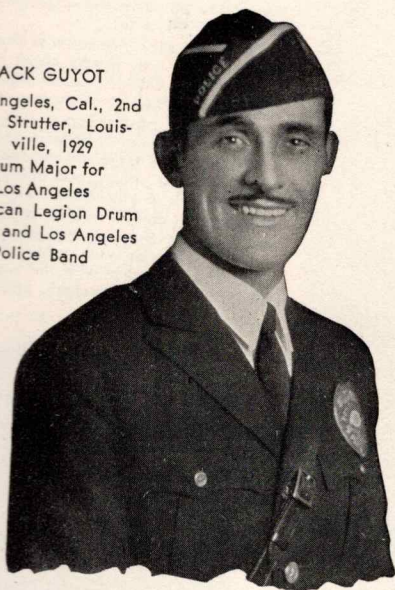


# FROM HERE and THERE



BERT AUSTIN  
Stamford, Conn.

JACK GUYOT  
Los Angeles, Cal., 2nd  
Prize Strutter, Louis-  
ville, 1929  
Drum Major for  
Los Angeles  
American Legion Drum  
Corps, and Los Angeles  
Police Band



LEN LENAHAN  
Mascot Spinner,  
Buffalo, New York,  
Drum & Bugle Corps

Courtesy: Roy Ducan,  
Los Angeles



SALLY WEISS  
Larkin Girls Drum  
Corps, Buffalo, N. Y.

JACK CARROLL  
Baton Spinner  
VICTORY POST  
Washington, D. C.



"Like Father—Like Son"  
—Both Champ Spinners  
FOREST E. HARVEY  
and BUSTER  
Hartford, Conn.





## BATON TWIRLING (Cont'd)

### "High Throw"

For Majors who prefer to do high throws, Figures 23, 24, and 25, show one way to get the baton high in the air for an accurate throw. Figure 23 shows the first position. Grasp the baton by lower end of shaft as you would a golf club, bring the ball end down between the legs as in Figure 24, then raise it with a quick snap clear up to arm's length where the grasp is released, Fig. 25. This causes the baton to do an end over end turn and must be caught at the side.

This is not the ordinary high throw as performed by most Majors which only travels about thirty feet in the air. This throw travels **church steeple high** and care must be taken at the catch that no injury may come to the hand.

Have your organization drilled to come to a halt if the throw retards your marching cadence. Two Drum Majors seldom use the same system, but two Majors who practice together using either hand doing the tricks outlined herein, may develop a sensational routine. Both men can do the same trick a certain number of times then change to another and then develop a cross street throw by doing a right and left towards each other, one throwing with the left hand and the other with the right. Both Majors must use the same balance, weight, and length batons.



Fig. 23

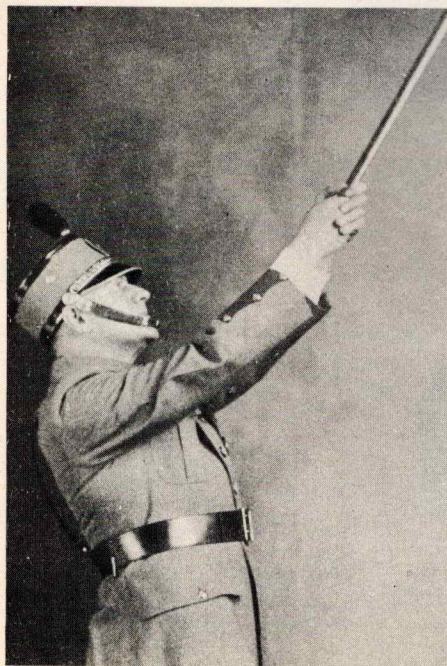


Fig. 25



Fig. 24



## MANEUVERING AT COMPANY FRONT THE SECRET OF MAINTAINING PERFECT ALIGNMENT

D D D D D D D D Td Td Td Td **S** C C **S** B B B B B B B B B B  
 1 2 3 4 5 6 7 8 9 10 11 12 **X** o o **X** 12 11 10 9 8 7 6 5 4 3 2 1

One of the most beautiful of all drill formations is "Company Front". . . and it is reputed to be the hardest to execute perfectly. The fact that some corps can maneuver their Company Front perfectly, without effort is brought out in the fact that there must be some trick or secret in the location of the guide and upon which the entire corps dresses. The corps that can make this maneuver perfectly seem to do so without any visible exertion—no one ever sees the individuals "guiding either right or left," yet there is a guide, and this maneuver seems less

hard when the "Guide" is located.

The bass drums are strategically located in the exact center of the corps, designated by "X" beneath "S." The bass drums are the guides and the entire corps dresses right and left on them. Without turning the head every man dresses on the man next, **but one**, to him. Thus Musician No. 1 dresses on No. 3; No. 2 on No. 4; No. 3 on No. 5; No. 4 on No. 6, and so on. **Only eyes are turned to the left (or right) in dressing—never the head.** The two bass drummers dress on either that is designated as the "Guide."



