

/A GUIDE FOR INCORPORATING CORPS-STYLE PERCUSSION/

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B.M.E. Northern Michigan University, 1982

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1986

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**THIS BOOK
CONTAINS
NUMEROUS PAGES
WITH DIAGRAMS
THAT ARE CROOKED
COMPARED TO THE
REST OF THE
INFORMATION ON
THE PAGE.**

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RECEIVED FROM
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INTRODUCTION:

The purpose of this report is to provide information and materials which may be used for the improvement of the high school marching band percussion section. The field of marching percussion has advanced so quickly during the past twenty years that a band director who is not a percussionist would find it difficult to keep current. This report is intended to be a practical manual to assist this type of director with all aspects of marching percussion including tuning, arranging, instrumentation, purchasing, history, and some of the very current techniques being used.

The main reason for the rapid development of marching percussion during recent years is the amazing growth of the drum and bugle corps since the founding of Drum Corps International in 1971. We are in an unusual situation where the driving force in the marching band world stems from a tradition which grew up in this country completely separately from the school band. The modern drum and bugle corps movement has definitely left its mark on the marching band world. On this fact we can all be in agreement, although there is much disagreement about the value of the influence the corps have had. The techniques used by the corps were developed with the situation of a competing corps in mind, and certainly many of these techniques are not appropriate for the school band situation. However, many aspects of corps style are able to be utilized in an adapted form, for the improvement of the school band. Before going further with this discussion, we must examine some of the underlying reasons that school marching bands exist in the first place. Having done this, we can look more closely to see what place corps style has or should have in the world of the school marching band.

The many benefits which music can offer to people make it an appropriate

subject to be taught in some form to everyone in the public school. Perhaps the best argument for including music in the school curriculum is that it is necessary to "enrich one's life." In our increasingly technical age, it is very important that young people are taught to have aesthetic sensitivity, and a genuine appreciation for things which they perceive as beautiful or moving. There are many people who maintain that the marching band does not meet this need for an aesthetic education. To many people, marching band is not considered a form of artistic expression, but rather a spirited activity, designed only to support the school football team. It is my opinion that anyone who does not see musical and artistic value in marching band has not paid any attention to the changes which have come about in the recent past. The corps style approach is educationally sound because it is artistic. It is a total approach to show design with the musical expression as the most important element. The field maneuvers are all designed to complement the music. The dynamic changes, tempo changes, style, and intensity points of the music are all reflected in the drill which is taking place on the field. This is in direct contrast to the band techniques of choosing marching tunes with steady beats and doing block drills, countermarches, forming pictures, and other techniques which have been part of the school marching band for quite some time. In order to better understand both of the styles, we must look briefly at the history of bands and drum and bugle corps so that we can see where the two styles come from.

CHAPTER ONE

A BRIEF HISTORY OF BANDS AND CORPS

Those of us in the marching band and drum corps field often forget that the forerunners of our performing ensembles were among the first ensembles ever developed in our earliest civilizations. We find references as early as Virgil's Aeneid which talk of instrumental music being used as a means of exciting an advancing army.¹ The background of marching music can be traced all the way from antiquity to the present. The band evolved because of purely functional concerns. Bands developed because they were needed for specific utilitarian purposes. Bands were used to sound the hours, communicate with troops, give a beat for marching or processing, create excitement, and other primarily useful functions. By the 13th century, many town bands had been formed to provide music for local needs. They were the seeds from which grew the modern band.² On through the 16th and 17th centuries, music continued to be developed for the functions of accompanying processions and for ceremonial occasions. In Germany during this time, a great tradition of brass playing was developed. The town bands took great pride in their performances. Quite often these bands would play music from their towers for the people to listen to. This could be considered as the beginning of the use of bands for enjoyment, rather than for purely functional concerns. These bands were performing for people to listen to rather than to keep the beat or announce the appearance of the royalty.³

1 Erich Schwandt, Andrew Lamb, "March," The New Grove Dictionary of Music and Musicians Vol. 11 (London: MacMillan Publishers, 1980) p. 650.

2 James R. Wells, The Marching Band in Contemporary Music Education (New York: Interland Publishing Inc., 1976) p. 3.

3 Robert E. Foster, Multiple-Option Marching Band Techniques second edition (Alfred Publishing Company, Inc., 1978) p. 7.

Many authors trace the beginning of modern bands to 1773. In that year, Frederick the Great ordered the establishment of a military band with specific instrumentation. His band included two oboes, two clarinets, two bassons and two horns. Later on, the French Revolution and the Napoleonic Wars gave a great push to the development of military bands.⁴

In the early part of the 19th century, Wilhelm Wieprecht became the leader of the Prussian Military Band. By this time the cornet and trombone had successfully become part of the military band, and the woodwind section resembled that of our bands today. Wieprecht abandoned the keyed bugles which were popular at that time, and substituted brass instruments with the newer piston valves. Largely because of this change, he was immensely successful and his band became the model for all the other military bands to follow. Another important name from the 19th century is Adolphe Sax. Sax was a Belgian instrument maker who is probably best-known for his invention of the saxophone. Some of his other work is also of great importance. He did much work on improving the valve mechanisms of brass instruments. Our modern baritones and tubas have evolved directly from Sax's work.⁵

The history of bands in America begins quite a bit later. When the first colonists came to the new world, instrumental music did not play a big part in their lives. Their first concern was to carve out an existence in this new world. Also, many of the colonies were formed by religious groups which considered all instrumental music as frivolous if not sinful. As the colonies began to prosper, there was more time for music. The earliest reference we have to a band performance in America is during the 1630's when a Dutch band played a concert in New Amsterdam. There are other references to small German bands performing

⁴ Wells, The Marching Band...Education, p. 5.

⁵ Foster, Multiple-Option...Techniques, p. 13.

in the Boston area.⁶ During the colonial times there were some British regimental bands in the colonies and we do have record of their playing a few concerts. The first recorded colonial bandmaster in America is Josiah Flagg, a composer and concert manager in Boston. His efforts were not appreciated by some of the devout religious people, and his band appears to have not lasted very long. Although his endeavor may have been very unpopular at the time, it did help to stimulate the development of band music in America.⁷ By the latter part of the 18th century, military music was gradually taking hold throughout America. The martial music of the Revolutionary War had a large effect on this. The continental Army used music in much the same way that the British Army did. They used fife and drum corps to communicate with the troops and to help build morale among them. They played certain calls which were used for communication. The calls might mean to attack, to assemble, to retreat, to eat, or any variety of communications. Each regiment was allowed a Fifer-Major and a Drummer-Major, whose duty it was to organize and train the musicians for their regiment. In a sense, they could be considered as early American teachers of instrumental music. It was through this instruction of drummers that rudimental drumming got its start. Rudimental drumming became an art which has continued until the present.

Aside from the fife and drum music, we have very little real information about American bands before 1800. We do know, however, that Samuel Holyoke of Salem Massachusetts had already set up a school for instrumental music by this time. The United States Marine Band was officially organized in 1798, and was patterned after the military bands which were active in Europe. It was at this time that the forerunners of the professional bands begin to develop. There were several of these bands in the Boston area during the late 1700's and early 1800's. The next important name to mention is that of Patrick Sarsfield Gilmore,

⁶ Foster, Multiple-Option...Techniques, p. 14.

⁷ William White, A History of Military Music in America (New York: The Exposition Press, 1944) p. 16.

who is often referred to as the "Father of the American Band."⁸ With the beginning of the Civil War in 1861, Gilmore enlisted his entire band into the Massachusetts Volunteer Militia. As terrible a thing as the Civil War was, it proved to give a boost to bands in America. Many of the bands in existence at the time enlisted with the local militia regiments. All of the Union regiments had bands, some of them as large as fifty members.

Following the Civil War, these bands continued to be popular. John Philip Sousa was the natural successor to Gilmore's popularity and success after Gilmore's death in 1892. After conducting the United States Marine Band from 1880 to 1892, Sousa formed his own band. His reputation quickly spread throughout the world. His band toured Europe three times and completed one world tour. It was during one of these European tours that Sousa was given the nickname of "The March King." The greatest contributions which Sousa made to bands in America were the marches which he composed. His great popularity also helped to create a climate for the professional bands which came after him. These bands became a very important part of American entertainment. They were in the business of supplying music where it was needed, and they made money in the process. They performed at amusement parks, town squares, parades, beaches, or wherever a crowd gathered. The late 19th and early 20th centuries were the high point in the success of the professional bands in America. By the 1920's however, we begin to see a decline in their popularity. The large amusement parks also diminished in popularity as Americans began to turn to other forms of entertainment. As the bands began to lose their financial base, they gradually faded away. It seems quite logical that the availability of recorded music and radio at about this time had an effect on the demise of the professional bands.

⁸ Foster, Multiple-Option...Techniques, p. 16.

The focus of activity in band music had shifted from the military bands to the professional bands after the Civil War. Now, with the demise of the professional bands in the early part of the 20th century, we see the focus shifting to the instrumental music programs of the schools. Instrumental music had not successfully won a place in school curriculums prior to 1900. Many students studied with private teachers and had skill in playing instruments even though there were no instrumental programs in the schools. They were motivated to learn because of the enormous popularity of the professional bands. By the late 19th century we find many of these talented young instrumentalists getting together to form orchestras. These groups were completely extra-curricular and met after school hours. Their purpose was not to educate, but to give talented students an opportunity to perform. They performed at school functions such as commencement, christmas programs, etc. It was at least 1915 before these orchestras were included in the school curriculum with rehearsals during the school day.⁹ The school band movement began to attract attention from about 1910. The bands differed from the orchestras in that they were educational organizations right from the start. They had to develop the student's playing ability from the ground up. The schools were happy to have the bands added to their curriculums but were not always so happy to pay the price in equipment, rehearsal rooms, and teacher's salaries. Consequently, there were some bands in the schools during the 1900's, but the movement did not really catch on until after the first world war.

World War I had a very positive effect on the acceptance of bands into the school curriculums. The reason for this is the fundamental importance given to music in winning the war. Music was very valuable for building nationalism and

⁹ Edward Birge, A History of Public School Music in The United States (Boston: Oliver Ditson, 1937) p. 175.

the feeling of pride in the country.¹⁰ The many public displays of patriotism during this time, and the demand for martial music, led to the hasty formation of many bands in the public schools. During the war, many band leaders were trained by the military. After the war ended, many of these band leaders led the band movement in the nation's schools.¹¹ The bands went through a period of amazing growth after the war.

During the early part of the 20th century, the influence which had the most important effect on the marching band was the increasing popularity of a new sport called football. This sport was beginning to appear in high schools and universities all over the country. Keeping in mind the historically functional nature of the band, we now find that the band had a new function at which to perform. The addition of the marching band to the football event was a logical step. Now the band was helping to build school spirit in much the same way that they had built nationalism and created excitement for their entire history. The band now filled the functions of half-time entertainment and the creating of enthusiasm, while gaining an opportunity for performance. The school bands quickly matured in order to adequately represent their institutions.

There are a couple of names which almost have to be mentioned because of their importance in the development of the modern marching band. There are many other important leaders which are too numerous to be mentioned here. Albert Austin Harding became the director of the bands at the University of Illinois in 1905. His was the first band to break out of military formations, and his band developed many intricate formations which had never been seen before. He was a pioneer in movement, and has made a large impact on the important place that bands have had in football. His bands set the standard both musically and marching for nearly half a century. Another important force was

10 Birge, History of Public School Music, p. 201.

11 Edward P. Asmus, "Origins of the School Band Movement Test," Instrumentalist, Vol. 34, No. 6 (1980), 29.

the school band in Joliet Illinois under the leadership of A.R. McAllister after 1912. This band had a reputation for excellence such as had never been seen before in a school band.¹²

In order to deal with the more recent history of the marching band we must consider a separate history, that being the history of the drum and bugle corps. Like the marching band, the history of the drum and bugle corps is rooted in the tradition of the early military bands. These early bands developed in the larger regiments, while the more remote regiments often used only fifes and drums for practical reasons. Bugles gradually replaced the fifes because of their superior tone and their capacity for volume. There were many military drum and bugle corps which were active during both of the World Wars. When these military-trained drummers and buglers returned from the war, many veteran drum and bugle corps were formed. Because the participants in these corps were veterans, most of the groups were attached to Veterans of Foreign Wars or American Legion posts. They began as primarily military units including a color guard to display the stars and stripes, some rifles, drums, and bugles. During the early part of the 1950's an important change occurred with regard to the membership of the corps. As the original veterans began to drop out of the groups, the membership passed to the sons and daughters of these veterans.¹³ These early corps were in need of a reason to perform. During the 1950's they began to compete against one another. Rules for competition were adopted by the veterans organizations which sponsored the events, and national competitions began.

