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**PURPOSES OF THE PERCUSSIVE ARTS SOCIETY** — To elevate the level of percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication among all areas of the percussive arts.

**PERCUSSIONIST** is published Fall, Winter, Spring/Summer by Percussive Arts Society, Inc. Materials to be considered for publication should be sent to: F. Michael Combs, Editor, the **PERCUSSIONIST**, Department of Music, University of Tennessee, Knoxville, Tn 37916. All correspondence concerning membership, subscription rate, changes of address, etc., should be addressed to PAS, 130 Carol Drive, Terre Haute, Indiana 47805.

Resolved: That a copy of each issue of the **PERCUSSIONIST** shall be sent to each member of the Percussive Arts Society, Inc., and that each member's dues shall include a year's subscription to the **PERCUSSIONIST** and **PERCUSSIVE NOTES**.

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## PAS HALL OF FAME

1979 Avedias Zildjian, Richard Hochrainer

1978 Louie Bellson, Alfred Friese, William "Billy" Gladstone

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1975 Frank Arsenaault, Clair Musser, James Blades, Paul Price

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Performance excellence

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Nominations are made from the membership at large. No stipulation is made as to whether the person nominated is living or deceased. Nominations are open to all members of PAS through its publications. All nominations are to be received by the secretary of PAS no later than March 1 of each year.

## A LOOK AT FUTURE ISSUES OF THE PERCUSSIONIST

The Fall issue of the *PERCUSSIONIST* should be particularly interesting. Tom Siwe is gathering a series of articles on notation for that issue. Because of the excellent response from authorities in that area, the entire Fall issue, and possibly some or all of the Winter issue, will be devoted to that subject. Also, a coming issue of the *PERCUSSIONIST* will be devoted to new instrumental resources. Ron

George, chairman of that committee, is presently gathering articles.

The *PERCUSSIONIST* invites contributions in the form of research-oriented articles or letters in response to articles in previous issues. Direct all correspondence regarding the *PERCUSSIONIST* to F. Michael Combs, Editor, *PERCUSSIONIST*, Department of Music, University of Tennessee, Knoxville, TN 37916.

### PASIC '80

The PASIC'80 will be held in San Jose, California (near San Francisco) on the campus of San Jose State College. Tony Cirone, the percussion instructor at San Jose State College and percussionist with the San Francisco Symphony, will be the host. The dates for the convention are November 13-16, 1980. Watch for the next issue of *PERCUSSIVE NOTES* for detailed information.

### SPRING/SUMMER PERCUSSIVE NOTES

The coming issue of *PERCUSSIVE NOTES* should be out in late June and will contain information about the coming PAS convention as well as many new features and departments. The magazine, which is going through a "face lift" is being edited by F. Michael Combs. Any correspondence or submissions for *PERCUSSIVE NOTES* should be directed to him.

# ABOUT THIS ISSUE.....

This issue of the *PERCUSSIONIST* has been in the planning for quite some time and is the direct result of the efforts of the PAS Marching Percussion Committee. Selecting the specific material to print from the many ideas and articles that were submitted was a difficult task, but the

resulting issue contains scholarly research and significant material that should be of particular value to the membership of PAS. A special thanks should go not only to the authors but to each member of the Marching Percussion Committee as listed below:

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## The Cover

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Some of the photographs used in this issue were provided by *DRUM CORPS WORLD*, Madison, Wisconsin.

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## Notice to Contributors

The *Percussionist*, the journal of the Percussive Arts Society, invites contributions from the variety of specialists whose common interest is the broad field of percussion. Please send all such editorial communications to F. Michael Combs, Editor, *Percussionist*, Department of Music, University of Tennessee, Knoxville, Tenn. 37916.

Contributions should be typed double-spaced throughout—including footnotes and quotations—with ample margins (1 inch) and should conform to the practices of *A Manual of Style*, 12th ed. (Chicago: University of Chicago Press, 1969).

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# The Evolution of Drum Corps Drumming

## “A Brief History of Rudimental Drumming in America from the Music of the Continental Army to the Modern Junior Drum and Bugle Corps”

Dan C. Spalding

Dan C. Spalding has instructed and arranged for the Chicago Cavaliers, the Spirit of Atlanta, the Offensive Lions of Jonquiere, Quebec, and many other corps in the United States and Canada. He holds the B.M.E. and M.M. from Northwestern University School of Music where he studied percussion under Terry Applebaum and Glenn Steele. He has served as Percussion instructor and Assistant Director of Bands at Western Illinois University, Percussion Instructor and Director of the Marching Band at the University of Tennessee at Chattanooga, and as Timpanist and Principal Percussionist with the Chattanooga Symphony Orchestra and Opera Association. He also has several major compositions to his credit, is active as an adjudicator, and is a clinician for the Slingerland Drum Company.

It was over 200 years ago in the early dawn of April 19, 1775, that teenage drummer William Diamond and fifer Jonathan Herrington led their unit into battle at Lexington with a lively tune named for an emblem of the revolution, *The White Cockade*. One militiaman noted in his diary, “We marched before them with our drums and fifes agoing...We had grand music.”<sup>1</sup> From this famous morning until today the drum has been an important element in American military life and it is from this heritage that the phenomenon of the American drum and bugle corps eventually evolved.