Indianapolis, Ind., Drum Corps of the American Legion Auxiliary, National Champions 1930-31



# THE DRUM CORPS HANDBOOK



Slingerland "Artist's Model Street Drum No. 633,  
12"x16", Single Tension — Pearl Finish

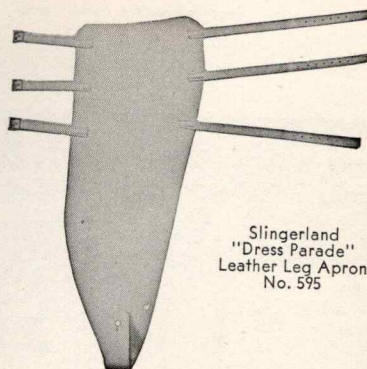
## EQUIPMENT HINTS

The last minute rush to get equipment in shape for the Big Parade — or the Convention — or the Contests. Those last minutes that are so important especially if the corps is being judged, and a perfect score in "Inspection" is desired.

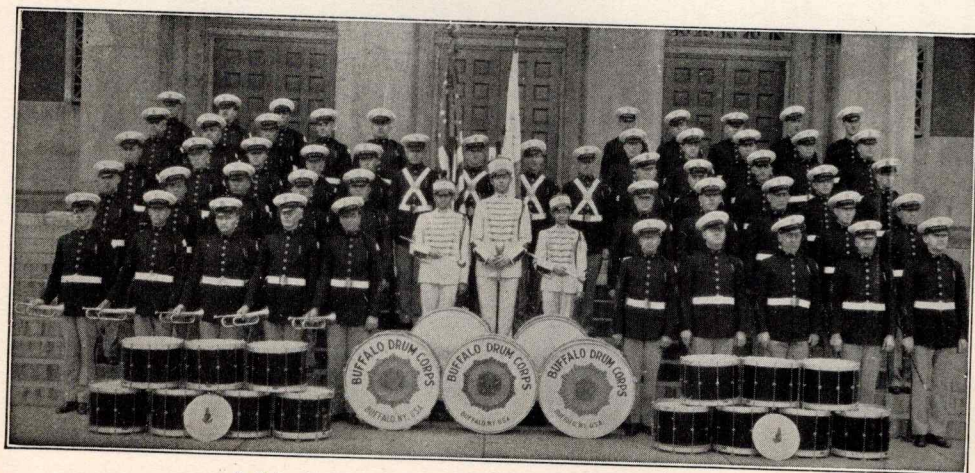
One of the reasons why today's corps are so particular about the equipment is readily understood if they have had previous experience in contests. They are competing against other organizations whose equipment is faultless, and the small percentages that can be gained in perfect grooming and immaculate instruments are needed.

Pearl drums are beautiful — and enduring. Colored drums are likewise attractive and much care is paid to a perfect and harmonious color matching with the uniforms.

Duco colors HAND RUBBED to piano finish are no more costly than regular hand polished mahogany or walnut shells, and these types of shells are always easily cleaned and enduring. Perfect appearance over the longest period of time is possible when details such as these are carefully handled by a conscientious manufacturer.



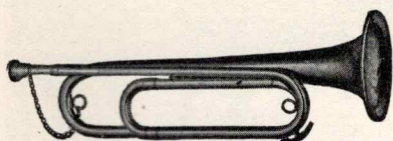
Slingerland  
"Dress Parade"  
Leather Leg Apron  
No. 595



Buffalo, N. Y. American Legion Drum and Bugle Corps



## EQUIPMENT HINTS



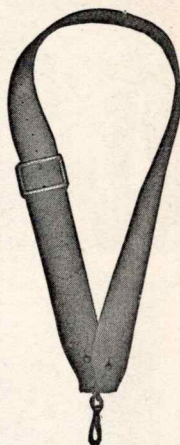
"Howard C. Knobel Model" Slingerland "G & F" Bugle No. 1046

Anything that the corps can do to make its equipment more outstanding adds just that much more to the prestige of the organization. The use of Leather Leg

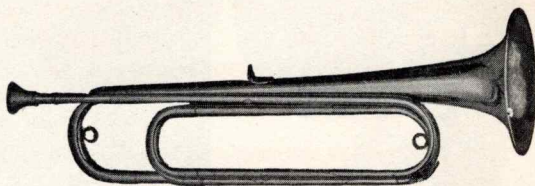
Aprons by the drummers, Music Boxes in leather and in colors, and attractive heavy slings are all indispensable to the fastidiously dressed corps.

It is not sound economy to buy bugles — or any other equipment, that "is manufactured to a price" — for over a period of time the cheap equipment, (which really costs only a dollar or two less than GOOD instruments), quickly develops flaws and imperfections in material and construction and prevents your corps members from obtaining the best in tone, appearance, lasting quality, and complete satisfaction.