The sound of these early drum corps was quite different from what we are used to hearing today. In the beginning, only the soprano and baritone bugles

¹² Foster, Multiple-Option...Techniques, p. 21.

¹³ Charles Leroux, "Miles, Megabucks, Marching Music: That's A Corps of Entertainment," Marching Bands & Corps, Vol. 1, No. 2 (1982). p. 26.

were used. These instruments were not of the best quality. Volume seemed to be the major priority in these groups and the percussion parts were grossly overwritten. It was not uncommon to hear hear a ballad played softly by the bugles, with the percussion playing a note-saturated part which included every rudiment the instructors could fit in.¹⁴ The color guard became a way to involve those who were unable to play a drum or a bugle, or were in the process of learning. They marched the entire show at right shoulder arms, except for one single present arms. The early corps did not maneuver on the field the way they do today. Although they performed on a football field, they retained their parade formation.

The years 1943-1963 were years of tremendous change in the world of drum and bugle corps. There were great advances in the areas of brass instruments, marching and maneuvering, and percussion instruments and techniques. It was during the middle of the 1940's that the old G bugles were replaced by the single piston bugles. This change expanded the number of pitches which were at the players disposal, and gave much more flexibility to the arrangers. With the single piston bugles, the player could produce the diatonic scale. It was a few more years before further innovations made chromatics possible. A very important figure in the evolution of the modern bugle is Arthur Chapell. During the late 1940's, Chapell was experimenting with the pulling of tuning slides to produce chromatics. This technique made it possible to perform much more music than what had been previously possible. During the 1950's Chapell adapted a French horn rotary valve to a bugle's tuning slide. This innovation proved to be of immense importance. The one piston bugle with a chromatic rotary valve became standard and was used until the legalization of the two piston bugle during the mid 1970's. Along with these developments in the bugles themselves,

¹⁴ Michael J. Cahill, "A Capsule History of The Drum and Bugle Corps," Instrumentalist, Vol. 36, No. 11 (1982) p. 6.

the corps also expanded their instrumentation. In the early 1950's, the French horn bugle was added to the soprano and baritone bugles which were already in use. During the late 1950's the bass-baritone bugle was added. The brass section was completed with the addition of the contrabass bugle in 1960 and the mellophone bugle in 1963.¹⁵

The early drum section generally included snare drum, scotch bass drum, a pair of cymbals, tenor drum, and a bell lyra. Quite often, the bell lyra was omitted. While there were several people who led in the development of the percussion sections, the person who gets much of the credit is Gerry Shellmer of the Boston Crusaders. He replaced the scotch bass drums with larger, concert-sized drums with the better tone quality. He was one of the first to use concert-sized cymbals and the first to have snare drummers play on the cymbals to duplicate the drum set sound. His corps premiered the multiple tenor drums, introduced the wood and metal horizontal keyboard, and was the first group to use marching timpany. Shellmer led the others in the addition of accessory instruments, and influenced the scoring philosophy of using the percussion to enhance the brass rather than simply to accompany. By the 1960's corps drumlines were executing material which was far advanced from what the high school and college marching bands were doing. It was at this time that the polarization of the bands and corps began.¹⁶

Another area of great expansion during the 1960's is that of marching and maneuvering.. During the 1950's, the corps had abandoned the parade formations and had begun to maneuver on the field. They still used only straight lines, and the color guard still marched at right shoulder arms except for their single present arms. The important drill innovation of the 1960's was the addition of curves and

15 Cahill, "A Capsule History...Corps," p. 7.

16 Cahill, "A Capsule History...Corps," p. 8.

arcs. Much of the credit for this goes to Jim Jones of the Troopers drum and bugle corps from Casper, Wyoming. The Troopers became famous for their expanding circle, which came to be known as the "Casper Sunburst." It became their trademark and it still appears somewhere in their show, even today. During the 1960's, the colorguard began to be used to enhance the music rather than just for a single present arms. This had its beginnings in the Winter-Guard competitions which had been set up to sustain interest during the off-season.¹⁷

By the 1970's, all of the basic ingredients of our modern drum and bugle corps were at hand. There were yet two very important concepts to come. One is what is called drill transition which applies to the flow and continuity of the performance. This allows the music and drills to flow artistically from one to another, rather than being a series of unrelated tunes and drills. The other important concept is the total show concept, where all of the elements of the show enhance one another in such a way that the whole equals much more than the sum of its parts. During the 1970's the percussion development continued. Where Gerry Shelmer had set the pace during the 1960's, Fred Sanford of the Santa Clara Vanguard set the pace for development during the 1970's. This development led to the use of more multiple drums, more mallet instruments, and a very high level of performance with an artistic manner of percussion arranging.¹⁸

The important percussion innovation of the 1980's has been the development of the front sideline ensemble. This has made it possible to utilize much better-quality instruments and has greatly expanded the number of different timbres which are available to the arranger. The ensemble evolved to where it is today over a few years, beginning in 1980. During the 1980 season, the Blue Devils used four stationary concert timpani on the field. A few other

17 Cahill, "A Capsule History...Corps," p. 8.

18 Cahill, "A Capsule History...Corps," p. 9.

corps added concert timpani in 1981. Also in 1981, the Garfield Cadets placed their marching keyboard instruments on stands near the front sideline. In 1981 the Drum Corps International rules congress passed a new rule which provided for a "front box" where stationary instruments could be placed. This rule led to the very rapid growth of these front ensembles to where they are today.¹⁹ 1982 was the first year of the new rule. The Garfield Cadets and some other groups used concert mallet instruments, while a few groups placed their marching mallets on stands. The level of musicianship rose quickly, as these ensembles began to attract quality percussion students from universities. Corps percussion instructors began hiring mallet specialists to instruct the players as well as to orchestrate for the ensemble. 1983 was a year of transition, with more and more expansion in this area. In 1984, the front ensemble became an entity unto itself. Groups began adding many instruments which had not been usable before the development of the front ensemble. Phantom Regiment was the group which used the most in this year in order to duplicate the effects of cannons, bells, etc. to pull off their performance of "1812 Overture."²⁰ Most recently, the Drum Corps International rules congress has enlarged the size of the "front box" for the 1986 season. It will be very interesting to see what the corps do with the additional space.

The founding of Drum Corps International in 1973 allowed the member corps to make their own rules, set up competitions, tours, and championships for the first time. Prior to this time, they had been at the mercy of whatever veterans organization was sponsoring the competitions. Since this development, the popularity of drum corps has grown tremendously. Audiences at shows have grown and the championships have been televised, at least in part, by the Public

¹⁹ Robert Morrison, "The Development of the Front Percussion Ensemble," *Percussive Notes*, Vol. 23, No. 5 (1985) p. 32.

²⁰ Morrison, "Development...Front Ensemble," p. 32.

Broadcasting System for several years. An important result of this increased exposure is the fact that band directors began to seriously take note of the style of corps. They found that they could no longer criticize the corps for their lack of musicality, poor intonation, overscored percussion, or any of the other arguments which they had used for years. The product that the corps were producing was very musical and artistic, effective and full of emotion. Drum Corps had grown up, largely without the marching band world even noticing. A journalist in Chicago wrote in 1980, "A modern drum and bugle corps is no battered little troop marching in a Veterans Day Parade playing inaccurately, 'You're in the Army Now' on dented horns."²¹ Band directors could hardly help but take drum corps seriously. During the 1970's many corps-style bands emerged. They utilized corps concepts to various extents. Pom-poms were often replaced by flash flags and batons by rifles. Arcs and follow-the-leader drills were incorporated into the drills, and the total show concept was applied to show design. These corps style bands have been quite successful with the new style. However, not everyone has gone as far in adopting the style. Now in the 1980's, it is up to the individual band directors to decide just how much of corps style they wish to incorporate into their bands if any.

21 Leroux, "Miles, Megabucks,...Corps of Entertainment," p. 15.

CHAPTER TWO

CORPS-STYLE PERCUSSION FOR THE MARCHING BAND

Before continuing the discussion of the incorporation of drum corps percussion into the marching band, it is necessary to consider just what is meant by corps-style percussion, and what makes it different from traditional marching band percussion. The drum and bugle corps has influenced the marching band percussion section so quickly that it is very difficult to define the difference any more.

The central difference between the band and corps percussion sections is really rooted in the different functions of the bands and corps in general. The primary function of a school band is to educate the students, but it is also to entertain, create spirit, and build excitement. The main activity of the drum and bugle corps is head-to-head competition with other drum and bugle corps. This fundamental difference in function accounts for the different way that bands and corps go about their business.

In order to place well in competitions, the corps have worked very hard to achieve absolute perfection. They concentrate on one single show for their entire season, perfecting every aspect of it to the best of their abilities, in hopes of coming out on top in competition. They use a very heavy rehearsal schedule, which allows them time to start over with the basics and work their way up to a very high level of performance. They hire many instructors to work with the corps. The average drum and bugle corps uses at least ten instructors, each of them specializing in a specific aspect of the corps performance such as percussion, color guard, marching and maneuvering, music, etc. They sometimes begin their week-end rehearsals as early as October for the following summer's

season of competition. By May they are having daily rehearsals which sometimes span the hours of 9:00 A.M. to 9:00 P.M. Their preparation includes a complete and constant program of physical exercise as well as a complete study of every aspect of playing their instruments to improve the groups chances in competition. Even their bus time is often used for breathing exercises or mouthpiece drills. As the season continues, they reach a higher and higher level of performance. They are able to increase the complexity of the percussion parts within the same musical context, until they reach the point at which most of us see them at the championships in August. It is well for us to remember that the corps do not perform at this level of perfection all year long. Everything they do all season leads up to that one week in August.

Many of the innovative percussion techniques which the corps use were specifically developed in order to help improve their chances of placing well in competition. The corps percussion sections have developed a very controlled style of playing, with special emphasis being given to technique uniformity. Their style has come to include a low-sticking approach to playing the snare and tenor drums. This aids in cleaner playing, and originally it was used because it makes it more difficult for judges to notice errors which would be obvious with the old high-sticking style. With the large amount of rehearsal time these drumlines have at their disposal, they are able to go through a well-planned series of exercises which over a long period of time builds uniform technique in the section.

Another thing which is different about the drum corps percussion sections is their expanded instrumentation. The marching bands quickly added the new instruments after their appearance in the corps, but it is good to remember that the corps led the way in the addition of mallet instruments, tonal bass drums, multiple tenor drums, concert-sized cymbals and the accessory instruments.

They are still leading the way in the development of the front sideline ensemble or the "pit" as they call it. With all of these changes in instrumentation, the drum corps percussion sections have become marching percussion ensembles rather than traditional drumlines. The addition of mallet instruments provided melody and harmony which made it possible for the percussion section to exist as a musical entity on its own. With the addition of these larger instruments, it became impossible for these sections to march within the ranks of the wind players. For this reason, the percussion sections began to be charted separately from the rest of the group and used somewhat less difficult maneuvers, making it possible for them to concentrate most of their efforts on their playing.

The public school and university marching bands stand as a direct contrast to the drum and bugle corps. They have traditionally worked on several shows during the year which exposes the students to a variety of musical styles, and also provides variety for the audience. Whether it is considered good or bad, the school marching band is tied into school athletic events, and this fact does affect the musical selections that are chosen and the overall concept of the show. The hometown fans at football games have come to expect new marching band shows as the season goes along. The band is there for the sake of its own performance, but it is also there to support the football team. Obviously, the band's performance had better include the school song along with all of the other traditional songs and cheers for school spirit which the crowd expects. This is one reason why the band shows are different from the drum corps shows. The corps pick their music and design their show so that they can show their strengths in competition. They do not need to concern themselves with another activity such as football. The obvious fact of the matter is that marching bands and drum and bugle corps are radically different performing organizations in their make-up, their

functions, and their histories. Their differences go far beyond the fact that corps use bugles and bands use band instruments.

So of what use is the drum and bugle corps movement to the school band director? As I see it, there are basically three options a band director has with regard to corps style. The first option is to ignore the corps influence completely. The second option would be to go all the way, copying the corps style to the extent that our bands become drum and bugle corps with band instrumentation. The third option would be to pay close attention to the rapid development that is occurring in the drum and bugle corps, and incorporate those aspects of this development which are both helpful and practical. It is this third option which I strongly advocate. There is simply too much happening in the corps today for us to ignore it. It is not practical or educationally valid to copy corps style completely because bands and corps are so inherently different in their functions. As a music educator, I cannot justify spending half of the school year on a single marching band show. This would cause the neglect of the concert program and any education about music other than the three or four show tunes. I feel that the experience of participating in a drum and bugle corps is an excellent one, and I would strongly encourage band students to participate in a corps if it is at all possible so that they can have that experience. But that is not the experience for which our bands exist.