The use of drums to signal troops did not, of course, originate in the American colonies but can be traced back at least as far as the eleventh century. Before this time the armies of Western Europe generally used trumpets and horns as the chief signaling devices but the European armies were probably influenced by the much wider instrumentation of the Saracen army during the Crusades. The Saracen army fielded bands which included trumpet, horn, reed pipe, shawn, drum (tabl), kettledrum (naqqara), cymbals (sunuj) and bells (jalajil).<sup>2</sup>

It is the famous Swiss Infantry, though, that is accredited with first using the drum and fife to give troop signals. The records of the city of Basle indicate an association of fife and drum as early as 1332 and was spread throughout Europe with the Swiss Mercenary Regiments beginning in the sixteenth century.<sup>3</sup>

Although the use of kettledrums and trumpets for signaling purposes came into favor in the fifteenth century, especially with cavalry units, the side drum continued to be used with infantry until the advent of modern communication.

Just when or where the rudiments of the drum were invented is open to speculation. The 'flam', 'dragge', 'roofe', 'diddle', and the 'rowle' are all mentioned in the *Academy of Armoury* by Randle Holme III written before 1688, and the use of the flam is implied in Aubeau's *Orchesographie* of 1581.<sup>4</sup> Before the *Orchesographie*, musical notations for the military drum are non-existent. It seems safe to assume, however, that the roll was probably invented by the Swiss in the thirteenth or fourteenth century, although executing such a rudiment on the large and poorly tensioned drums of that period must have been exceedingly difficult.

Probably the spirit of competition between groups of drums and bugles can be traced as far back as the battles of Marignano (1515) and Pavia (1525). The mercenary troops of Austrian emperor Karl V and of the French king Francois I each had large bands of trumpets and kettledrums and the competition between these instrumentalists became as fierce and famous as that of the soldiers bearing weapons.<sup>5</sup>

By the outbreak of the American Revolution the use of the drum with units of infantry was firmly established throughout all the European armies and had been so for several centuries. The art of beating the drum was passed down from generation to generation through the techniques of rote learning which is the principal reason why few musical records exist before the nineteenth century. It is interesting to note, however, that what does survive are some compositions and signals for the field drum by the famous French composers Jean Baptiste Lully and the Brothers Philidor dating from 1705.<sup>6</sup>

When the American militia was activated in 1775 it was naturally

modeled after the British. The *Manual Exercise as Ordered by His Majesty in 1764* was used as the basis for the colonial forces at the beginning of the war, and regulations authorized the use of two drummers per company plus two fifes for the grenadiers, who were considered elite troops. The Americans usually authorized the use of both fife and drum for every company with Virginia authorizing one drum and fife per company and Connecticut two drums and fifes. Connecticut also specified that if the company contained more than one hundred men, three drummers and three fifers were to be used.<sup>7</sup>

As the first year of the war got under way, commanders throughout the newly formed Continental Army attempted to standardize and improve the drum and fife corps by organizing daily practice sessions and appointing drum majors for instructional duties. General George Washington apparently felt that more work was needed when he commented in 1777 that "the music of the army being in general very bad; it is expected that the drum and fife Majors exert themselves to improve it, or they will be reduced, and their extraordinary pay taken from them."<sup>8</sup> Practicing the drums it seems was sometimes as much of a problem two centuries ago as it is today. Historian Raoul Camus has discovered this order from General William Heath given on May 29th, 1777 to his troops in Boston:

The Honorable House of Representatives having represented that the frequent Drumming around and near the Court House greatly interrupts the Debates of the Assembly, and desire that a stop may be put thereto, the General therefore bids any Beating of Drums during the sitting of the Council or House of Representatives [except

on some special occasions] (either for practicing or on Duty), Above the Coffee House in Congress Street, or between the Old Brick Meeting House, and the Town Pump in the Main Street. Fife Major Hywill will fix a parade for the Musick of Colo. Crane's Battalion, somewhere with the before mentioned limits.<sup>9</sup>

The fife major referred to in the order was Lieutenant John Hiwell, who in 1778 would be appointed inspector and superintendent of music to assist von Steuben in establishing throughout the army a uniform method of playing the drum beats and fife tunes. After his appointment he required the Drum Majors and fife Majors to report daily for instruction in their duties.<sup>10</sup>

The methods of musical instruction for drummers in particular must have been those of rote learning, but **what** they learned in the camps of the Continental Army has not changed indeed to the present day. The beatings which accompanied the tunes played by the fifes were fashioned out of a series of complicated musical patterns devised for the 'eurythmics' of stroking a drum with some pre-determined sense of order. These rhythmic patterns handed down to us from Revolutionary times are called the "Rudiments of Drumming." There are twenty-six of them, their colorful terminology including such titles as "flam, ruff, paradiddle, and ratamacue" which express phonetically what the rudiment sounds like as it is played with a rhythmic stroking from eight to left in each arm.<sup>11</sup>

Prussian soldier of fortune, captain Fredrich von Steuben, arrived at Valley Forge in 1778, where he managed to pass himself off as a baron and a lieutenant general from the Prussian king's own personal staff.<sup>12</sup> General Washington immediately put him in charge of the training of the troops and it is in his book *Regulations for the Order and Discipline of the Troops of the United States* that an entire chapter can be found on the drummer and his duties.