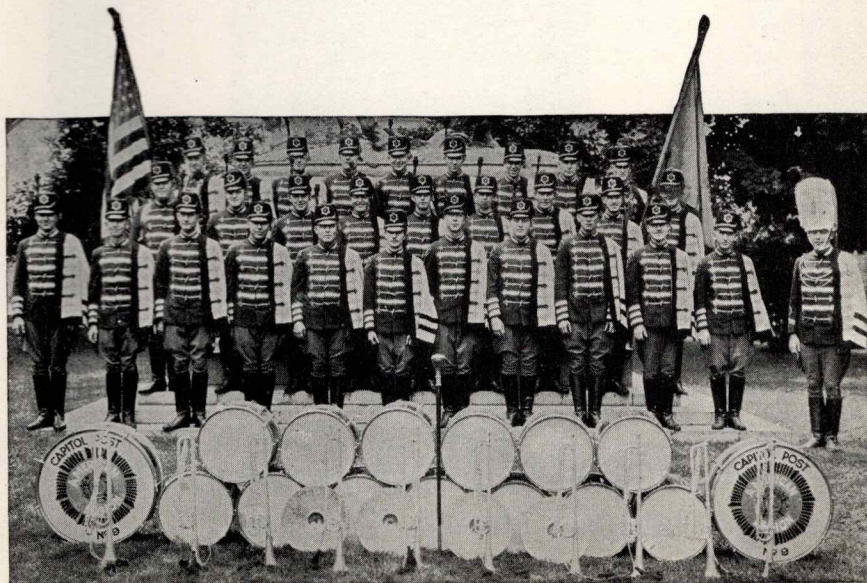
The Slingerland Drum Corps Division will be glad to help you develop a correct instrumental ratio and can undoubtedly assist your corps in saving money.



Slingerland "Dress Parade" Leather Sling No. 591



Slingerland Short Model Baritone Bugle No. 1070



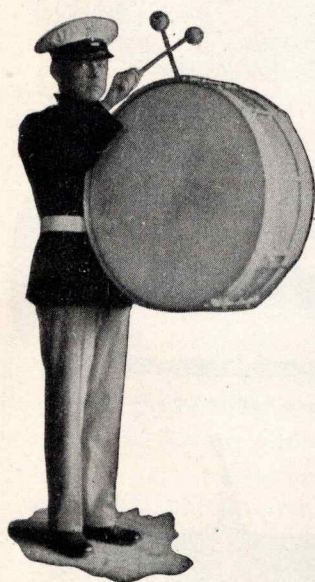
Capital Post No. 9 Drum and Bugle Corps, Salem, Oregon. Five times Department of Oregon Champions



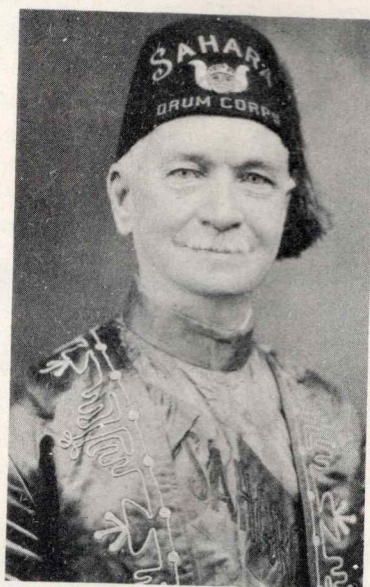
# THE DRUM CORPS HANDBOOK



American Legion Auxiliary Drum Corps of East Providence, R. I. Instructed by Albert E. S. Alers, Providence, R. I.



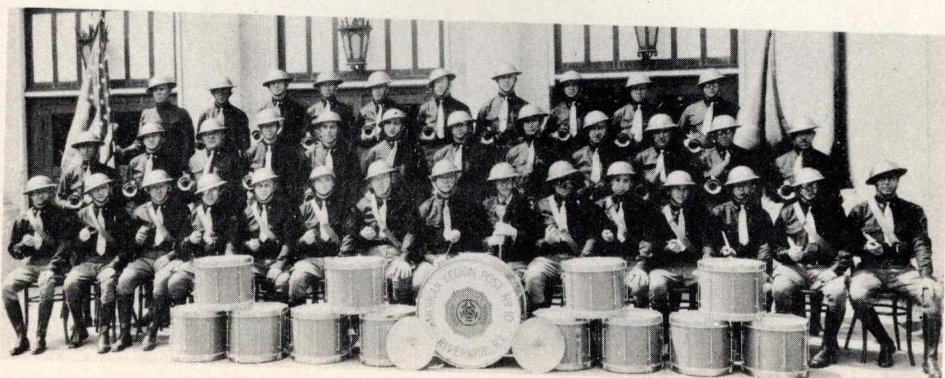
AL MARTIN  
Buffalo, N. Y.



JOHN A. WALKER  
Indianapolis, Ind.



FRED E. TAGGART  
Batavia, N. Y.



American Legion Drum Corps of Post No. 10, Riverside, R. I. Instructed by Albert E. S. Alers



# DRUM and BUGLE CORPS MUSIC

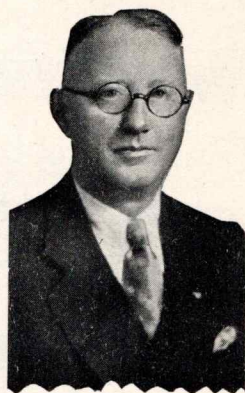
Contributing Authors



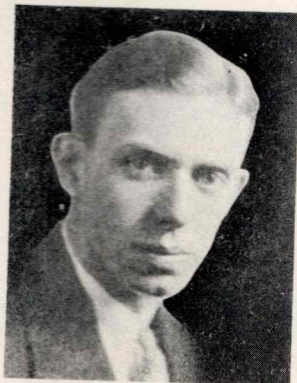
Illustration  
from Slingerland's  
"On Parade"



C. RUSSELL MURPHY,  
Drillmaster, Musical Arrange-  
ments, Frankford Post No. 211  
Frankford, Philadelphia,  
Pennsylvania



RUDY SCHULTZ,  
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Salem, Oregon



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Slingerland Drum Co., Chicago,  
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ROBERT M. COTTER  
Frankford, Pa. Post No. 211  
Co-Director (with C. R.  
Murphy) of State Champion  
Corps, Palmyra, N. J.