The problem now is one of deciding just what aspects of corps style are feasible and practical for incorporation into our bands. We cannot spend months and months perfecting a single show, nor can we hire ten or more instructors to take charge of all the different sections. There are some things which we can do, however. Percussion is one specific area where corps style innovations can be a big help for a marching band no matter what its style. We can certainly adopt parts of

the corps percussion section's instrumentation. If we have not already done so, we can add mallet instruments, change to tonal bass drums, use tri-toms or quad-toms, and perhaps add a pit. A later chapter will discuss the expanded instrumentation in greater detail. It is up to the individual band director to decide how far to go with it. Again, I am not advocating corps-copy. Only incorporate those elements which you find useful and which fit your situation. Aside from instrumentation, there are other things which we can do. We do not have the luxury of the extended rehearsal time that the corps have for the development of technique. We can increase our rehearsal time, however, by having the percussion section meet for a few rehearsals before the season begins. These rehearsals can be totally devoted to a series of technique development exercises which will deal with the types of problems the section will come across in their music throughout the season. A large portion of the fourth chapter is devoted to these exercises. It is also very helpful to have a regularly scheduled percussion sectional rehearsal at least once a week throughout the season in order to continue the development of technique and work the parts. While most bands cannot hire a percussion instructor, it is important to provide some leadership for the section. A former drum corps member or a university student in the area are some possibilities for volunteer or reasonably priced instructors. Of course, if there is no such person available, it is up to the band instructor to provide this leadership. A good student leader in the section can make the director's job much easier, but a student leader will need supervision by the band director.

The obvious difference which people notice about corps style percussion is the increased complexity of the parts. It is often not feasible for the bands to achieve the same complexity level because of more limited rehearsal time, but there are some things which can be done. First, the published percussion parts

are usually not practical for performance when you have limited time. Often they are written to sound like the drum corps parts, and tend to be very technical and difficult to memorize. Or at the other extreme they may be very simple and boring to listen to and perform. A corps technique which can be used in this situation is to start with a simplified part that keeps the overall character of the music. As time goes on you can increase the complexity by adding drags, flams, more accents or more complex rhythms to the parts. A later chapter will be devoted entirely to this subject of writing and rewriting percussion parts.

Another area where a corps technique can be utilized is with an adaption of the single show concept. I have mixed feelings about this subject. I do agree that bands can reach a much higher level of performance and really begin to grasp what corps style is all about when they use the single show concept. I do feel, however, that this practice is very questionable from a music education standpoint. What I recommend is a compromise of sorts. With very careful planning on the part of the director, it is possible to reuse certain parts of a show, such as the opening drill, the percussion feature, or the closing drill in more than one performance. This makes it possible to change the show from week to week without having to learn a completely new show. An advantage of this practice is that it makes it possible to increase the complexity in the percussion, color guard, and the rest of the group, bringing the performance up to a higher level. This is educationally valid from an aesthetic standpoint because achieving a high level of performance lends itself to the development of aesthetic awareness and appreciation. Careful planning is the key. It is also very helpful to be working on drills and music which are for shows a week or two down the road. If the shows are written with the appropriate degree of difficulty, this practice is possible. I

must restate, however, that when taken to the extreme of working on only one show for the entire marching band season, we run the danger of putting performance ahead of education, and that is not what we exist for.

Another very important influence that the corps percussion sections have had on band percussion is inspiration. The corps sections have inspired pride, dedication, and conscientious performance in percussion sections at all levels. Just as young orchestral players have the professional symphony orchestras and the young jazz student has the professional jazz performers for inspiration, the young marching band percussion player has the drum corps sections to look to for inspiration. This can be of great assistance in the motivation of band students. Whether you use any aspects of the corps style or not, it is a very good idea to bring students to see live corps competitions if at all possible. They should certainly see the championships on television. It is in these activities that the trends are being set and the highest levels of performance are being attained. If we as directors and students do not keep current with it, we will fall far behind quickly.

The remainder of this report will discuss specific techniques which may be used to incorporate corps style percussion into the school marching band. I feel strongly that it is a mistake for a director to reject corps style simply because so much of it is impractical for a school band situation. My aim is not to make our bands into drum and bugle corps. Rather, it is to make use of the best available techniques and materials to help improve the percussion sections in school bands. At this point in history, these techniques are those which are being used by the drum and bugle corps.

CHAPTER THREE

INSTRUMENTATION AND TUNING IN THE CORPS-STYLE SECTION

The next subject to address is that of specific instrumentation. We have previously discussed the expanded instrumentation which the drum corps use, but now we need to decide how much of it is feasible in our own marching band situations. We should hesitate to rush out and purchase instruments simply because the corps use them. We need to consider whether the addition of a particular instrument to our section will improve the section and the band as a whole. The size of the school does not have to be a limiting factor. There are corps style techniques which can be used regardless of the size and instrumentation of the section. When incorporating corps style instrumentation, the addition of the multiple-tenor-drum instruments as well as mallet instruments and tonal bass drums is very important. The single tenor drum and scotch bass drum are very outdated instruments today. Some corps style techniques may be incorporated without having to replace these instruments immediately, but I would highly recommend making some kind of a change. To rush out and purchase all of these instruments at once would be a major expense. There are, however, some alternatives which we can use to help cut expenses.

SNARE DRUM

The snare drum is the soprano voice of the drum section. The modern snare drum which the corps use is tuned to a very high pitch. In order to withstand the added pressure, the shell of the drum has been strengthened by making it thicker.

The corps also use gut snares as well because of their superior tone and projection. The twelve-by-fifteen inch snare drum is the most common size which is used. The ten-by-fourteen inch drum is good for younger players because of its lighter weight. If you have older drums at your school with the wire snares, do not despair. You can get by with them until it is financially feasible to replace them. You can tighten them quite a bit, but do be careful because the older drums cannot be tightened to the point that the corps tighten their drums today. If you tighten too far, you could pop a lug out of the shell. If this happens it can usually be fixed by replacing the lug, using larger washers. Having this happen once might give you a better idea of just how tight you can go. Tighten carefully, until you get a sound which you are satisfied with. It is important for sound and projection that all of the snare drums you use are tuned to the same pitch, both the top and the bottom heads. Let the sound of the drum be your guide as to how tight each head should be. Most people agree that the bottom head should be slightly looser than the top head. It is also important that you use durable heads which were designed for outdoor use. Specify this when ordering your heads. While tuning, it is very important that you listen to the drum outdoors. This is true of all of the drums because they are designed to sound best outside. When initially tightening the drum head, tighten the lugs in a pattern moving across the head as shown in Figure 1. Once all of the lugs are finger-tight, I have found that it works well to move directly around the head as shown, tightening each lug only a very small amount at a time. This tightens the drum head gradually and seems to help prevent the warping of the rim. Always keep equal tension on all of the lugs or you run the risk of warping the rim. If warping occurs, it is very difficult to keep the drum in tune at all.

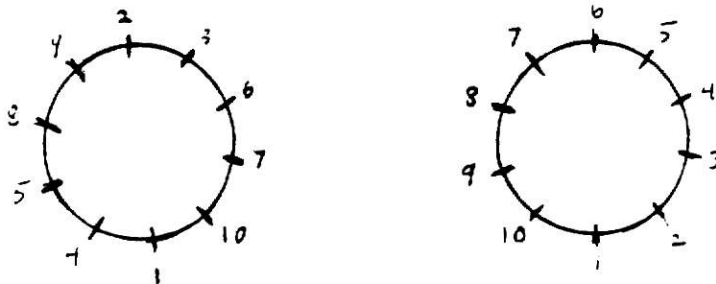


Figure 3:1 Tuning diagram for snare drum.

Begin by finger tightening the lugs as shown in the first diagram. once the lugs are snug, move either clockwise or counter-clockwise around the drum tightening each lug a very small amount.

On the subject of sticks, the snare drummers in your band should all use the same size and type of drum sticks. It works best to use heavier sticks because they project so much better and help to develop the necessary control. There is a great variety of different sticks available, and each manufacturer has a different method of labelling the sizes and weights. The Ludwig 3-S sticks are a pretty good size for marching, but another stick of the similar weight and size would be acceptable. I highly recommend the Pro Mark DC-10 sticks which come without a tip. They are quite durable and seem to be very well balanced. The best thing to do is to try several pairs yourself and use the type you like the best. There are also many snare drum carriers on the market now, and they do offer many advantages over the straps which have traditionally been used. The straps do work and you can get by with them, but the carriers are well worth the roughly \$100.00 to \$150.00 each that they cost.

MULTIPLE TENOR DRUMS

The multiple tenor drum instruments have added an interesting new sound to the drum section. The old tenor drum was usually tuned to a fairly low pitch and

performed much less technical parts than the modern instruments do. The use of two, three, or four different tenor drum pitches has added much interest to the sound of the overall section. It is a very important addition which should be made as soon as possible if it has not been done already. The sizes of these tenor drums have decreased since they first appeared. It seems that every year the corps have changed to higher pitches and smaller drums. The standard tenor drum sizes which most groups use now range between eight-to-ten inches for the smallest drum, and fourteen-to-sixteen inches for the largest drum. A combination of three or four drums within these ranges would be totally acceptable. Another good reason for using smaller drums at the high school level is their lighter weight as well as their pitch. If your school does not already have any tri-toms or quad-toms, a temporary solution could be to create your own multiple-tenor instrument out of some of the old drums that are lying around. It does not need to be a fancy creation. The important thing is that it works and is not terribly uncomfortable for the student to wear. It is possible to buy some of the hardware and brackets from the instrument manufacturers. Due to balance and weight considerations, it is usually most practical to build clusters of two tenor drums, which you can hook up with straps. If you have drums of the appropriate sizes available, it should be no problem to create tri-toms. Generally, these drums are without bottom heads and, with a home-made set up, you might find it helpful to cut the shell off so the drums are not too deep. This also helps to cut down the weight and clumsiness of the instrument. Whatever drums you use, it is important that all of the multiple instruments are approximately the same size and tuned to the same pitches.

Another very important consideration is the carrier. The multiple drums are very difficult to play if the carrier is not comfortable. There are several good carriers on the market today with prices in the same range as the snare drum carriers. The most important consideration is the comfort. If you can hardly stand

to put the drums on, do not expect your students to use them without complaining. One thing you can do is to experiment with the addition of more padding to the carriers. Another consideration is that of mallets. I have found that it is good to use both wood sticks and felt-covered sticks for different types of playing. This adds different sounds to the section and also helps to adjust the balance.

A problem area in many bands is the tuning of these tenor drum instruments. Most directors tune their tri-toms or quad-toms much too low, resulting in a muddy and unclear sound. The tenor drums have become a higher pitched voice in the drum and bugle corps over the past few years. Again, the tuning of the drums is dependent upon how high they can be tuned without putting too much pressure on the lugs and the shell. I have found that it is good to start with the high drum, and tune it to an acceptable sound. Then tune the other drums in minor thirds below the pitch of the top drum. When tuning, follow the same procedure as with the snare drum, remembering to tune outdoors. Minor thirds are good because they are so ambiguous tonally. With stacked minor thirds, the pitches do not interfere with the tonality of the music the band is playing because they are equal intervals and have no defined root. When they are tuned correctly, the tenor drums should cut through the sound of the band very well. Again it is essential that all of the tri-toms or quad-toms be tuned to the same pitches. Otherwise their overtones conflict with each other and the tone and projection of the segment suffers.

BASS DRUMS

Tonal bass drums add much to the sound of the overall section. Their tone is better because they are larger in width than the old scotch bass drum. While many corps use six or more bass drums, the high school band could be well-satisfied with

four. Three could work if necessary and even two tonal bass drums is better than using scotch basses. The scotch bass drum was perfect for its function, which was to play a steady and loud beat for everyone to hear. This is no longer the function of the bass drum section. Their parts now support the melody, rhythm, and harmony of the entire band. Again, if you do not have any tonal bass drums, there are things you can do. Often a bass drum from a drum set can be used as a high drum, and if need be an old scotch bass drum could be used as the low drum. If your concert bass drum is not too large, it could be rigged for marching. It would be a very good idea to put outdoor heads on it if you plan to use it in this way. It is probably most feasible to purchase these drums one at a time, making do with whatever you can rig up in the meantime. The following chart shows what sizes are recommended depending on how many drums you plan to use.

Figure 3:2, instrumentation chart for bass drum.