This was eventually adopted by the Congress on March 19, 1779, as the official manual for the American forces. This manual clearly shows the important role of the drummer in the Continental Army, as he was responsible not only for beating out the correct signals during the battle, but also regulating the soldier's day by indicating the passage of time as well as the action that was expected of him. This was known as the **camp duty** and every private soldier was expected to "acquaint himself with the usual beats and signals of the drum, and instantly obey them." Von Steuben lists nine beats and twelve signals and mentions the rudiments to be played such as the stroke, flam, roll, drag, and poing stroke, but unfortunately it contains no musical notation and no instructions for the fife.<sup>13</sup> There are, in fact, no American sources from the revolutionary period which contain both the beat patterns and the fife tunes; these must be constructed from contemporaneous European sources and the American sources written shortly after the war.<sup>14</sup>

The drums of the revolutionary period were several inches larger than the drums in use today, but were considerably smaller than the two foot by two foot drums which were in general use two centuries earlier. The instrument was strung with heavy gut snares and these, combined with the thick heads and heavy sticks of the period, produced a sound which was audible even among the guns of battle.<sup>15</sup> Although the bass drum is an important part of the modern drum and fife corps like the one at Williamsburg, Virginia, there is no verification of its use in the Continental army. The bass drum first appeared in the band of music near



the end of the century as part of the Janissary\* section and was not part of the field music during this period.<sup>16</sup>

While massings of all the fifers and drummers of the army were probably not frequent there is evidence that this did occur from time to time. General Washington issued the following order on August 23, 1777, before marching through Philadelphia in a brave show of force:

The drums and fifes of each brigade are to be collected in the center of it; and a tune for the quick step played, but with such moderation, that the men may step to it with ease; and without dancing along, or totally disregarding the music, as too often has been the case.<sup>17</sup>

Considering the archaic instruments and the probably not too skillful performers the resultant sound must have been one of incredible volume but dubious precision.

With the treaty of peace in 1783, the Continental army was almost totally dissolved. When the armed forces were gradually reorganized President John Adams signed a bill on July 11, 1798, that authorized a Drum Major, a Fife Major, and 32 drummers and fifers. This organization is considered the forerunner of the famous Marine Band. When Commandant William Burrows asked the Secretary of the Navy for the Corps to be allowed to have a band instead of musically-restricted fifers and drummers, the request was granted in 1800 by President Adams.<sup>18</sup> When this band and others incorporated the snare drums as well as the other percussion instruments associated with the Janissary in their instrumentation, the drum was finally elevated to a

position of "legitimacy" as a musical instrument.

The use of the drum and other instruments of percussion has remained an integral and indispensable part of the military band to this day, and the vast majority of the percussionists have undoubtedly been skilled in the performance of the drum rudiments. It should be pointed out, however, that the roots of the modern drum and bugle corps do not have much to do at all with the development of wind bands in the United States, but developed as a completely different type of musical organization that can trace its roots directly to the U.S. Army Drum, Fife, and Bugle Corps.

One of the earliest drum instruction books printed in America was written by Charles Stewart Ashworth, who was conductor of the United States Marine Band from 1804 until 1816. Published in 1812, the book was called *A New, Useful and Complete System of Drum Beating, including the Reveille, Troop, Officers Calls, Signals, Salutes and the Whole of the Camp Duty as Practised at Headquarters, Washington City, intended Particularly for the Use of the United States Army and Navy*.<sup>19</sup>

The format followed in many of the modern rudimental methods is much the same as that of the Ashworth method. The first instructions concern proper stick hold. The first rudiment to be learned is the double stroke roll. Ashworth also lists twenty-eight rudiments, twenty-six of which make up the Standard American Drum Rudiments as set down by the N.A.R.D. over 100 years later.

One of the tunes appearing in the Ashworth method, and one that has held considerable eminence among drummers for many years, is *The*

\*Instruments associated with the body guard of the Turkish sultan which included triangle, cymbals, bass drum, and crescent. Their use in the bands and orchestras of this period prompted the term, Turkish music.

*Three Camps*. According to Ashworth, the reveille ceremony always began and ended with *The Three Camps*. Between the initial performance and the repeat at the end of the ceremony several other beatings were played; namely, *The Scotch*, *The Austrian*, *The Hessian*, and the *Scotch Repeat*.<sup>20</sup> *The Three Camps* is similar to the one that we play today, and this author continues to use *The Three Camps* extensively in his drum teachings.

The Ashworth method probably served as the basic guide to drummers and fifers of the military throughout the War of 1812, the Mexican War of 1848, and up to the Civil War in 1861. Other drum and fife guides from this period include the *Instructor in Martial Music* by Daniel Hazeltine of 1810, *The Drum and Fife Instructor* by Charles Robbins of 1812, *The Drummer's Instructor*; or *Martial Musician* by J. L. Rumville and H. Holton of 1817, and *The Drummer's Assistant* by Levi Lovering of 1819.<sup>21</sup>

With the coming of the Civil War, rudimental drumming reached a high point in that century. Although the fife continued in use, the fast moving artillery units and swift cavalry tactics brought on the development of the bugle, which eventually replaced the fife as the chief accompanying instrument for the drum.<sup>22</sup> The military band was also much in favor at this time and many of the Union regiments had complete bands. By 1862, however, the drum and fife corps offered the only dependable source of music in many of the regiments because of the use of bandmen on the firing line.<sup>23</sup> Drummers continued to sound daily camp calls and, as was customary, to tend to the wounded in battle. They also took chores such as barbering

and burying the dead. During the lonely nights they stood at the head of a camp street and tapped out the beat which gave "Taps" its name.<sup>24</sup>

Although the minimum age for draft in the Federal Army was 18, some 40,000 eager boys enlisted as drummers and fifers. Moreover, some 300 boys of age 13 or less were actually accepted and enlisted.<sup>25</sup>

The first important method book to appear during the latter part of the century was *The Drummer's and Fifers Guide*, by George B. Bruce and Dan D. Emmett, which was published in 1862. Bruce was principal drum instructor at the school of practice, Governor's Island, New York, and Emmett was a fifer and composer of the famous tune *Dixie*.<sup>26</sup>

An examination of the Bruce and Emmett shows that it is similar to Ashworth. This comes as no surprise since the author states in the preface:

After carefully examining all the Drum books that have been published during the past twenty-five years, the author finds none to compare with "Ashworth's Rudimental School," which has, however, long been out of print. He has therefore adopted Ashworth's system, which he has himself taught, adding to it the results of his own knowledge and experience, and rendering it better adapted to the modern style of Drum Music.<sup>27</sup>

Some of the differences that do occur concern mainly notation. The Bruce and Emmett uses standard musical notation, whereas the Ashworth method does not. In addition, Bruce recommends that the roll have an accent on the second beat and that furthermore, each rudiment containing a double stroke should be played slowly at first (open), accelerate to a reasonable speed (close), and decelerate to the original tempo. Many of the same tunes such as *The Three Camps* and

*The Austrian* are found in both of the above mentioned books, although there are also new tunes such as *The Downfall of Paris* and *Dixie*. As with much of the American camp duty and traditional beats, the *Downfall of Paris* is definitely English in origin and was a favorite of the British troops fighting on the Continent during the early Napoleonic campaigns.<sup>28</sup> The Bruce and Emmett book, published by Pond and Co., received wide distribution throughout the United States both during and after the Civil War, and was, in fact, the only authentic rudimental instructor available for many years.<sup>29</sup>

The next book to appear was the *System of Instruction for the Drum and Fife*, by Gardner A. Strube. On April 17th, 1869, Strube's System was "adopted for the instruction of the Infantry of the Army of the United States, and for the Observance of the Militia of the United States," by the War Department.<sup>30</sup> Because of the official adoption by the Army, the Strube book did not get into private circulation, but was used extensively in the New England area. It differs from the Bruce and Emmett by not requiring the student to decelerate the rudiments once they are up to speed. In addition, there is no accent on the second beat of the roll.<sup>31</sup>

As mentioned earlier, starting in the Civil War and accelerating in the last quarter of the nineteenth century, the bugle replaced the fife as the accompanying instrument. With the emphasis changed to the drum and bugle corps there became a need for a new method book and in 1886, John Phillip Sousa published his book entitled *The Trumpet and Drum*. In the book, Mr. Sousa acknowledges F. W. Lusby for his contributions to his book. Frank Lusby was Drum

Instructor for the U.S. Marine Corps and a close friend of Sousa's, having been born and raised in the same neighborhood as Sousa's in Washington. He enlisted in 1861 as a snare drummer and served for 28 years.<sup>32</sup> Essentially, *The Trumpet and Drum* followed the format of the earlier books for drum and fife except that the melodies were rewritten to fit the peculiarities of the bugle. This book was soon used as a guide to all service drummers, although it was not officially adopted.

Another book which was well accepted among non-service drummers, but which was rudimental in approach was *The Imperial Method of Drumming* by Harry Bauer. It was first published in 1889 by John Church and Co., and is still in print today.<sup>33</sup>

It was in the later part of the nineteenth century and the early years of the twentieth that drum and bugle corps began to appear outside the military. Drum and bugle corps were being utilized in large music festivals such as those held in New Orleans and Boston, and in 1872 there is a written account of a field competition.<sup>34</sup> That same year also marked the first annual Muster of the Ancient Fifers and Drummers of Connecticut, an event which continues to this day by an organization which is the oldest of its kind. This organization and others of similar nature which are devoted to the preservation of the musical traditions from revolutionary times were later to have an important impact on the drum and bugle corps in the early twentieth century. Participants in these organizations are often direct descendants of the original drummers and fifers from the Revolutionary War, continuing the

age old traditions of passing the art of rudimental drumming from generation to generation.<sup>35</sup>

The military band movement was very popular in America between the Civil War and World War I and William F. Ludwig Sr. attributes the John Phillip Sousa Band with being especially important in regard to promoting rudimental drumming during this period.<sup>36</sup> One of Mr. Ludwig's favorite stories related how Sousa always required a good command of rudimental technique before one could even be considered for a position with Sousa's band as a percussionist.

With the advent of modern communication techniques, the use of the drum to give battle signals was over and even the camp duty was eventually relegated to the solo bugle. The use of the drum was retained for ceremonial purposes, however, and the military drum in today's armed forces retains a very special and important place. Before leaving the military history of rudimental drumming, it is appropriate to quote Sanford A. Moeller who was one of the principal teachers of the great Gene Krupa.<sup>37</sup> This is from his book *The Art of Snare Drumming*, first published in 1925:

The most ridiculous idea regarding drumming is that the rudiments were made to play quicksteps on the street and the army duty. This is exactly backwards. The false notion was conceived thru rudimental drummers always doing this work, but THEY WERE THE ONLY ONES WHO COULD DO IT. The difficult quicksteps and the army duty are the highest class of drumming; they bring the drum from the position of metronomic accompanist to that of solo instrument. The drummer of the ensemble uses the rudiments to scientifically render the taps, accents and phrasings indicated. The camp and field music is an arrangement of the rudiments in a manner effective and pleasing

to the ear, and when accompanied by the fife or pipes is surpassing for spirit and the lessening of fatigue to the marching column. It demands the highest degree of ability in execution and its perfection and historical associations make it classic.<sup>38</sup>

In 1921 the American Legion began holding drum and bugle corps contests on a national scale which included contests in individual drumming. The Veterans of Foreign Wars also started a national contest in 1928 and these events really mark the beginning of the modern drum and bugle corps movement in America. Initially these groups were made up of veterans from each particular sponsoring post and it wasn't until 1936 and 1937 respectively, that the V.F.W. and the American Legion added a junior division to accommodate the sons of these World War I veterans. It is the junior corps, through sheer force of numbers, that would eventually dominate the activity on a national scale.<sup>39</sup>