## Drill Beats - Marching Taps - Sound Offs

## Drill Beats

ROBERT M. COTTER

1

3

*fz* *p* *fz* *p* *fz* *p* *ff* *fz*

## Marching Taps

4 

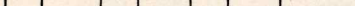
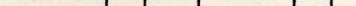
5 

6

7 

## Sound Offs

8 

10  11 



# BY SLINGERLAND

## Hank 'n Walt

March

SAM C. ROWLAND

1st Bugle

2d Bugle

Drs.

1st *p*, 2d *ff*

1st *p*, 2d *ff*

1st *p*, 2d *ff*

1 2

16 measures drum solo if desired.

1st *p*, 2d *ff*

1st *p*, 2d *ff*

1st *p*, 2d *ff*

1 2

D. C.

D. C.

D. C.

The musical score is written for three parts: 1st Bugle, 2d Bugle, and Drums (Drs.). The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first ending leads to a section where the drums have a 16-measure solo if desired. After the drum solo, the music continues with the 1st and 2d endings. The score concludes with a double bar line and the instruction 'D. C.' (Da Capo) for each part.



# THE DRUM CORPS HANDBOOK

## The Iron Division (28th.)

C. RUSSELL MURPHY  
ROBERT M. COTTER

Drum Solo



Cym.

Drum Solo notation in bass clef, 6/8 time, featuring a series of eighth and sixteenth notes. A Cym. (Cymbal) instruction is at the end.

1st Bugle

2d Bugle

Bar. Bugle

Drs.



Four staves of music: 1st Bugle (treble clef, 6/8), 2d Bugle (treble clef, 6/8), Bar. Bugle (treble clef, 6/8), and Drs. (bass clef, 6/8). The music is in 6/8 time and features various rhythmic patterns.



Four staves of music continuing the piece, featuring various rhythmic patterns and rests.



Four staves of music continuing the piece, featuring various rhythmic patterns and rests.



*BY SLINGERLAND*

THE IRON DIVISION (Cont'd.)

The first system of musical notation consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in 2/4 time. The first staff has a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. The second and third staves provide harmonic support with chords and moving lines. The bass staff features a steady eighth-note accompaniment.

The second system of musical notation continues the piece. It features four staves. The first three staves are in treble clef, and the bottom staff is in bass clef. The music is written in 2/4 time. The first staff has a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The second and third staves provide harmonic support. The bass staff features a steady eighth-note accompaniment. A "Drum Solo" section is indicated by a bracket and the text "Drum Solo" above the bass staff.

The third system of musical notation continues the piece. It features four staves. The first three staves are in treble clef, and the bottom staff is in bass clef. The music is written in 2/4 time. The first staff has a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The second and third staves provide harmonic support. The bass staff features a steady eighth-note accompaniment.

The fourth system of musical notation continues the piece. It features four staves. The first three staves are in treble clef, and the bottom staff is in bass clef. The music is written in 2/4 time. The first staff has a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The second and third staves provide harmonic support. The bass staff features a steady eighth-note accompaniment. The word "Cym." is written at the end of the system.



# THE DRUM CORPS HANDBOOK

## "On Parade"

A March for Drum & Bugle Corps

SAM C. ROWLAND

1st Bugle

2d Bugle

Bar. Bugle

S. D.  
T. D.

Cym.  
B. D.

32 measures drum solo



*BY SLINGERLAND*

ON PARADE (Cont'd.)

First system of musical notation for 'ON PARADE (Cont'd.)'. It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation for 'ON PARADE (Cont'd.)'. It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns. The system ends with a double bar line and the instruction 'D.C.' (Da Capo) on each of the four treble staves.

**The Follies**

JACK LYNEHAN

First system of musical notation for 'The Follies'. It consists of three staves, all in bass clef. The music is written in 2/4 time and features a series of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

**Lynehan Quickstep**

JACK LYNEHAN

First system of musical notation for 'Lynehan Quickstep'. It consists of three staves, all in bass clef. The music is written in 2/4 time and features a series of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.



# THE DRUM CORPS HANDBOOK

Dedicated to those peerless musicians, "The Doodledorf Band."

## The Doodledorf March

C. RUSSELL MURPHY  
ROBERT M. COTTER

G Bugle

D Bugle

Bar. Bugle

Drs.

Cym.



# BY SLINGERLAND

## THE DOODLEDORF MARCH (Cont'd.)

Drum Solo

Cym.

Cym.

Cym.Cym.