NUMBER OF DRUMS	SUGGESTED SIZES
1	14 by 26
2	14 by 22, 14 by 28
3	14 by 22, 14 by 28, 16 by 32
4	14 by 22, 14 by 26, 14 by 28, 16 by 32

The tuning of the bass drum is a subject that seems to be controversial. There is not universal agreement about which intervals are most appropriate. Some people advocate equal intervals while others advocate unequal intervals. I have found it helpful to use equal intervals which avoids letting the pitches be identified as a chord. Minor thirds do work well because of their ambiguity. Some

people suggest using perfect fourths. If you use many drums however, the range between the top and bottom drums can get too wide. The drums that you use will ultimately determine which pitches you use. The most important thing is to let your ear be your guide. Remember to tune the drums outdoors. You will usually need to use a small muffling patch on the bass drums to avoid excessive ring. You could use a patch of moleskin or a foam patch backed with adhesive. It takes a lot of constant effort to keep the two sides of the drum in tune with each other. The same type of procedure should be used as with the snare drum. It seems to work well to have each bass drummer know their own pitch and take responsibility for keeping their drum in tune. They definitely will need your help with this, but they can at least keep them close. There are several bass drum carriers available which make wearing the drum much more comfortable. Some very good ones can be purchased for \$80.00 to \$100.00 each. Try to find one which will be comfortable as well as attractive.

MALLETS AND ACCESSORIES

The mallet instruments should be used if it is at all possible because they add so much to the sound of the section. The addition of melody and harmony within the percussion section makes so much more possible in the way of drum cadences and percussion solos. Most schools have some sort of a set of bells around. If you have no marching bells and cannot purchase any immediately, it is often possible for a creative person to find a way to mount concert bells horizontally for marching. Currently, with the development of the front sideline ensemble, you can simply use your concert mallet instruments on the front sideline. There are weather considerations of course, as there are with any band instrument. I would add mallet

instruments in the priority of bells first, then xylophone, followed by the vibraphone. The front sideline ensemble is a very easy corps development to incorporate into your show. It makes it possible to use better quality mallet instruments and allows you to use timpany, chimes, gongs, and any other instrument that you can move out there and get someone to play. Without the pit concept, it would be very difficult to utilize these larger instruments. The mallet players can also play many accessory instruments, whether they are on the front sideline or not. This past summer, a small all-girls drum and bugle corps used the pit concept in an interesting way to help them cover more percussion instruments with fewer players. They marched no percussion at all, but put everybody in the pit. What made it impressive was that they all moved around within the pit, playing all of the different instruments. I am not sure if this is some kind of a trend for the future, but I did find it to be an interesting solution for a corps with limited numbers. The group did end up placing first in their classification. One problem with the pit concept, is what to do with the section when the band participates in parades. A good solution is to have them march with the lighter mallet instruments if they are available. They can also play accessory instruments or augment the cymbal line. Another solution would be to have them march at attention without playing anything, or to have some of them carry the banner. The other problem is what to do if your show is two-sided. A possibility could be for the pit players to march with accessory instruments when the show moves to the other side of the field. Or, they might use flags or streamers and function as part of the color guard. I believe that this problem can be creatively solved and should not prevent directors from trying a sideline ensemble. It is the newest development in drum corps percussion. It will certainly be interesting to see what direction it takes in the future.

CYMBALS

As far as cymbals are concerned, most agree that it is best to use three to five players with different sizes and weights of cymbals, although you can certainly get by with less. As a general rule, the marching band cymbals are heavier than concert cymbals. The sizes range from fourteen inches to about twenty two inches. A pair of cymbals any larger than that would be nearly impossible to carry for any length of time. If you have only one or two cymbal players, they should use a medium size pair of cymbals, probably somewhere near eighteen inches. Some of the different uses of cymbals in recent years include the duplication of the drum set sound by having the snare drummers play on the cymbals. The cymbal players sometimes choke the cymbals together to get the hi-hat sound. Of course most of their playing consists of a variety of different crashes depending on the musical context. With three or more cymbal players, there is much that you can do with visual effects. Since the cymbals are the most visual of all the marching percussion instruments, the possibilities for effects are endless. Like the rest of the world, I do prefer the Zildjian cymbals over the other brands. Some of the other brands are certainly acceptable if you find that the price is sufficiently lower. Let the sound of the cymbals be your guide in such decisions. Again, do not listen to them inside because they are designed to sound good outside. The leather straps with the pads are much superior to the wooden handles which were once popular.

Now the question is one of balance within the section, and how many of each instrument to use with the number of percussionists available. There should not be

equal numbers of the different instruments because the instruments do not project equally. The snare drums do not project as well as the tenor and bass drums do. A good rule of thumb is to use two snare drums for every one tri-tom or quad-tom you use. It is also good to experiment with various tenor and bass drum mallets to improve the balance within the section. The chart which follows will give suggested instrumentations for your section according to the number of players you have available. Of course, the availability of instruments and your own preferences will determine much of the instrumentation for your own band. What is given here are only suggestions.

NUMBER OF PLAYERS	SNARE	BASS	TENOR	TUMP	BELLS	XYLO	VIBES	CYMBAL
1	1							
2	1	1						
3	2	1						
4	2	1						1
5	2	1						1
6	2	2	1					1
7	3	2	1					1
8	3	2	2					1
9	3	2	2					2
10	3	2	2		1			2
11	3	2	2		1	1		2
12	4	2	2		1	1		2
13	4	3	2		1	1		2
14	4	3	2	1	1	1		2
15	4	3	2	1	1	1	1	2
16	4	3	3	1	1	1	1	2
17	4	3	3	1	1	1	1	3
18	5	3	3	1	1	1	1	3
19	5	4	3	1	1	1	1	3
20	6	4	3	1	1	1	1	3

CHAPTER FOUR

TECHNIQUE DEVELOPMENT AND REHEARSAL SUGGESTIONS

Once we determine the instrumentation that we intend to use, it is time for us to consider the technical aspects of the section's performance and some ideas for rehearsing the section. This chapter will consider many specific problems concerning the percussion section which people have questions about. It will also provide many suggestions and exercises for the improving the section.

POSTURE AND INSTRUMENT POSITION

An extremely important concept that we have to think about next is body position or posture, and instrument carriage. The visual element of percussion performance is very important. Many times, when it comes to percussion, people "hear" with their eyes. Percussion is a very visual performance medium, and the section must work very hard to achieve visual as well as technical uniformity.

The attention position is important not only for percussion, but for every member of the band. It looks very sharp when all band members stand at a uniform position of attention. On the other hand, it can look quite bad if several people within the band have their own idea of what the attention position is. There certainly are variations from one band to another, but most agree that the body should be erect, with eyes facing forward, shoulders back, and with the head up. But be careful not to lock the knees. For the percussion section, it is important to learn to stand in this position with their instrument on. The mounting

of a percussion instrument makes a great deal of difference in balance, and the players must get used to it from the beginning. Concerning the attention position, there are many other considerations when it comes to percussion. You must determine in what position they will hold their sticks or mallets when they are at attention, and how they will get them to that position when they are called to attention. So often the percussion section is forgotten when these commands are taught, so the section holds their sticks any old way and looks bad in comparison to the rest of the band.

The days of the slanting or angled snare drum appear to be gone forever. Today the snare drums and multiple tenor drum instruments are all mounted horizontally. Most often they are worn using a carrier of some sort which adds a great deal of stability. From a visual standpoint, it is very good to have all the players in your section adjust their instruments as close as possible to the same height. If you have a very tall or very short player, you will need to compromise somewhat, but uniformity in height and angle of the instrument is something worth striving for. With tonal bass drums, the trend is also to use the carriers which get the drum up a little bit higher and make them more stable. If you use the older strap harnesses, be sure to adjust the height of all the bass drums to the same level, trying not to let them hang too low.

The cymbal players must also get used to how you want them to hold their cymbals at attention. Cymbals do get very heavy, and you will have to decide if you want them to use a more comfortable rest position when they go for a long time without playing. If you do not decide, they will do it anyway, so it is probably better for you to determine a rest position and let them know when they can use it.

GRIPS

The next problem is which grip to use for the different sticks. The controversy rages on about the matched versus traditional grip for the snare drum. In this report, I will consider only the matched grip because I am sufficiently convinced of its superiority over traditional grip. If, however, you are convinced for your own reasons that the traditional grip is superior, than by all means use it. One of the reasons that I find matched grip so appealing is that it can be learned by the whole section and applied to all of the instruments. There will be some variation in grip due to the size of the various mallets, but the basic grip is the same for all the instruments. Obviously, if we are striving for visual uniformity in the section, all of the snare drummers should use whichever grip is decided upon. The matched grip which I advocate is an easy enough one to learn. It works by a pivot point which is controlled by the pad of the thumb and the index finger at the first knuckle line. The stick is held firmly at this point between the thumb and index finger. The remaining fingers are curled around the stick for control. It is important that these fingers touch the stick at all times. A mistake that many non-percussionist band directors make is to instruct the students to grasp the stick too tightly. The result of this is too much tension and arm movement. There needs to be some give in the grip, but always make sure that all of the fingers are touching the stick all of the time. When they do not touch the stick, all of the control falls on the pivot point which makes the stick very hard to control. The entire section should learn this grip together. It is a good activity for them to compare one another's grips, giving each other some suggestions for corrections. This reinforces their knowledge and understanding of the correct grip. Another good feature of the matched grip is that it is the same for both hands. This makes

it much less confusing for students to learn and remember.

The remainder of this chapter is devoted to many exercises for various technical problems, along with many suggestions for using them. These exercises are of immense importance for the section, and must be taken seriously in the beginning and all season long. They build technique, control, and a sense of timing which will improve everything the section plays all season long. The exercises are designed to expose the players to the problems they will encounter in the music before they come to them. They tend to be repetitious, giving the student a chance to correct their errors on successive repetitions. I remember being surprised when I attended my first real drum corps competition back in 1982. It was Drum Corps Midwest, held in Whitewater Wisconsin. I remember waking up, or actually being awakened, very early in the morning by the sound of the various drumlines warming up before the competition. On the day of the competition, I expected that they would be rehearsing specific trouble spots in the music. I was surprised to find that they spent all of their time that morning going through technique and timing exercises. Finally I realized that these groups already knew their music as well as they were going to know it. Now they were concentrating on specific technical problems that needed improvement. Their hope was to improve their technique just enough to get an edge over all those other corps who also know their music. Our school bands are not in this intense type of competition with each other. It is still helpful to work on the technique exercises as a foundation to working on the music. This activity is at the core of the drum corps approach, and it certainly seems to work well for them. These exercises should be stressed during the pre-season rehearsals when the pressure is not yet on to learn music quickly. They must be continued throughout the season, however, or the section will not progress technically. It is important that the section is not rushed into learning music before they have the necessary technique developed to play the music. For

the early shows in the season, the music must be simplified. Chapter five will give guidelines for doing this in such a way as to keep the character of the music, and keep the difficulty level at, or just above, the level of the section's abilities. It is important to continuously challenge the students or they will not continue to improve.

CONTROL EXERCISES FOR THE FULL ENSEMBLE

The exercises in this section are designed for the full section to play together. They are very good exercises to begin rehearsals and certainly to start the season with. Before getting into them, we need to discuss the stroke. Sticks should be in the ready position whenever the wind players have their horns up. In this position, the sticks should be held about two inches off of the playing surface. The snare drummers should hold their sticks at a ninety degree angle with the beads of the sticks in the center of the head. The tenor drummers should hold their mallets the same way, over the middle drum or drums. The bass drummers should hold their mallets in the center of the head on both sides, about two inches out from the head. Mallet players can also hold their mallets at a ninety degree angle, about two inches above the center of their instrument. For all of the instruments, the basic stroke starts from this ready position. The first move is to raise the stick or mallet to the appropriate height for the type of stroke. The second move is to strike the instrument and return to the ready position. The other mallet or stick should not have moved, but should remain in the ready position until it is time for its stroke.

With the corps style, it has been found to be very helpful to carefully define the different strokes which are used as they relate to the height of rise. It is helpful to practice these different heights in the beginning by using a teaching aid

of some kind. Some kind of a pole which is held over the drums at the correct height can work well. I have also seen this done with a rope or cord which is adjustable for the different stick heights. Usually the players will stroke too high, and most of the time they do not know they are doing it. The use of some device will leave no doubt, and will help the section to build uniform stick heights together. Generally, most playing is done with taps, or strokes with a height of about four inches. Accents will be higher, up to twelve inches. High sticking is reserved for special visual effects only. Most other playing falls in between these two heights. An especially strong accented stroke may go higher than twelve inches, and grace notes will go down to about two inches. Practicing in front of a mirror will help in developing this.

The first exercise is very basic but very important. All of the exercises in this section work with one hand at a time. In all of these, I have given a drum line to be played in unison, a mallet line which can be transposed up or down octaves if necessary, and a cymbal line which specifies whether it is a crash or a choke. (hi-hat effect) Some things to watch and listen for in all of these exercises include: height of rise, grips, attention position, instrument position, and balance. The style must be consistent throughout the entire section. In order for these exercises to be of great value, they must be played for long periods of time. It is necessary for the entire section to get used to marking time during these exercises. This gives them a built in metronome and helps the beat to stay steady. The percussion section should all mark time with the toe staying on the ground, lifting the heel only. A good stick height for the first exercise would be six inches.