One of the requirements for the contest in individual drumming (and one which is still required under today's rules) was the performance of the long roll. Because of discrepancies between the two standard drum books, the Bruce and Emmett and the Strube, the roll, among other rudiments, was being performed with a lack of uniformity and there evolved a great deal of controversy as to how these contests should be judged. The Bruce and Emmett required an accent on the second beat of the roll while starting and also required a deceleration of the roll once the maximum speed had been reached. Strube did not advocate either of these techniques. This discrepancy eventually led to the formation of the National Association

of Rudimental Drummers on June 20th, 1933 at the American Legion National Convention in Chicago. At this famous meeting, which was organized by William F. Ludwig and the Ludwig Drum Company, thirteen leading percussionists from around the country adopted the Twenty-six Standard American Drum Rudiments. Mr. Ludwig gives some of the details:

I will never forget that evening. We talked and played rudiments six hours well into that morning. But we felt that we had saved the drum rudiments by adopting a practical set of rudiments without deviation from any of the then recognized and established methods. We retained the Bruce and Emmett roll, open and closed. We also retained lesson #25 of the Strube method. We divided the 26 rudiments into two sections by selecting what we termed at the time the thirteen essential that each applicant had to play as a test for membership into the National Association of Rudimental Drummers.<sup>40</sup>

Twenty-five of the rudiments adopted by the N.A.R.D. appeared in the 1931 book *Military Drum Beats for the Drum Corps*, by George Lawrence Stone, who was one of the founders of the N.A.R.D. For a time, Stone was Timpanist at the Boston Opera House and Percussionist with the Boston Festival Orchestra.<sup>41</sup>

In the forward the author states:

This booklet is written in answer to a widespread demand from drum corps drummers for drum beatings, written along traditional rudimental lines, yet scored for modern drum corps instrumentation. Some of the beatings herein are original—many are not—but they carry the impress of rudimental drumming which is the foundation of the prize-winning corps. In addition, there are stick beats, etc., prepared to meet “originally and flash” and other modern contest requirements, not so fully recognized in the past.<sup>42</sup>

An examination of the contents reveals the same basic rudimental patterns as found in earlier method

books but with simple tenor drum, bass drum, and cymbal parts added. This is the same instrumentation that would prevail into the 1960's. It was not until the early years of the 1950's, however, that the standard number of players became the famous three snares, three tenors, two bass drums, and one cymbal. During the 1930's and 40's the drumlines often marched as many as eight or nine snares with four or five bass drums and four or five cymbals. Increased technical demands plus the small number of horn players probably helped reduce the standard size to nine players in the early 1950's.

Much more will be said about the development of instrumentation and arranging techniques later, but first we will continue to examine the important developments concerning the corps drummer's approach to the snare drum.

In the 1930's there flourished in the states of New York and Connecticut a large number of standstill drum corps. These competing corps, unlike those sponsored by the veterans groups, did not do any marching and also included the ancient fifes. There were a great many classifications such as fife drum and bugle, drum and fife, solo bugle, solo drum, etc. and these were further divided into two groups; ancient, were performed at 110 beats per minute, and modern, which performed essentially the same music at 120 beats per minute. The quality of the drumming in these groups, such as the highly regarded Charles T. Kirk Drum, Fife and Bugle Corps from Brooklyn, New York, was much superior to the drumming in the marching drum corps of the same period. This was partly due to the activities of a master teacher from that era, Earl Sturtze, who was himself a

championship snare drummer from the early thirties. In the late thirties and early forties it was Earl Sturtze students such as Bob Redican, Hugh Quigly, and Frank Arsenault that set a high standard of quality that would influence rudimental drumming for years to come. It was also about this time that drummers from the standstill corps began to instruct the marching corps and upgrade the quality of the drumming to a high degree. This influx of instructors from the standstill corps is one of the principal reasons why drum and bugle corps from the Northeastern United States dominated the activity until the 1960's.

The drumming style at this time was basically the same that had been passed down from the ancient drummers. This was to attack the rudiments from a great height by using a great deal of arm movement and this in turn produced a powerful sound and created an air of showmanship.<sup>43</sup> In the mid-nineteen fifties, however, John Flowers put forth these observations:

Several instructors found that due to the increasing difficulty of their repertoire and the faster marching cadence, execution had become more difficult in the open style manner. Therefore various styles of drumming began to appear throughout the East as for example, the Pennsylvania versus New Jersey style. The open style had still prevailed in the Pennsylvania area, whereas the New Jersey area stressed drumming closer to the drum, utilizing more wrist control, all around uniformity of hand position and arm movement. The big powerful sound had gone, but a more precise and well executed sound had taken its place, as proven by the drum scores the sections in the New Jersey area were achieving.<sup>44</sup>

The instructor who was really responsible for the development of

this new approach was Les Parks, who achieved some success with the St. Vincent's Cadets of Bayonne, New Jersey.

It was around this time that a "new" type of drumming style was being developed in the Mid-West by Frank Arsenault. Based on the old Eastern style of high sticking, Frank's lines, by using a unique arm movement, played not only fast, open, and high, but were able to execute cleanly as well. His success, especially with the Chicago Cavaliers, set the model for style development in the junior corps until the 1970's. Incidentally, it is probably Frank Arsenault's move to Chicago in 1954 that had more to do with the spread of high quality rudimental drumming throughout the continental United States than any other single factor.

On the east coast, the Blessed Sacrament Golden Knights of Newark, New Jersey, under the tutelage of master teacher Bobby Thompson, began a tradition of high quality snare drumming in a unique but similar style which served consistently as a national standard until the corps folded in 1972.