Los Angeles, Calif., American Legion Drum and Bugle Corps  
Courtesy Roy Duncan, Los Angeles



Keith Ross Post No. 231, Aurora, Indiana  
Courtesy Ray Lammers Music Co., Cincinnati, Ohio



# THE DRUM CORPS HANDBOOK

## Shipmates

March for Drum & Bugle Corps

C. RUSSELL MURPHY  
ROBERT M. COTTER

G Bugle

D Bugle

Bar. Bugle

Drs.

Cym. B.D.

Cym.

Cym.

Cym.

Cym.

Cym.



# BY SLINGERLAND

## SHIPMATES (Cont'd.)

Sheet music for *SHIPMATES (Cont'd.)*, featuring four systems of music. The first system includes a *Cym.* (Cymbal) part and a *Fine* marking. The second system includes a *Cym.* part. The third system includes a *Drum Solo* and a *Cym.* part. The fourth system includes a *Cym.* part and a *D. C. al Fine* marking.



Crack American Legion Corps of Ft. Dodge, Iowa



# Spirit of the Legion

An Exhibition Number to be Played at the Halt

C. RUSSELL MURPHY  
ROBERT M. COTTER

INTRO.

*Solo Bugle* *Solo Bugle*

G Bugle *ff*

D Bugle *ff* *Divisi* *pp* *ff* *Divisi* *p*

Bar. Bugle *ff* *pp* *ff* *p*

Drs. *ff* *pp* *ff* *p*

*Cym.*

*All* *Solo Bugle* *All* *Solo Bugle* *All*

*ff* *ff* *ff* *ff* *ff*

*Divisi* *p*

*p-f* *p-f* *Divisi* *p-f* *p-f*

*Cym.*

*Cym.* *Cym.*



*BY SLINGERLAND*

SPRIT OF THE LEGION (Cont'd.)

*Rit. . . . . Rallentando*

The first system of the musical score consists of four staves. The top staff features a melody with eighth and sixteenth notes, including some triplets. The second staff has a rhythmic accompaniment of eighth notes. The third staff continues the melody. The bottom staff provides a bass line with sustained notes and some movement. The tempo markings 'Rit.' and 'Rallentando' are positioned above the first staff.

*Lento*

The second system of the musical score consists of four staves. The tempo marking 'Lento' is placed above the first staff. The top staff continues the melody with sustained notes. The second staff has a rhythmic accompaniment. The third staff continues the melody. The bottom staff provides a bass line with sustained notes and some movement.

The third system of the musical score consists of four staves. The top staff continues the melody with sustained notes. The second staff has a rhythmic accompaniment. The third staff continues the melody. The bottom staff provides a bass line with sustained notes and some movement.

The fourth system of the musical score consists of four staves. The top staff continues the melody with sustained notes. The second staff has a rhythmic accompaniment. The third staff continues the melody. The bottom staff provides a bass line with sustained notes and some movement.



# THE DRUM CORPS HANDBOOK

## SPIRIT OF THE LEGION (Cont'd.)

First system of the musical score. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The first staff has a melodic line with eighth and quarter notes. The second staff has rests followed by a melodic line. The third staff has a melodic line with eighth and quarter notes. The fourth staff has a bass line with eighth and quarter notes. A 'Cym.' (Cymbal) instruction is placed below the fourth staff.

Second system of the musical score. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The first staff has a melodic line with eighth and quarter notes. The second staff has a melodic line with eighth and quarter notes. The third staff has a melodic line with eighth and quarter notes. The fourth staff has a bass line with eighth and quarter notes. A 'Vivace' instruction is placed above the first staff.

Third system of the musical score. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The first staff has a melodic line with eighth and quarter notes. The second staff has a melodic line with eighth and quarter notes. The third staff has a melodic line with eighth and quarter notes. The fourth staff has a bass line with eighth and quarter notes.

Fourth system of the musical score. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The first staff has a melodic line with eighth and quarter notes. The second staff has a melodic line with eighth and quarter notes. The third staff has a melodic line with eighth and quarter notes. The fourth staff has a bass line with eighth and quarter notes. A 'Cym. Cym.' (Cymbal) instruction is placed below the fourth staff.

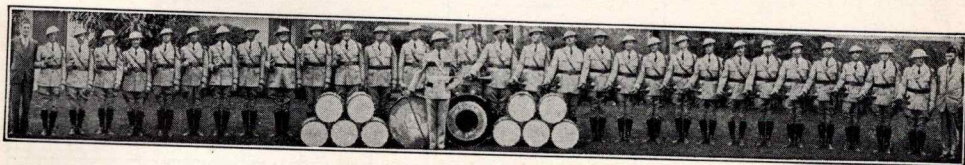


# BY SLINGERLAND

## SPIRIT OF THE LEGION (Cont'd.)

Presto

Cym.



American Legion Post No. 223, Maywood, Calif., Drum Corps  
Courtesy Roy Duncan (Lockie Music Exchange) Los Angeles, Calif.



American Legion Auxiliary Drum Corps of Cranston, R. I.  
Courtesy Albert E. S. Alers, Providence, R. I.