EXERCISE 4:1

Handwritten musical score for Exercise 4:1, 4/4 time. The score consists of three staves: Drums, Mallets, and Cymbals. The Drums staff uses a C-clef and a key signature of one flat (B-flat). The Mallets staff uses a C-clef and a key signature of one flat (B-flat). The Cymbals staff uses a C-clef and a key signature of one flat (B-flat). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The Drums staff has a double bar line after the first measure. The Mallets staff has a double bar line after the first measure. The Cymbals staff has a double bar line after the first measure. The score is divided into four measures by vertical bar lines.

EXERCISE 4:2

Handwritten musical score for Exercise 4:2, 4/4 time. The score consists of three staves: Drums, Mallets, and Cymbals. The Drums staff uses a C-clef and a key signature of one flat (B-flat). The Mallets staff uses a C-clef and a key signature of one flat (B-flat). The Cymbals staff uses a C-clef and a key signature of one flat (B-flat). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The Drums staff has a double bar line after the first measure. The Mallets staff has a double bar line after the first measure. The Cymbals staff has a double bar line after the first measure. The score is divided into four measures by vertical bar lines.

This exercise contains the same problems as the previous one. Watch carefully, do not allow bad habits to develop. Again, a good stick height would be six inches. All of the notes should sound evenly, as there are no accents marked.

EXERCISE 4:3

The image shows a handwritten musical score for Exercise 4:3, consisting of three staves: Drums, Mallets, and Cymbals. Each staff begins with a treble clef and a common time signature (C). The Drums staff features a series of eighth notes with accents (>) above them. The Mallets staff shows a sequence of eighth notes with accents (>) above them, including some beamed sixteenth notes. The Cymbals staff displays a series of eighth notes with accents (>) above them, also including some beamed sixteenth notes. The notation is in 4/4 time and includes various rhythmic markings and accents.

This is the same as exercise 4:2 except for the addition of accents. The accent strokes should all be played from a stick height of twelve inches. For good contrast play the unaccented taps from a height of four inches. This is a difficult thing to do at first. When the players gets good at it, it will give them much better control of accents. Go very slowly in the beginning, making certain that they are using the correct heights.

The following two exercises are for endurance and control in each hand. They are written for one hand at a time, with the other hand being used on the repeat. Start slowly, gradually building up speed as the endurance improves. This is quite strenuous, so be sure to take short breaks when the players get tired. Make sure the stick not being used is held in the ready position until its time.

EXERCISE 4:4

Handwritten musical notation for Exercise 4:4, featuring three staves: Drums, Mallets, and Cymbals. The Drums staff uses a treble clef and a common time signature (C). The Mallets staff uses a treble clef and a common time signature (C). The Cymbals staff uses a treble clef and a common time signature (C). The notation includes various rhythmic patterns, including eighth notes, quarter notes, and half notes, with accents and dynamic markings.

EXERCISE 4:5

Handwritten musical notation for Exercise 4:5, featuring three staves: Drums, Mallets, and Cymbals. The Drums staff uses a treble clef and a common time signature (C). The Mallets staff uses a treble clef and a common time signature (C). The Cymbals staff uses a treble clef and a common time signature (C). The notation includes various rhythmic patterns, including eighth notes, quarter notes, and half notes, with accents and dynamic markings.

An important thing to listen for here is the difference between the sound of the left and right hands. Everyone has a weaker hand which will require more work to develop to the ability of the other hand. Again, the accent strokes should be at twelve inches and the taps at four inches. These exercises will build strength in both hands. Encourage the students to practice them on their own, especially their

weaker hand. They do not need to have a drum in front of them to do these exercises. With one stick and a pillow, a great improvement in endurance could take place by playing these exercises during two hours of television.

I cannot over-emphasize how important it is to watch and listen carefully to the section as they perform these exercises. By this time the section is already developing habits which they will have all season long. It is your job to make sure the grips are correct, the stroke heights are correct, and the posture and instrument positions are correct. If they develop good habits during this time, you will have a much easier time during the season. If they develop bad habits now, you will fight those bad habits all season long.

Here is one more exercise for the full section at this time. It is an exercise which will eventually develop a sense of internal rhythm in the section.

EXERCISE 4:6



I suggest playing this exercise with a steady beat being kept by either you or a metronome at first. Also insist that the students mark time in the beginning. The goal of this exercise is to be able to feel the beat together, and play it without marking time or having anyone keep the beat. It is very difficult to do perfectly, but one function of this exercise is to make the students aware of

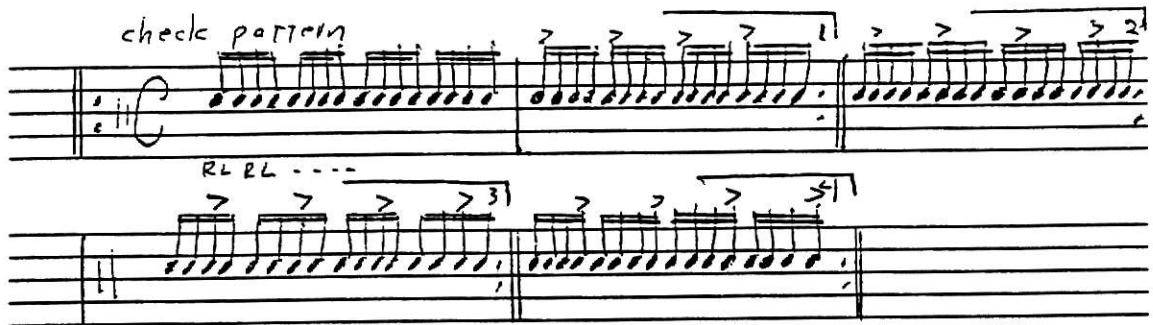
how different each person's concept of the beat is. Hopefully this will encourage them to watch the conductor closely from now on because they know that the band cannot simply feel the beat together with much success. This exercise will improve their sense of beat in time, and help make the percussion section more tight rhythmically. This is also a good exercise for stroke technique. Decide what stroke height you want them to use and insist that they do. Also, the up-stroke as well as the down-stroke should be absolutely together. This is an interesting exercise to watch and listen to. I think you might find this exercise, or one like it, helpful for the band as a whole. It could be done simply with clapping or with playing a single pitch, or possibly by moving up the scale with each entrance.

EXERCISES AND SUGGESTIONS FOR INDIVIDUAL INSTRUMENTS

Once the full section has tried some of the previous exercises together, it is helpful to meet with the individual sections to work on some of the special problems related to their specific instruments. Most of these exercises may be combined in such a way as to play them with the full section after they have been worked on individually. At the end of the chapter I have given several examples of these combined exercises.

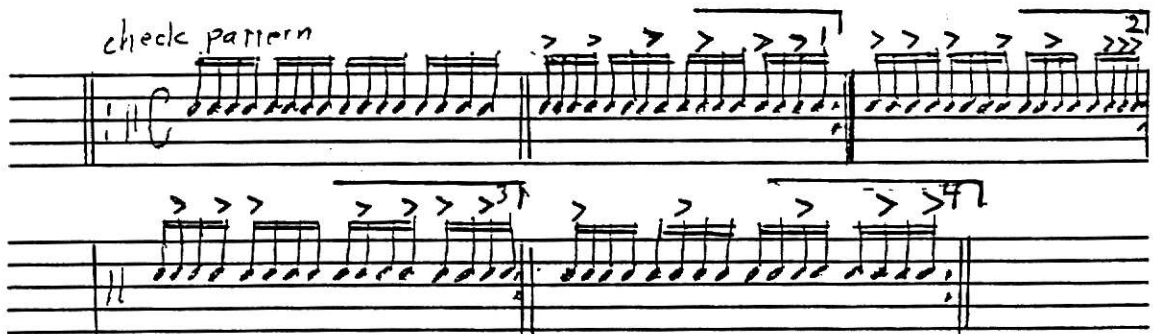
SNARE DRUM EXERCISES

EXERCISE 4:7



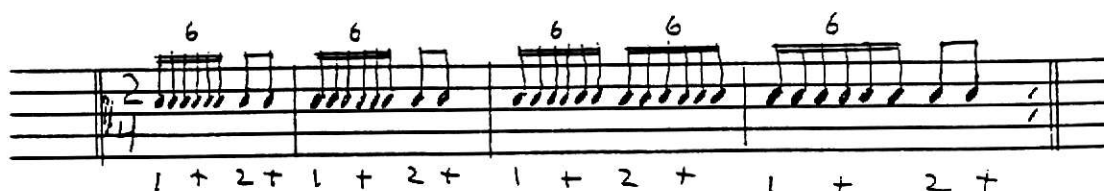
Repeat each section until improvement is made, then move on to the next one. The stroke height of the accents and taps is crucial. The sixteenth note check pattern alternates with the accent patterns, setting up the speed of the notes before they play any accents at all. Start slowly and work up to a rapid tempo.

EXERCISE 4:8



These accent patterns may be very challenging. Start very slowly and increase the speed as they become familiar. The sixteenth notes should stay absolutely steady and are reinforced by alternating with the check pattern every other measure.

EXERCISE 4:9



The single sevens appear very often in the music the snare drums play. They are also very good for building endurance, speed, and control. Start this exercise very slowly and at a medium volume. They simply cannot be played cleanly without keeping the stick heights low. You might find it helpful again to use some sort of device over the sticks to help them keep them low. I have found that there is a tendency to rush this exercise, so make certain the players are marking time. It helps immensely if they subdivide an eighth note check pattern in their minds. You can reinforce this by tapping out eighth notes with a pair of sticks when they start to rush. The problem usually occurs in the third and fourth measures.

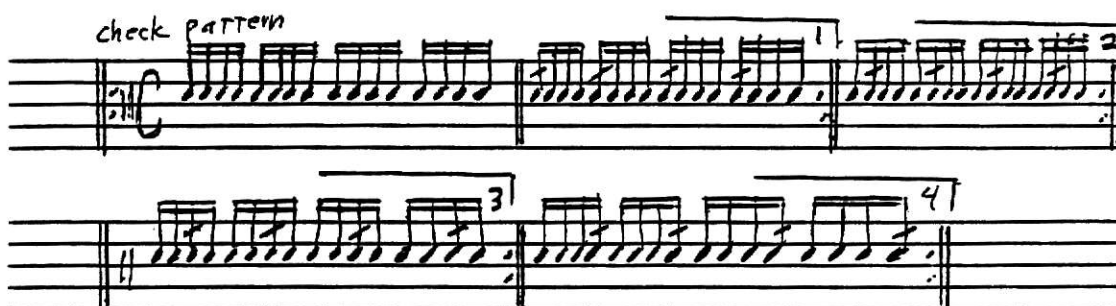
The next important step in the development of good snare technique is the development of the double bounce rolls. I have waited until this point to introduce rolls because it is important for the snare line to learn to feel the sixteenth note check pattern solidly before they try to play rolls together. The single sevens will have also helped to develop some of the speed and control necessary for good roll technique. The first exercise is to develop the controlled rebound. Perform it slowly at first, but speed it up eventually to the fastest tempo the section is capable of.

EXERCISE 4:10



Avoid the tendency to have a large accent on the first note of the double. Strive for the two notes to be as even and equal in volume as possible. When this exercise has been perfected, it is time to move on to single drags in a check pattern. The sixteenth notes in exercises 4:11 - 4:14 are always constant throughout. The single drags are notated by a slash through the stem of the note.

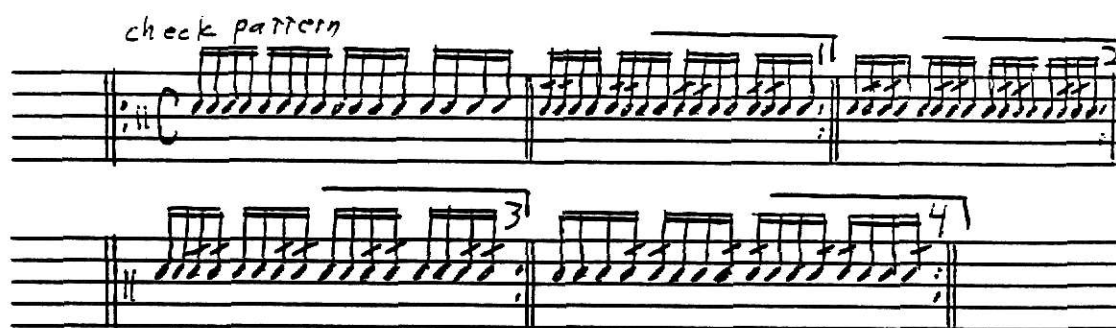
EXERCISE 4:11



Perform each section of the exercise several times before moving on to the next one. Be sure that you hear two distinct notes on the drags rather than a buzz. There will be a tendency to rush the stroke which has the drag, but usually it will stay in tempo if you emphasize that the sixteenth notes cannot vary. Again, insist that they mark time during all of these exercises.