Although the St. Kevins Emerald Knights marched four snares and four tenors as early as 1960, fielding more than this number, by the end of the decade, was still a rarity. Then in 1971, the Blue Rocks of Wilmington, Delaware, startled the drumming community by winning four national championship drum awards by using a low, wrist oriented style, but by fielding an unprecedented eight snare drummers.<sup>45</sup> This revived "New Jersey" type style made the line clean and precise, but the line's volume was dependent upon numbers, not individual power. This set the stage for snare lines in the 1970's, especially

those from California which used variations of the low style to its best advantage. Some Corps even marched as many as fourteen snares by the end of the decade. Except for the practice of a handful of drum instructors, this approach became almost universal by the mid-seventies. A rule change in 1978, however, that awards more credit for playing with increased range and general overall musicianship, has resulted in snare lines' attempting more dynamic range. It is to be hoped this trend will continue in the 1980's.

The use of matched grip was slow to catch on in drum and bugle corps, but since the Santa Clara Vanguard won in 1978 using the matched grip, many corps have begun to convert. Along with this, many corps are replacing the traditional strap for a harness, that holds the drum off the leg.

Before continuing into the development of instrumentation, a word should be said about the changes in what has been played as well as how it has been played. Ever since the mid 50's when Eric Perrilloux, (who has been a highly regarded musician in the activity for several decades,) began arranging percussion parts which did not rely solely on the twenty-six standard drum rudiments, percussion arrangers have increasingly borrowed rhythmic patterns which are indigenous to the style of music being performed rather than attempting to always fit the rudiments into musical genres for which they were not designed. Snare drummers in today's corps are often called upon to perform patterns involving jazz or rock independence, rudiments of Scotch or Swiss ancestry, rhythms of latin influence, and concert style buzz rolls. The traditional rudiments

are highly adaptable to music of all types, however, and when combined with these varying styles of music the results have often been more interesting and exciting than the original source.

The development of the modern drum corps instrumentation is in itself quite interesting but it cannot be understood fully without discussing the function of each particular instrument or section. As stated earlier, the standard drumline for both junior and senior drum corps in the 1950's consisted of three snare drums, three tenor drums, two straight bass drums and one pair of cymbals. In general, the sizes of these instruments were also fairly standard with a typical drumline using 12" x 15" leg drums, 14" x 28" bass drums, and 14" to 16" cymbals. In the early 1950's some units used sheepskin sticks on the tenor drums and twirled these sticks by leather thongs wrapped around the players' fingers.<sup>46</sup> By the end of the decade, however, the most common approach to the tenor drum was to use hard felt mallets with matched grip and support the snare parts, usually without attempting double stroke rolls or flams. The bass drums acted almost exclusively as a time keeper and the cymbals often played in unison with the bass. The emphasis was clearly on the snare segment with the other voices acting in a subsidiary fashion with only an occasional moment of rhythmic counterpoint between the snare and tenor voices.

Before proceeding, it should be noted that probably the most significant development in equipment occurred in 1957 when the Ludwig Drum Company first developed the plastic drum head. Don Warren, President and founder

of the Cavaliers Drum and Bugle Corps of Chicago, still contends that the plastic headed drums, which only the Cavaliers possessed due to the fact that their instructor, Frank Arsenault, was also an employee of the Ludwig Drum Company, were directly responsible for the Cavaliers first National V.F.W. title. Apparently, the Miami weather was quite damp that particular night and the Cavaliers possessed the only drums which sounded like much of anything. Needless to say, since then Ludwig has sold a lot of plastic drum heads.

Because of junior drum corps' domination in the activity today, this article has dealt almost exclusively with developments in the junior drum and bugle corps movement. However, there are some early developments in senior corps which would later have an impact on the junior. One of the early pioneers in this respect was Eric Perrilloux, a former champion in the Gene Krupa national drum contests from the 1940's. Perrilloux was influenced not only by the great rudimental drummers of the day but also by the great jazz artistry of Gene Krupa. He was the first to introduce the double stick (rudimental) bass drum in 1956 with the Reilly Raiders of Philadelphia, an innovation that wouldn't catch on in the junior corps until the Blessed Sacrament Golden Knights used a pair of rudimental bass drums in 1962. The Reilly Raiders were also the first corps to present a drum solo to the front of the field, use rolls on the bass drums, and in general begin to adapt the rudiments in a more musical manner and use rhythmic patterns which were not directly lifted from the 26 Standard American Drum Rudiments.

Another important development was the addition of timbales to the Hawthorne Caballeros drumline by Les Parks in 1961, and later the addition of bongos and conga drums.<sup>47</sup> This is the first known instance of the use of multiple drums in American drum and bugle corps and they would not be used in the juniors until 1967. This, of course, would open up some new opportunities in percussion arranging techniques.

Returning to the junior corps, 1961 and 1962 proved to be the last days for the nine-man drumline for a major corps. The emphasis began to shift to the bass drums in 1963, and by 1964 the leading arrangers of the time, especially Larry McCormick in the mid-West and Bobby Thompson and Jerry Shellmer in the East, were beginning to present some exceedingly interesting arrangements by using two rudimental bass drums of different pitch and by giving the tenor and bass voices more equal status with the snares.

It was a young Mitchel K. Markovich, however, that really started the ball rolling with the concept of "tuned" bass drums by presenting his ideas with the 1965 Royal Airs of Chicago and also writing an article for the Spring issue of the "Ludwig Drummer" that same year.<sup>48</sup> This concept of expanding the bass line in numbers with each drum being a different size and pitch spread quickly throughout the other corps, and to this day no drumline can possibly compete successfully without four or more "tuned" bass drums. Most corps kept the rudimental bass drums to be used in conjunction with the "tuned" basses, but the rudimental bass eventually



passed from the scene in the early 1970's.