# THE DRUM CORPS HANDBOOK

## "Company Front"

An Extravaganza to be Played at the Halt

SAM C. ROWLAND

**Fanfare**

1st Bugle *ff*

2d Bugle *ff*

3d Bugle *ff*

Bar. Bugle *ff*

S. D. *ff*

T. D. *ff*

Cym. *ff*

B. D. *ff*

Solo Bugle *f*

**Bugle Octette & Drum Section.**

Two 1st Bugles *pp*

Two 2d Bugles *pp*

Two 3d Bugles *pp*

Two Bar. Bugles *pp*

S. D. *pp*

T. D. *pp*

Cym. *pp*

B. D. *pp*

\* = 3 B: "Sweeping Flam"; Rm: Right Stick Twirl; Lm: Left Stick Twirl. Bm x: Both sticks twirl, end cross in front of eyes. \*\* = "Hand to Hand alternate taps." Raise each stick horizontally, to height of eyes. \*\*\* = Strike Cymbal with Bass Drum Stick. Let cymbal ring.



# BY SLINGERLAND

"COMPANY FRONT" (Cont'd.)

pp

pp

pp

pp

pp 3 B 3 B 3 B 3 B 3 B 3 B 3 B B...

pp

This section consists of five staves. The first four staves are treble clef and marked *pp*. The fifth staff is a bass clef line with notes and rests, marked *pp* and containing the instruction "3 B" repeated eight times.

## Ensemble

Solo Bugle

1st Bugle

2d Bugle

3d Bugle

Bar. Bugle

S. D. T. D.

Cym. B. D.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff* L L R R L L R R L L R L R L R R

*ff*

This section consists of eight staves. The first five staves are treble clef and marked *ff*. The sixth staff is a bass clef line with notes and rests, marked *ff* and containing the instruction "L L R R L L R R L L R L R L R R". The seventh staff is a bass clef line with notes and rests, marked *ff*.



# THE DRUM CORPS HANDBOOK

## "COMPANY FRONT" (Cont'd.)

First system of the musical score. It consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The bottom staff includes drum notation with 'L' and 'R' for left and right drums, and 'B' for bass drum. The notation includes various rhythmic patterns and rests.

Second system of the musical score. It consists of three staves. The top staff is in bass clef and is labeled 'S. D.' and 'T. D.'. The middle staff is in bass clef and is labeled 'Cym.' and 'B. D.'. The bottom staff is in bass clef. The music is in 2/4 time. The notation includes various rhythmic patterns and rests. The bottom staff includes drum notation with 'L' and 'R' for left and right drums, and 'B' for bass drum. The notation includes various rhythmic patterns and rests.

Third system of the musical score. It consists of two staves. The top staff is in bass clef and is labeled 'S. D.' and 'T. D.'. The bottom staff is in bass clef. The music is in 2/4 time. The notation includes various rhythmic patterns and rests. The bottom staff includes drum notation with 'L' and 'R' for left and right drums, and 'B' for bass drum. The notation includes various rhythmic patterns and rests.

Fourth system of the musical score. It consists of two staves. The top staff is in bass clef and is labeled 'S. D.' and 'T. D.'. The bottom staff is in bass clef. The music is in 2/4 time. The notation includes various rhythmic patterns and rests. The bottom staff includes drum notation with 'L' and 'R' for left and right drums, and 'B' for bass drum. The notation includes various rhythmic patterns and rests.

Fifth system of the musical score. It consists of three staves. The top staff is in bass clef and is labeled 'S. D.' and 'T. D.'. The middle staff is in bass clef and is labeled 'Cym.' and 'B. D.'. The bottom staff is in bass clef. The music is in 2/4 time. The notation includes various rhythmic patterns and rests. The bottom staff includes drum notation with 'L' and 'R' for left and right drums, and 'B' for bass drum. The notation includes various rhythmic patterns and rests.



*BY SLINGERLAND*

"COMPANY FRONT" (Cont'd.)

Andante

Bugle Octette

Four 1st Bugles *p*

Four 2d Bugles *p*

Grandioso

Bugle Section

1st Bugle *f*

2d Bugle *f*

3d Bugle *f*

Bar. Bugle *f*



# THE DRUM CORPS HANDBOOK

## "COMPANY FRONT" (Cont'd.)

**Fanfare**

Solo & 1st Bugles

2d & 3d Bugles

S. D.  
T. D.

Cym.  
B.D.

### Drums: Sound Off

### Drum Solo

\* - R - - - - - = Wrist-to-wrist twirl.



"COMPANY FRONT" (Cont'd.)

The image shows a page of a musical score for 'The Merry Widow' by Franz Lehár. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The score is in 3/4 time and includes dynamic markings like 'ff' (fortissimo) and 'L' (left) and 'R' (right). The piano part includes a bass line and a right-hand line with various chords and melodic fragments. The vocal parts are written in treble clef, and the piano part is in bass clef. The score is in German and includes the title 'Die lustige Witwe' and the composer's name 'Franz Lehár'. The page number '10' is visible in the bottom right corner.



# The Western Trooper

An Extravaganza to be Played as an Exhibition Number

RUDY SCHULTZ

Bugles

1st Bugle

2d Bugle

3d Bugle

Bar. Bugle

Drums

S. D.

T. D.

Cym.