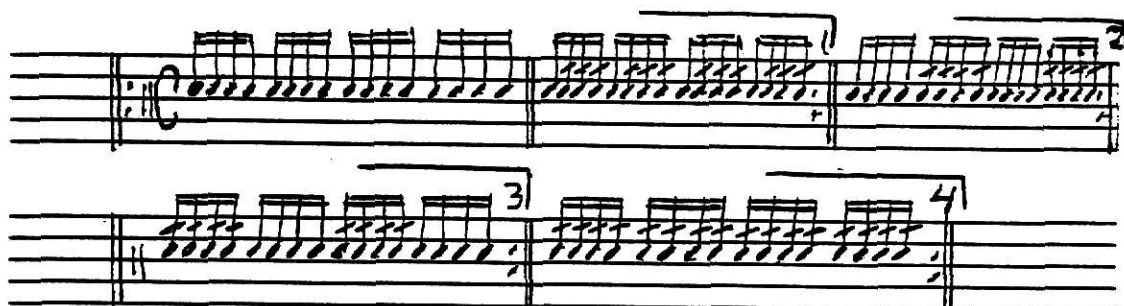
When the single drags start to improve, move on to the combinations of two drags.

EXERCISE 4:12

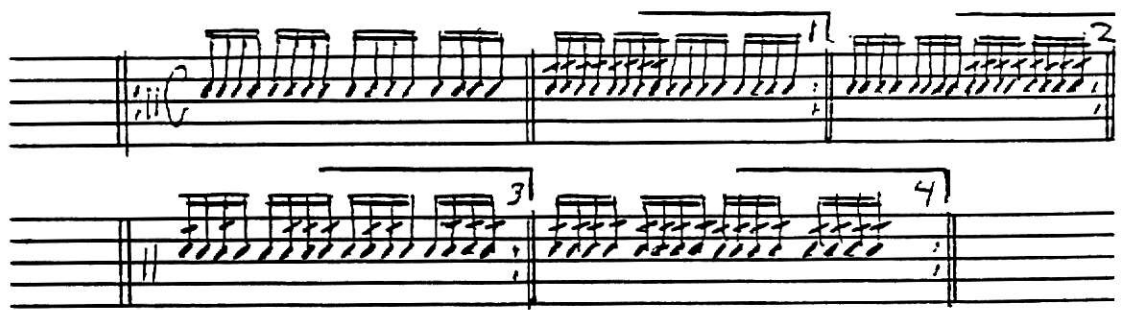


When you start combining drags there is an even stronger tendency to vary the pulse of the sixteenth notes. This results in very unclear rolls. The section will need to be reminded to keep the check pattern even. That is why the check pattern alternates with the roll patterns throughout these exercises.

EXERCISE 4:13



EXERCISE 4:14



These exercises continue the lengthening of the rolls. Again, the important things to watch for are the steady sixteenth note pulse and the evenness of the doubles. There should be no accents in these roll exercises until the rolls begin to get clean and even. The rolls take a long time to develop well. Do not give up but keep at it. The rolls may not be real clean for the first couple of performances, but if you continue these exercises they will improve before much time goes by. If you give up, they will remain at that level all season long.

MULTIPLE TENOR DRUM EXERCISES

Many of the problems the tenor drummers face are similar to those of the snare drummer, but with the added difficulty of moving from drum to drum. I have written these exercises for tri-toms, although they could be adapted for quad-toms or duals if that is what you use. It is important to consider the playing area of the three drums. The best way to do that is to imagine an arc which runs through the playing area of all three drums. All of the strokes should fall within that arc.

EXERCISE 4:15



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EXERCISE 4:16

Exercise 4:16 is a drum exercise consisting of three staves. The top staff begins with a 'check pattern' marked with a 'C' in a circle. It contains a series of eighth notes with upward stick height markings (accents) above them. The middle staff features a sequence of eighth notes with stick height markings 'R L' and 'R L R L' above them, followed by a bracketed section labeled '2' and another bracketed section labeled '3'. The bottom staff continues the eighth-note pattern with stick height markings and a bracketed section labeled '4'.

EXERCISE 4:17

Exercise 4:17 is a drum exercise consisting of three staves. The top staff begins with a 'check pattern' marked with a 'C' in a circle. It contains a series of eighth notes with upward stick height markings (accents) above them. The middle staff features a sequence of eighth notes with stick height markings 'R L' and 'R L R L' above them, followed by a bracketed section labeled '2' and another bracketed section labeled '3'. The bottom staff continues the eighth-note pattern with stick height markings and a bracketed section labeled '4'.

The single seven is just as important for the tenor drummer as it is for the snare drummer. The stick height must be very low, even though this is difficult when moving from drum to drum. Start slowly and insist upon the correct stick heights.

EXERCISE 4:18

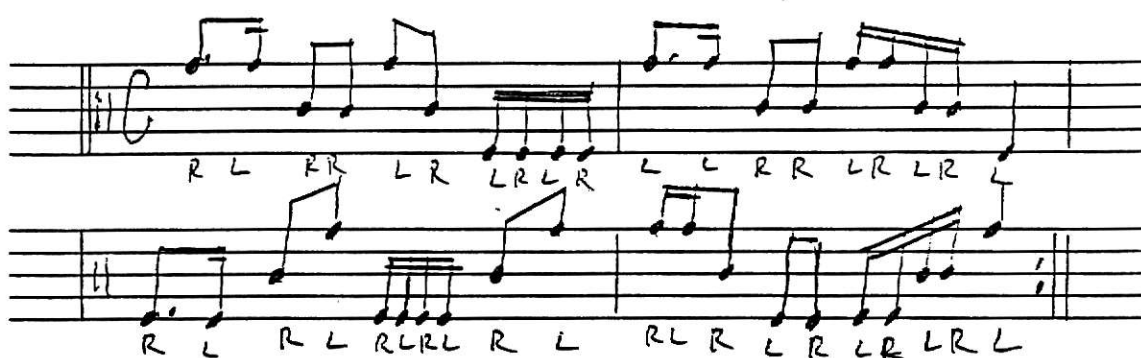


The last few exercises for the tenor drums are designed to introduce the player to characteristic rhythms combined with moving from drum to drum. The stickings given may be referred to when similar problems come up in published music.

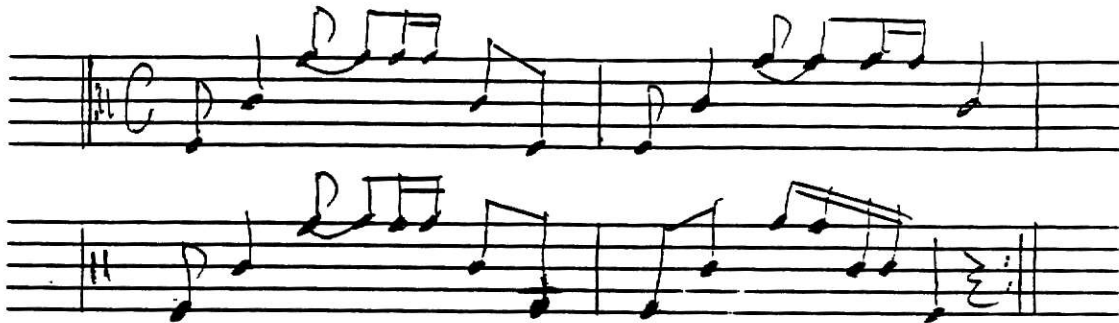
EXERCISE 4:19



EXERCISE 4:20



EXERCISE 4:21



These should be practiced individually until learned, and then combined for continuity.

EXERCISES FOR TONAL BASS DRUMS

The days are gone of putting a technically weak student on the bass drum and telling him to keep the beat. The tonal bass drum parts are now quite complex, and you need to be a very solid musician to play them. The thing that makes playing tonal bass drum so difficult is that each performer plays only the notes which are notated for their drum. It is much like being in a handbell choir. The important first step is to have each drummer get used to the sound of his or her drum in relation to all of the others. The best way to accomplish this is with walking patterns moving up and down the drums. I have written these exercises for four tonal bass drums. You can easily create your own patterns of this type for a different number of drums.

EXERCISE 4:22



EXERCISE 4:23



Listen carefully for balance between the drums. The larger drums will project more than the smaller ones, so they must get used to holding back for balance purposes. Much time should be devoted to these preliminary exercises. They develop timing and control and get the bass drum section working as a section. Repeat these basic exercises at the start of most rehearsals to reinforce the togetherness of the section.

The most important technique to develop in the bass drum section is the ability to play the rhythms evenly and steadily as a section. The bass drums still must supply the rhythmic stability of the section and the band. When they get better at working as a section with the walking patterns, it is time to move on to more difficult patterns. Some suggestions can help to make this easier. Some players find it helpful to mark their part on the score with a highlighting pen so they can immediately see which notes in the score are their responsibility. It is usually helpful to have them play the total rhythm in unison

first, so they can hear how it flows without having to worry about which notes they play. It also helps to have the whole section count out loud as they learn their parts. A good section leader can be an immense help in making efficient use of rehearsal time. There is so much for the section to accomplish, that in order for the ensemble to be good, there can be no wasted time. Since you need to be busy with other things most of the time, a student leader can be a tremendous help in this section. The following exercises are rhythmic patterns which build timing and technique in the section. They get progressively more difficult, and are intended to expose the line to many of the problems which they will encounter in their written parts.

EXERCISE 4:24



EXERCISE 4:25



EXERCISE 4:26



EXERCISE 4:27



EXERCISE 4:28



CYMBALS

The cymbal players often get neglected in a marching band. Often we tell them just to crash the cymbals when it sounds good, giving them no real direction. The cymbals are an important enough part of the percussion section that some real attention needs to be paid to the techniques they can use.

The cymbal players should be using cymbals with leather straps and good pads. These make it much more comfortable to hold them for the amount of time necessary in a marching band. Make certain that both sides of the strap are grasped together between the thumb and first finger, right up against the pad. This can be done with the hand inside or outside of the strap. For marching, it may be better to get the hand through the strap because it makes it possible to let the cymbal hang from the players wrist, giving them an occasional break.

Many of the exercises that the cymbal players do are for endurance. It takes a lot of physical strength to play the cymbals. The normal cymbal stroke is done by holding one of the cymbals stationary, and moving the other cymbal into it at an angle. You can vary which cymbal does the moving according to musical and visual considerations. Never strike the cymbals head on. This creates an unpleasant sound, and it is possible that you could turn the cymbals inside out. After the cymbals are clashed together, let the plates ring free in such a way as to be seen. This directs the sound of the cymbals to the audience, and is very effective visually. You must go through the parts with the cymbal players, at least in the beginning. They need to be learning the music, not just faking it. Together you must decide what type of a crash to do for each note of the music. All of the cymbal players should be playing crashes of the same style and volume. The first exercise will help them to develop the different volumes of crashes they will be called on to play.

EXERCISE 4:29

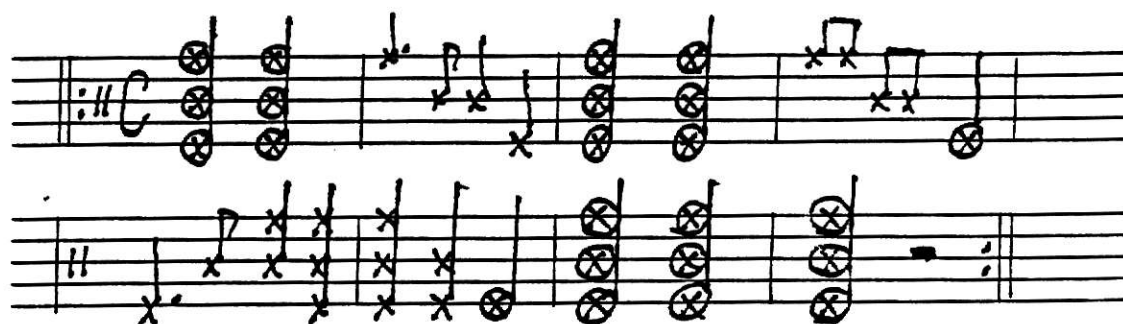


Obviously, the quieter crashes will require less motion than the larger crashes.

The loudest ones should use quite a lot of movement, creating an impressive visual effect. Most crashes encountered will be one of the types played in exercise 4:29.