1966 saw another landmark development when the Cavaliers presented a solo which approached one minute in length and clearly conveyed some logical musical development. Prior to this time, the percussion lines were presenting their solos to the stands, but they often consisted of only a short flurry of rhythmic activity and technical display that seldom made any musical sense or lasted for more than thirty seconds. Today's percussion feature as we know it in the modern drum corps can clearly be traced back to this early composition by Larry McCormick.

The next year of competition brought the first successful attempt to give the bugles harmonic as well as rhythmic support and can be attributed to Jerry Shellmer and the Boston Crusaders. The Crusaders marched a double bass drum with single heads which were tuned to A and E, the tonic and dominant of the most common key of the bugles, D. (Bugles sound a perfect 4th lower than written.) They were used very much like timpani and when coupled with the excellent playing of the rest of the drumline it produced some spectacular results.

This set the stage for the 1967 American Legion Rules Congress in Indianapolis where percussion instructors from all over the country pushed through the legalization of timpani. It was during the following winter that Al LeMert and Jim Sewrey developed the marching timpani and the timp-tom trio for the Ludwig Drum Company, and the 1968 season began with a flurry of experimentation in instrumentation and arranging techniques which

didn't really begin to subside until around 1972.

The use of timpani in these early days was extremely poor as most of the drum instructors at that time had no formal training in percussion. William F. Ludwig, Sr. was much more diplomatic in his observations about the 1968 Nationals:

Some timpanists played towards the center and others played out towards the rim which is the most accepted area to play for proper timpani tone. Obviously the arrangers were seeking different effects and that's why the drummers sometimes played towards the center of the kettle—the node or dead spot. Timpani should really be used more for concert interpretation. . . than as tenor drums. If I were to offer a suggestion, I would say that arrangers should provide more solo passages for just the timpani alone, because too often the timpani. . . were played in unison with the bass and tenor drums and thus were overshadowed by them.<sup>49</sup>

Two notable exceptions to this were the Royal Airs of Chicago and the Boston Crusaders, which set a fine precedent for future timpani lines to build upon.

The use of the single headed multi-toms went through a great deal of experimentation during these years. Some corps chose to keep the single tenors and augment the line with various combinations of double bass drums and timp-tom trios. Some lines replaced the single tenor with double or triple toms but did not augment that section with specialty drums, and some corps chose to do both, such as the Racine Kilties of 1969, which not only marched a section of timp-tom trios in place of the tenors, but also used two sets of giant sized timp-tom trios besides sections of timpani and "tuned" basses.

Eventually, by the 1971 and 1972 seasons, percussion instrumentation began to stabilize into a pattern

which carries through to today. This pattern included five principal segments; snares, double or triple single headed tenor drums, "tuned" bass drums, several sets of cymbals of varying sizes, and timpani, which usually numbered four. When keyboard instruments were finally legalized in 1974, it simply added a sixth segment to the already existing ones.

It should be noted here that as early as 1969 the Boston Crusaders introduced for the first time a marching vibraphone and used it to great effect, but the strict rules of the V.F.W. forced the corps to drop the instrument for the national championship contest.<sup>50</sup>

With the legalization of all hand held percussion instruments in 1973, and an unlimited number of keyboards in 1978, by the end of the decade percussion sections were basically free to march anything they wished.<sup>51</sup> While experimentation continued with such things as rototoms, drums with scoops and cut-away shells, increased numbers of "tuned" basses, carrying more than three drums per player, and utilizing all sorts of exotic percussion instruments, basic segmental make-up of the percussion sections has

remained the same with the number of players usually exceeding thirty.

What has really developed during the last decade is a sophistication of arrangements in both quality and quantity. Led by Fred Sanford of the Santa Clara Vanguard and a host of young arrangers, many of whom marched as performers in the 1960's, the arrangers of the 70's have produced some exciting and creative percussion presentations, which have made the formal instrumental music education community sit up and take notice.

As we enter the 1980's, corps instructors will continue to be innovative in their choices of instrumentation and creative in their scoring techniques. Only through the striving for perfection in technique and musicianship can drum and bugle corps remain an interesting and vital force in the field of musical entertainment and music education. It is hoped that this article will help rudimental drummers better understand the evolution of the art they are trying to master. In that way, they may realize the heritage which they must uphold, and the new artistic heights for which they must constantly strive.



Spirit of Atlanta, 1977. Photo by Gordon Cagle.