B. D.

Bugles



*BY SLINGERLAND*

THE WESTERN TROOPER (Cont'd.)

Drums

Bugle.



# *THE DRUM CORPS HANDBOOK*

## THE WESTERN TROOPER (Cont'd.)

The first system of musical notation consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in 2/4 time. The first four staves contain a melody with various note values, including eighth and sixteenth notes, and rests. The fifth staff contains a bass line with eighth and sixteenth notes. The bottom staff contains a simple bass line with quarter and eighth notes.

The second system of musical notation consists of six staves, similar to the first system. The top five staves are in treble clef, and the bottom staff is in bass clef. The music continues the melody and bass line from the first system, ending with a double bar line.

Drums

The third system of musical notation consists of two staves in bass clef. The top staff contains a complex drum pattern with many sixteenth and thirty-second notes. The bottom staff contains a simple bass line with quarter and eighth notes.

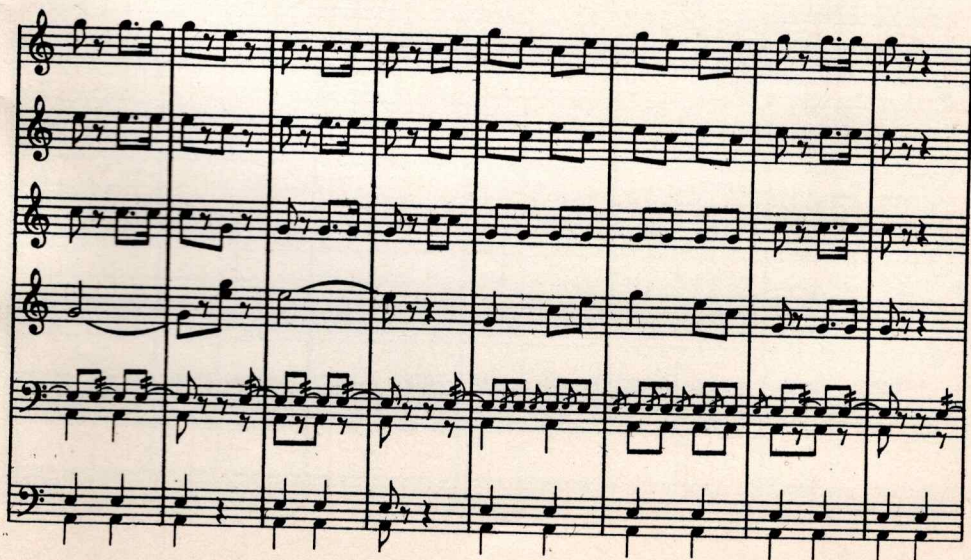
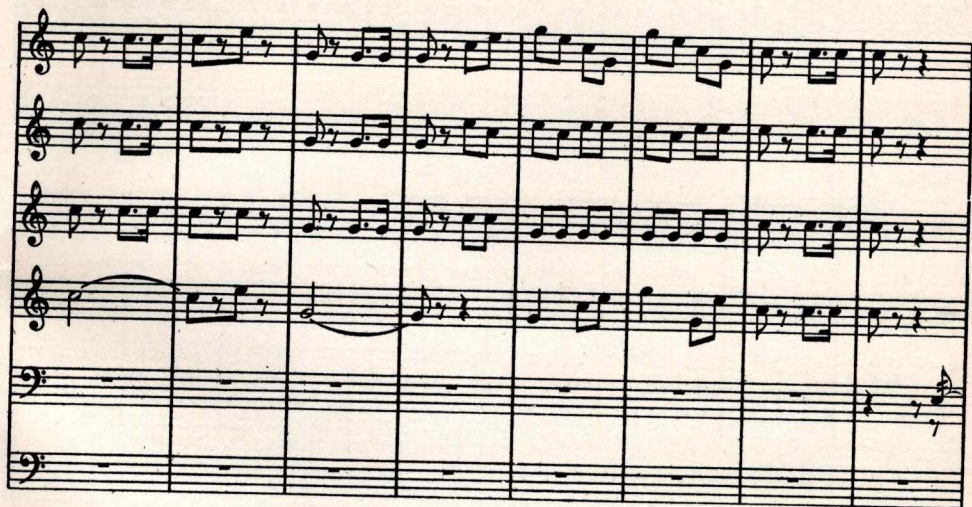
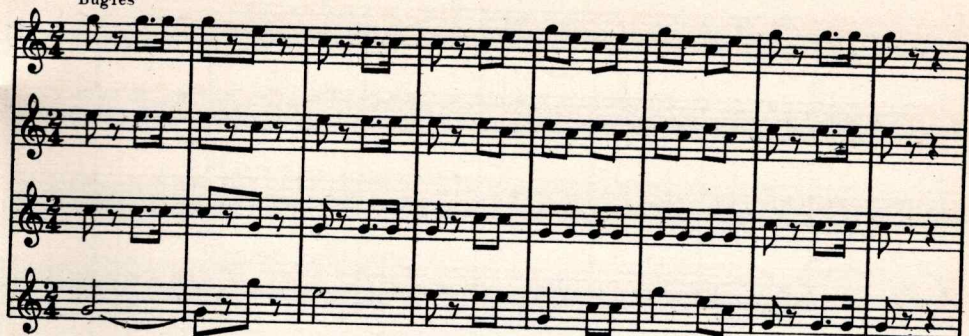
The fourth system of musical notation consists of two staves in bass clef, continuing the drum and bass line from the third system.