The next two exercises are to develop the cymbal section's ability to play as a section. It is much more interesting to have the players on different parts if you have more than one player. The following exercises are written for three cymbals. You can adapt and write your own if you use more or less than three cymbals.

EXERCISE 4:30



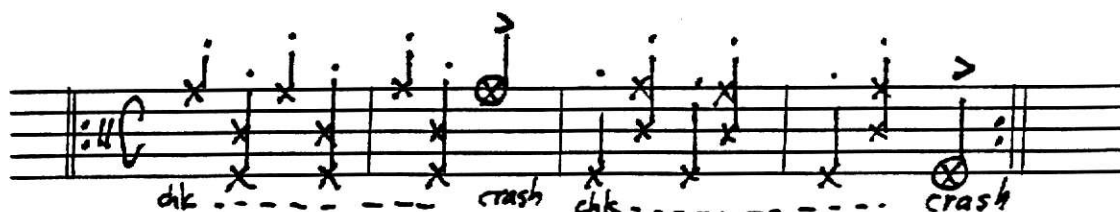
EXERCISE 4:31



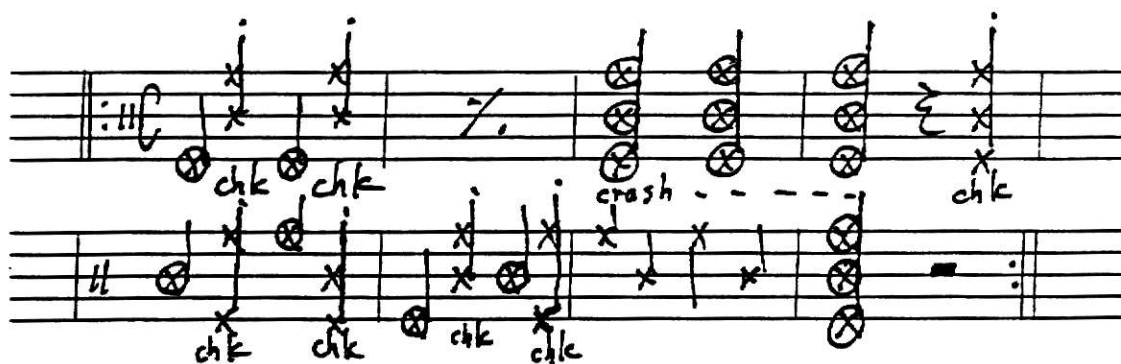
In these exercises, all of the crashes should sound at the same volume, even though the larger cymbals are naturally louder than the smaller ones. The section has to work together to achieve the correct balance within the cymbal section.

The next exercises use the hi-hat effect along with the crashes. The hi-hat effect is notated in these exercises with (chk) under the note. Any crash without this marking is considered to be a normal crash. To play the chokes, usually one cymbal is held horizontally about waist high. The other cymbal is held on top of the bottom cymbal like a hi-hat. To play, you simply raise and lower the top cymbal at an angle. Usually one edge of the top cymbal stays in contact with the bottom cymbal. The trick is to keep the cymbals choked together long enough to get the desired "chink" sound.

EXERCISE 4:32

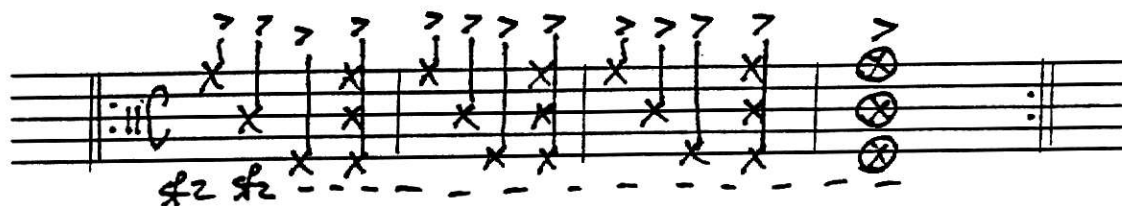


EXERCISE 4:33



An important and useful visual effect is to do a cymbal fan. If the cymbal players line up in front of one another, and play the following exercise with large crashes, the effect is very good.

EXERCISE 4:34



This can be used whenever there is a series of crashes and an effect such as this is appropriate. It will not usually be notated in the music. This type of effect helps the cymbal players to feel like they are making a real contribution to the band's performance.

The other difficulty the cymbal players will have is holding cymbals for the snare drum section. Often, they will have a crash in the music, and a beat later they will need to hold for the snare drummers. If you have many cymbal players,

it works well to have half of them cover the crashes while the other half gets ready to hold for the snares. The following exercise can help the section to get used to this. Make sure they count during the measures that they hold so they do not lose their place in the music.

EXERCISE 4:35



MALLETS AND ACCESSORIES

The best exercises for the mallet instruments are still scales and arpeggios. They should play major and minor scales at all tempos, both rolled and not rolled. If you are using non-percussionists on mallet instruments, they will need to work on their single stroke roll. Playing scales with rolls is a good way to develop this. If you do adopt a sideline ensemble, there are many different things you can do. It is impressive if most of the members of the ensemble learn to play most of the instruments on the sideline and trade off during the show. The corps did this because it increased their level of difficulty and helps them to get more points. In a band, it is equally impressive and gives the players more versatility by giving

them experience on many instruments.

I have found that it is good to rehearse the sideline ensemble separately from the rest of the section most of the time. Again, a good section leader can be a great help. There is a tendency for a group like this to waste time, keeping them from developing to the level they can and should attain. Do bring them together with the rest of the percussion section, whenever possible, to play music or full ensemble exercises.

FULL-ENSEMBLE EXERCISE COMBINATIONS

After working with individual sections on specific problems, it is good to come back together and play some exercises as a group. These are basically combinations of the type of exercises the sections worked on individually. They progress from fairly easy ones which could be done early in the season, to more advanced ones for later on. When they play them as a group, the different sections may be working on different problems, but together they are all working on timing and playing together. I have given several of these combinations here, but you can adapt and add many more yourself. They make very good full-section warm up exercises to play before performances and rehearsals. This gets the section playing together before the show gets started. I have found that it is good to have four or five of these memorized so that they may be referred to by number. This makes it easy to play any one of them whenever the time is right.

How much of all of this you use will depend on your particular situation. If previously you had done no technical exercises with the percussion section, then any of these ideas that you are able to try will bring some improvement. It may take a few years to develop a percussion section the way you want it.

EXERCISE 4:36

Handwritten musical score for Exercise 4:36, featuring multiple staves for different instruments and a vocal line. The score is written in treble and bass clefs, with a common time signature (C). The instruments and parts are labeled as follows:

- Mallets:** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Snare:** Treble clef, playing a rhythmic pattern of eighth notes.
- Tenor:** Treble clef, playing a melodic line with eighth notes.
- Bass:** Bass clef, playing a melodic line with eighth notes.
- Cymbals:** Treble clef, playing a rhythmic pattern of eighth notes.
- chk:** Treble clef, playing a melodic line with eighth notes.

The score is divided into three measures. The first measure contains the initial notation for all parts. The second measure continues the melodic and rhythmic development. The third measure concludes the exercise with a final melodic phrase and a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

EXERCISE 4:37

Handwritten musical score for Exercise 4:37, featuring five staves:

- mallets**: Treble clef, 2/4 time signature. The melody consists of eighth and quarter notes across four measures.
- snare**: Treble clef, 2/4 time signature. The part features sixteenth-note runs, each marked with a '6' above the staff.
- tenor**: Treble clef, 2/4 time signature. Similar to the snare, it features sixteenth-note runs marked with a '6'.
- Bass**: Bass clef, 2/4 time signature. The part consists of eighth and quarter notes.
- cymbals**: Treble clef, 2/4 time signature. The part uses 'x' marks to indicate cymbal hits on specific beats.

EXERCISE 4:38

Handwritten musical score for Exercise 4:38, featuring five staves with various percussion and melodic parts.

Staff 1: Mallets
 Treble clef, common time (C). The notation shows a melodic line with eighth and sixteenth notes, including triplets and slurs.

Staff 2: Snare
 Treble clef, common time (C). The notation shows a rhythmic pattern of eighth notes, often beamed in groups of four or six.

Staff 3: Tenor
 Treble clef, common time (C). The notation shows a rhythmic pattern of eighth notes, often beamed in groups of four or six.

Staff 4: B.D.
 Treble clef, common time (C). The notation shows a melodic line with eighth and sixteenth notes, including triplets and slurs.

Staff 5: Cymbals
 Treble clef, common time (C). The notation shows a rhythmic pattern of eighth notes, often beamed in groups of four or six.

Staff 6: all
 Treble clef, common time (C). This staff appears to be a continuation of the melodic line from the first staff, featuring eighth and sixteenth notes, triplets, and slurs.

Staff 7: all
 Treble clef, common time (C). This staff appears to be a continuation of the rhythmic pattern from the second staff, featuring eighth notes beamed in groups of four or six.

Staff 8: all
 Treble clef, common time (C). This staff appears to be a continuation of the rhythmic pattern from the third staff, featuring eighth notes beamed in groups of four or six.

Staff 9: all
 Treble clef, common time (C). This staff appears to be a continuation of the melodic line from the fourth staff, featuring eighth and sixteenth notes, triplets, and slurs.

Staff 10: all
 Treble clef, common time (C). This staff appears to be a continuation of the rhythmic pattern from the fifth staff, featuring eighth notes beamed in groups of four or six.

EXERCISE 4:39

Handwritten musical score for a 4-part setting of "The Rose Tree" in 2/4 time. The parts are labeled: **Flutes**, **Share**, **Tenor**, and **Bass**. The melody is written in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes.

Flutes

Share

Tenor

Bass

Handwritten musical score for a 4-part setting of "The Rose Tree" in 2/4 time. The parts are labeled: **Flutes**, **Share**, **Tenor**, and **Bass**. The melody is written in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes.

CHAPTER FIVE

ADAPTING PERCUSSION PARTS FOR YOUR SECTION

As we have discussed earlier, published percussion parts are often either too difficult to memorize or too boring to play. Changes that make the parts match your section better are often desirable. There are basically two things you may want to do. One is to make the parts more complex and interesting by adding instruments, adding more drags, flams, accents, or increasing the difficulty of the rhythms. The other is to simplify by removing drags, flams, some accents, and changing some of the very difficult rhythms. Often you will want to simplify in the beginning and make parts more complex later on.

Let us consider simplification first. Due to the influence of drum and bugle corps, many of the published parts which come with band arrangements have been written to sound like the parts the corps play at the championships. They sound very good, but are usually not practical for the beginning of the marching band season. We have to remember that the corps took much of the season to develop that kind of complexity. What we can do is to simplify in the beginning, with the hope of adding more complexity later on. One of our goals is to make the music memorizable. One way to do that is to use a repeating pattern throughout the piece. This can be very boring and is usually not of much educational value for the people playing the parts, but there are times when a pattern solution is a good one. When you are playing a pop song where the part is basically a rock beat with a few hard to memorize rhythmic figures, patterning could be of some help. If it fits, it could be a very good solution to use a basic rock beat pattern with a rehearsed fill at the end of each eight bars. This suddenly makes the arrangement

very easy for the drum section to play. While it does make it a little more boring, it can give them time to work on some of their other music which might be more worthy of their attention. Here is an example of a full section rock beat which you can use for many tunes with some adaptation. Patterning can work well with rock tunes, ballads, and certain sections of many other pieces.

EXAMPLE 5:1

Handwritten musical notation for a full section rock beat, featuring four staves: Snare, Horn, Bass, and Cymbals. The Snare staff shows a repeating pattern of eighth notes with 'x' marks. The Horn staff has a melodic line with eighth notes and rests. The Bass staff has a simple bass line with eighth notes. The Cymbals staff shows a pattern of eighth notes with 'x' marks. Below the Cymbals staff is a rhythmic notation: '2 hold 1 choke ch k' followed by a dashed line.

There certainly are some tunes that you could not and should not pattern. Most marches, the Spanish openers, the jazz arrangements, and many other pieces would lose most of their excitement by patterning the percussion parts. What can be done is to simplify the parts into memorable sections which become sort of mini-patterns that the students can play more easily. These can be strung together

in such a way as to keep interest and still make the parts easier to memorize. Most sections can memorize a series of five or six patterns much easier than memorizing whole works measure by measure. The goal of patterning is to create easily recognizable patterns that will fit with most music in a certain style. Listed below are several patterns which can be used in different styles. Not often will they fit exactly without some changes, but they can give you the basic idea of patterning.

