

/A GUIDE FOR INCORPORATING CORPS-STYLE PERCUSSION/

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A MASTER'S REPORT

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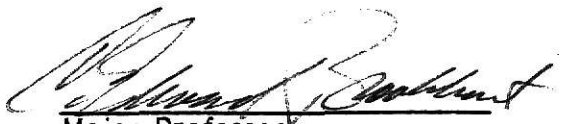
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**THIS BOOK
CONTAINS
NUMEROUS PAGES
WITH DIAGRAMS
THAT ARE CROOKED
COMPARED TO THE
REST OF THE
INFORMATION ON
THE PAGE.**

**THIS IS AS
RECEIVED FROM
CUSTOMER.**

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.