*BY SLINGERLAND*

THE WESTERN TROOPER (Cont'd.)

Bugles





# THE DRUM CORPS HANDBOOK

## THE WESTERN TROOPER (Cont'd.)

The first system of the musical score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in 6/8 time. The first five staves contain a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff provides a bass line with eighth and sixteenth notes.

Drums

Hoop

The second system of the musical score consists of two staves in bass clef, both in 6/8 time. The top staff is labeled 'Hoop' and contains a continuous pattern of eighth notes. The bottom staff is labeled 'B.D. Solo' and contains a pattern of eighth notes.

B.D. Solo

B.D.

Hoop

The third system of the musical score consists of two staves in bass clef, both in 6/8 time. The top staff is labeled 'Hoop' and contains a continuous pattern of eighth notes. The bottom staff is labeled 'B.D.' and contains a pattern of eighth notes.

B.D.

The fourth system of the musical score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in 6/8 time. The top five staves contain a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff provides a bass line with eighth and sixteenth notes.

Baritone bugle tacet

Hoop

B. D.



*BY SLINGERLAND*

THE WESTERN TROOPER (Cont'd.)

Baritone Bugles tacet

Hoop

B. D.

This system contains the first six measures of the piece. It features five staves: three treble clef staves for the upper woodwinds and two bass clef staves for the lower woodwinds. The first three measures show rests for the upper woodwinds and rhythmic patterns for the lower woodwinds. The fourth measure begins the main melody for all instruments. The fifth and sixth measures continue the melody and accompaniment. The label 'Baritone Bugles tacet' is placed above the second treble staff, and 'Hoop' is placed above the first bass staff.

Hoop

B. D.

This system contains measures seven through twelve. The musical notation continues from the first system, with the melody and accompaniment progressing through six measures. The label 'Hoop' is placed above the first bass staff, and 'B. D.' is placed below the first bass staff.

Hoop

B. D.

This system contains measures thirteen through eighteen. The musical notation continues from the second system, with the melody and accompaniment progressing through six measures. The label 'Hoop' is placed above the first bass staff, and 'B. D.' is placed below the first bass staff.



# THE DRUM CORPS HANDBOOK

## THE WESTERN TROOPER (Cont'd.)

1st Bugle

2d & 3d Bugle

Hoop

B. D.

1st Bugle

2d Bugle

3d Bugle

Bar. Bugle

Hoop

S. D.

T. D.

Cym. B. D.

1

2



# BY SLINGERLAND

## THE WESTERN TROOPER (Cont'd.)

1st Bugle

2d & 3d Bugle

Bar. Bugle

S. D.  
T. D.

Cym.  
B. D.

Sticks 1st time; Drs. 2d time

B. D. Solo

1st & 2d Bugle

3d & Bar. Bugle

S. D.  
T. D.

Cym.  
B. D.

Cym.



# THE DRUM CORPS HANDBOOK

## THE WESTERN TROOPER (Cont'd.)

Two staves of percussion music. The top staff is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes. The bottom staff is in 6/8 time and features a simpler pattern of eighth notes.

A musical score for six parts: 1st Bugle, 2d Bugle, 3d Bugle, Bar. Bugle, S. D. (Snare Drum), and T. D. (Tom Drum). The score is in 2/4 time and consists of 16 measures. The bugles play a melody of eighth and sixteenth notes. The S. D. and T. D. parts provide a rhythmic accompaniment. The Cym. (Cymbal) part is indicated by a line with a 'C' and a 'D'.

A continuation of the musical score for six parts: 1st Bugle, 2d Bugle, 3d Bugle, Bar. Bugle, S. D. (Snare Drum), and T. D. (Tom Drum). The score is in 2/4 time and consists of 16 measures. The bugles play a melody of eighth and sixteenth notes. The S. D. and T. D. parts provide a rhythmic accompaniment. The Cym. (Cymbal) part is indicated by a line with a 'C' and a 'D'.



# Men o' the North

March

C. RUSSELL MURPHY  
ROBERT M. COTTER

1st Bugle

2d Bugle

Drs.

*Fine*

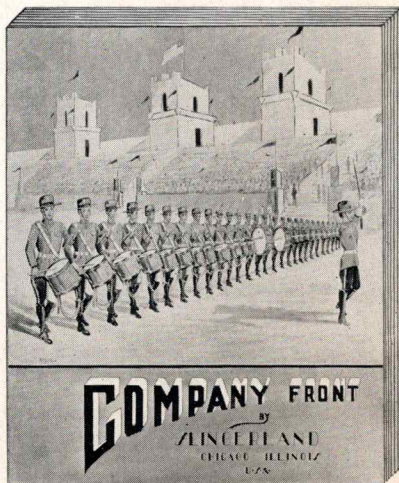
Cym.

Drum Solo

D. C. al Fine



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