EXAMPLE 5:2 JAZZ PATTERN

The image shows a handwritten musical score for a jazz pattern, consisting of four staves and a fifth line for a kick drum pattern. The staves are labeled 'snare', 'tenor', 'Bass', and 'Cymbals' from top to bottom. Each staff begins with a treble clef and a common time signature 'C'. The 'snare' staff contains a series of eighth and sixteenth notes with 'x' marks above them, indicating specific rhythmic accents. The 'tenor' staff features eighth notes with triplet markings (a '3' over a group of notes). The 'Bass' staff contains a simple eighth-note line. The 'Cymbals' staff uses 'x' marks to denote cymbal hits. Below the staves, a dashed line represents the kick drum, with the handwritten text '2 hold' and '1 clk' indicating the timing of the bass drum.

EXAMPLE 5:3 LATIN PATTERN

Handwritten musical score for 'LATIN PATTERN'. The score is written on four staves, each with a different instrument label: Snare, Tenor, Bass, and Cowbell. The Snare staff has a tempo marking 'Dane' and a 2/4 time signature. The Tenor staff has a 2/4 time signature. The Bass staff has a 2/4 time signature. The Cowbell staff has a 2/4 time signature. The Snare part consists of a series of eighth notes with accents. The Tenor part consists of eighth notes with accents. The Bass part consists of eighth notes with accents. The Cowbell part consists of eighth notes with accents. The score is divided into four measures, each containing a repeat sign.

EXAMPLE 5:4 BALLAD PATTERN

Handwritten musical score for 'BALLAD PATTERN'. The score is written on four staves, each with a different instrument label: Snare, Tenor, Bass, and Cymbals. The Snare staff has a tempo marking 'mm = 90' and a 2/4 time signature. The Tenor staff has a 2/4 time signature. The Bass staff has a 2/4 time signature. The Cymbals staff has a 2/4 time signature. The Snare part consists of a series of eighth notes with accents. The Tenor part consists of eighth notes with accents. The Bass part consists of eighth notes with accents. The Cymbals part consists of eighth notes with accents. The score is divided into four measures, each containing a repeat sign.

When patterning will not work, there are some other things which we can do. This section will show some examples of the type of parts you will find, along with what some adapted parts may look like. We will consider some of the difficult aspects and what we can do to simplify them.

In snare drum parts, one of the difficult things is the rolls. If there are long rolls which the section is having trouble with, a solution might be to substitute a cleanly executed sixteenth note check pattern in place of the long roll. This will certainly sound better than a poorly executed roll. This also works well for shorter rolls. A good thing about this simplification is that you still have the check pattern there, and the rolls can be added without much trouble at any time.

EXAMPLE 5:5

To

In an accented passage where the accents are reinforced by flams, it may make it much easier to remove the flams and simply emphasize the accents a little more. When the parts get more solid, the flams can simply be put back in. Another difficult thing for snare drums to execute at fast tempos is the single seven combinations. Continue to work on the single seven exercises, but in the meantime you may need to simplify some of the parts.

EXAMPLE 5:6



This adapted part keeps the character of the music and is much easier to play at fast tempos.

In the bass drum parts there are several things you need to be aware of. Often times you need to rewrite the parts to match the number of drums you are using. One thing which I have found especially useful is to write these parts using the abilities of the players as a guide. If you find that you have a weak link on the bass drum line, it is possible to have an interesting overall part and still have one part that is much easier than the rest. As an example, here is a part for four bass drums in which the next to the lowest drum plays only on beats one and three of each measure, with the other players executing more interesting rhythms.

EXAMPLE 5:7



Another suggestion which makes parts easier to play is to overlap some of the rhythms. In example 8a, the parts would be very difficult to get in time. It is much easier when changed as in example 8b.

EXAMPLE 5:8

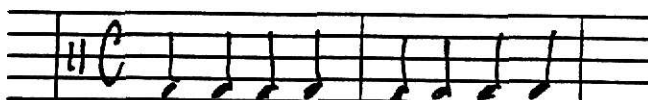


To

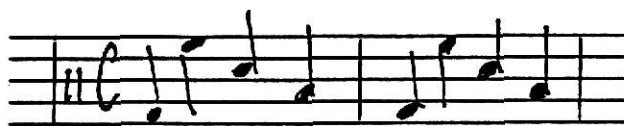


At the other extreme, you may encounter a bass drum part which was written for only one drum and is all quarter and half notes. In this case you need to make a choice. Have only one of the bass drums play that part (you would not want them to play a part like that together) or you might write a new bass drum part which would use all of the drums. It could be a simple walking part if that turns out to fit well.

EXAMPLE 5:9



To



With the tenor drum instruments, many of the same simplifications can be made as with the snare drums. Also, you may change rhythms and pitches in order to make the stickings work out better. The most important thing is to keep the

overall rhythm close to the original. Which drum is being used is not as important as the rhythm being played. If you have a very difficult rhythm which cannot be changed, an idea might be to play that measure all on the same drum to make it a little easier.

One thing which can add complexity and is something the section will enjoy is visuals. There are endless possibilities for visuals in the percussion section. One of the most common visuals is backsticking, where some of the notes are played with the back of the stick. It is an interesting effect but it is not the only one. You can get some good ideas from watching drum corps shows, but the best ideas are the ones you think of yourself. Use your imagination, and encourage the section to try to think of some. This is a chance for your section to be trend setters instead of following in the footsteps of some drum corps.

One place where you most often are interested in making the parts more complex is in the pit. There is much that can be done here in the pit where they are standing still and can easily use music stands if necessary. The biggest thing is the addition of more instruments. Often suspended cymbals can be added to bring out crescendos in the music. Many accessory instruments should be used when the mallet players have rests in their parts. Ideally, no one would ever stand idly on the front sideline with nothing to do. Woodwind lines can be written out for additional mallet instruments, and most arrangements now come with optional timpany parts. If you have someone to play timpany, use them. Bongos, tom toms, timbales, triangles, and any other instrument you can think of can be added to this ensemble. This makes the difficulty of the whole show seem to be more advanced. It is good to have five or six very busy people on the front line of the show. Drum corps instructors spend hours thinking of what else to have them do, and now, with the larger front box in 1986, who knows what may happen.

CHAPTER SIX

CHARTING SUGGESTIONS FOR THE PERCUSSION SECTION

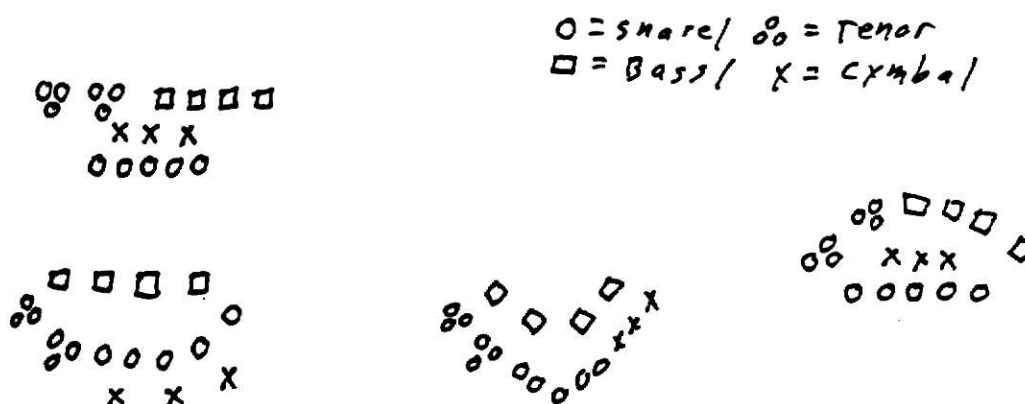
As we mentioned in an earlier chapter, part of the corps approach is to chart the percussion separately from the rest of the band. With the larger instruments that the corps have added, it is not feasible for the percussion section to march within the ranks. However, there is more that you can do than move up and down the fifty yard line. Another consideration is that with the development of the pit, the marching percussion section has become more mobile because the largest instruments are in the pit.

Although the percussion is charted separately, they are part of the overall design which the people see on the field. Artistically, they should look like they belong where you put them. The goal you should have is to let the section complement the band's form while it serves as the rhythm center of the band. An important idea you need to consider is where you want the rhythm center to be located. You will not want the percussion section to be far from the rest of the band, yet it will need to be separated somewhat. The most important consideration should be the music. Remember that in drum corps style, the style of the show is built around the music you have chosen for the show. We get into trouble when we try to go about this backwards. For example, if the music is fairly steady and straightforward rhythmically, you may be able to let the group get more spread out on the field than you would if the meter is constantly changing and the rhythms are difficult.

When charting for percussion, I have found it helpful to use symbols on the chart which visually look like the instrument which will be there. By doing this, it is easier to visualize what the percussion section will look like when looking

at the drill chart. Try not to clutter the section together. Often we see only a percussion "blob" which moves around as a "blob" for the entire drill or show. Do change the form of the percussion section within the drill whenever it is suggested by musical context and is feasible. Below are some suggested forms of the percussion section which work pretty well. These are only meant to be guides for you as you write your own drills. I have left off the mallet instruments because I assume them to be in the pit. If you do march mallets, they need to be near the front so that they can be heard. It is good to keep the cymbals near the snares if the snares play on the cymbals during the piece. If not, then the cymbals can be charted farther from the snare section. I should also mention that the bass drums should march sideways, with the heads projecting the tone to the audience. It is also good to keep the percussion section and the tuba section close together since they are both so important for keeping the band together. We also must consider the difficulty of the percussion parts when we decide how much form-changing we will do. The music must come first, and if the parts are complex enough that the section cannot do difficult moves without the music suffering, then do less difficult moves.

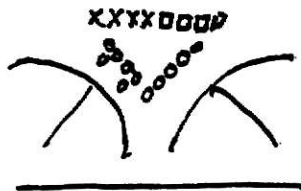
FIGURE 6:1 POSSIBLE FORMS FOR THE PERCUSSION SECTION.



Try to chart in such a way as to spotlight the sections which are most important at a given point in the music. This cannot be done all the time, but it can be very effective when done well. For instance, if the bass drummers have worked out some visuals to go along with a very technical passage in the music, try not to hide the bass drums behind some other section. An important skill in show design is to learn to spotlight the strengths of the band. This directs the attention of the audience to the performance strengths of the band.

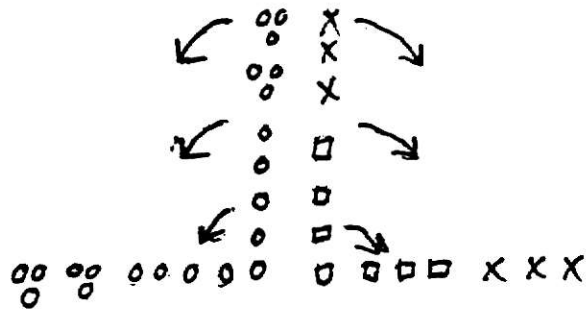
An important consideration when charting is the balance of the section with the rest of the band. Sometimes the music is building, sometimes it is fading. It may be very intense or it may be quite relaxed. These qualities affect the charting of the percussion section within the rest of the band. A good form for a ballad or any relaxed music might be something like figure 5:2. The percussion is centrally located but is not in the front of the drill.

FIGURE 6:2



Some very interesting things can be done with building sections in the music. Try some of these of your own. Generally try to make a move which causes the section to face forward in a tight enough group to be very solid. Start in a weaker form with the players facing away from the audience and move to the stronger form.

FIGURE 6:3



These are only a few suggestions for charting the percussion section. This could easily be a complete topic for a paper all by itself. I have purposely not gone very deeply into this subject, but I did want to give a few suggestions. The best thing you can do is to get out and see some drum corps performances and, even more importantly, see some performances by other corps style bands. Often we do not get usable ideas from the corps championships because they march such complex drills. We can however get many good ideas from watching other corps style bands which are basically in the same type of situation that we are in.

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A GUIDE FOR INCORPORATING CORPS-STYLE PERCUSSION

by

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B.M.E. Northern Michigan University, 1982

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1986

This report is designed to help school band directors to improve the percussion section of the marching band. The first chapter discusses the history of the marching band and the drum and bugle corps. The second chapter goes into some depth about the differences between band percussion and corps percussion. It also discusses some of the advantages and disadvantages of both and some ways of incorporating corps style percussion into our bands. The instrumentation of the section and care and tuning of the instruments are discussed in chapter three. Chapter four is devoted to many exercises for all of the instruments. These are specifically designed for the improvement of technique within the section. Chapter five is devoted to some of the adaptations that can make published percussion parts more practical for a school band. The final chapter is a short discussion of some suggestions for charting the percussion section on the field.

The goal of this report is to stimulate some interest in the rapidly developing field of marching percussion. This report only gives enough information for a director to get started with corps style percussion. The hope is that the interested band director will watch the corps performances, learn from them, and continue to develop exercises for the section as they are needed.

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