## NOTES

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- <sup>4</sup> James Blades, *Ibid.*, pp. 212-219.
- <sup>5</sup> Willi Apel, *Harvard Dictionary of Music*, (Cambridge: Harvard University Press, 1944), p. 446.
- <sup>6</sup> Henry George Farmer, *Ibid.*, p. 114.
- <sup>7</sup> Raoul F. Camus, *Military Music of the American Revolution*, (Chapel Hill: The University of North Carolina Press, 1976), pp. 56-57.
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- <sup>9</sup> Raoul F. Camus, *Ibid.*, p. 75.
- <sup>10</sup> William Carter White, *A History of Military Music in America*, (New York: Exposition Press, 1944), pp. 24-25.
- <sup>11</sup> Frederick Fennell, *The Spirit of '76 and Ruffles and Flourishes*, (Rochester, New York: Mercury Records, 1956).
- <sup>12</sup> Bill Mauldin, "The Outrageous Bill Mauldin and his Revolution." *Smithsonian*, February 1978, p. 52.
- <sup>13</sup> Baron von Steuben, *Regulations for the Order and Discipline of the Troops of the United States*, as reprinted in facsimile in Joseph R. Riling, *Baron Von Steuben and His Regulations*, pp. 71, 152.
- <sup>14</sup> Donald Gilbert, "Military Drumming During the American Revolution 1775-1783." *Percussionist*, Vol. IX No. 1, p. 2. For an outstanding attempt at reconstruction see Camus, *Military Music of the American Revolution*, chap. 4.
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- <sup>16</sup> Raoul F. Camus, *Ibid.*, pp. 34, 85.
- <sup>17</sup> George Washington, *Papers of George Washington*, (Library of Congress) Vol. IV, pt. 1, p. 123.
- <sup>18</sup> Oudine and Berryman, *Ibid.*
- <sup>19</sup> Bradley Spinny, *Encyclopaedia of Percussion Instruments and Drumming*, (Hollywood: Hollywood Percussion Club and Clinic, 1955), p. 15.
- <sup>20</sup> Charles Stewart Ashworth, *System of Drum Beating*, (Washington: by the author, 1812 as reprinted in facsimile in Bradley Spinny, *Encyclopaedia*, pp. 18-33.
- <sup>21</sup> Raoul F. Camus, *Ibid.*, p. 187.
- <sup>22</sup> Frederick Fennell, *The Drummer's Heritage*, (Rochester, New York: Eastman School of Music, 1956), p. 10.
- <sup>23</sup> William Carter White, *Ibid.*, p. 71.
- <sup>24</sup> Bruce Catton, *The American Heritage Picture History of the Civil War*, (New York: American Heritage Publishing Co., Inc., 1960), p. 369.
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- <sup>33</sup> William F. Ludwig, Sr., "The Development of Drum Rudiments." *Ludwig Drummer*, 1965, Vol. V No. 1, p. 16.
- <sup>34</sup> Jodeen E. Popp, *Competitive Drum Corps*, (Des Plaines, Illinois: Olympic Printing, Inc., 1979) p. 23.
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- <sup>37</sup> Gene Krupa, *Gene Krupa Drum Method*, (New York: Robbins Music, 1938), p. 2.
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- <sup>39</sup> Jodeen E. Popp, *Ibid.*
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- <sup>42</sup> George Lawrence Stone, *Ibid.*

<sup>43</sup> John C. Flowers, "The Eastern Style Techniques of Rudimental Drumming." *Ludwig Drummer*, 1964, Vol. IV No. 2, p. 26.

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<sup>45</sup> "Tabulations of the 1971 Majors." *Drum Corps World*, 15 October 1971, p. 3.

<sup>46</sup> Jodeen E. Popp, *Ibid.*, p. 28.

<sup>47</sup> Richard I. Blake, *The Music of the Hawthorne Caballeros*, (Lynn, Massachusetts: Fleetwood Records, 1961).

<sup>48</sup> Mitchel K. Markovich, "New Concepts in

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<sup>51</sup> The American Legion, *Regulations for Competing Musical and Drill Units*, (Indianapolis: 1967-1972); and Drum Corps Rules Congress, *Regulations and Interpretations*, (Villa Park, Illinois: 1973-1978).

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**The Founders of the National Association of Rudimental Drummers—1933**

Front row, left to right:

1. Harry Thompson - Prominent Chicago drummer, instructor, arranger and composer of special drum corps music.
2. George A. Robertson - Prominent theater drummer, instructor and composer.
3. Bill Flowers - Expert in rudimental instruction. Winner of national and state rudimental contests.
4. Bill Kieffer - Drummer with the U.S. Marine Band and judge in both the National Legion Individual Drumming and Drum Corps contests held in Chicago.
5. Bill Hammond - Pittsburgh, Pennsylvania. Snare drummer of the Pittsburgh Symphony Orchestra. Expert rudimental instructor for all types of drummers—dance, theater, grand opera and symphony.
6. Joe Hathaway - Corps instructor and winner of American Legion 1932 Championship in individual drumming.
7. Larry Stone - Instructor, teacher and composer of many

- instruction books. Snare drummer of Boston Opera Co. and Boston Symphony Orchestra.
8. Roy Knapp - Studio drummer of Radio Station WLS and prominent Chicago drum instructor.

Back row, left to right:

9. Wm. F. Ludwig - Former snare drummer of Chicago Grand Opera Co. and Chicago Symphony Orchestra.
10. Heinie Gerlach - Four times National Champion Individual Drummer of American Legion Contest.
11. Burns Moore - Timpanist of New Haven, Connecticut Symphony Orchestra. Prominent as a drummer and drum instructor throughout the New England states. Drum judge and corps instructor.
12. Billy Miller - Prominent theater drummer of Chicago, drum teacher and composer of drum corps marches.
13. Ed Straight - Chicago's most popular theater drummer and composer of many instruction books.

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Bridgemen, Bayonne, NJ. Photo by Mark Boisclair.

\* \* \* \* \*

In order to make this article as specific as possible, the author has made reference to certain D.C.I. Corps to serve as examples. It was felt that more

readers would be familiar with the groups mentioned due to recent national television coverage and increased interest in this growing activity.

\* \* \* \* \*

Will Rapp is currently an Assistant Professor of Music at Millersville State College, Millersville, Pennsylvania, where he is Director of the Marching Band and Percussion Studies. A former student of Fred D. Hinger, Timpanist of the Metropolitan Opera Orchestra, Mr. Rapp holds B.S. and M.M. Degrees from West Chester State College, West Chester, PA. He is a Clinician for Premier Percussion (Selmer), an educational writer for Jenson Publications, percussionist with the Harrisburg Symphony, and currently serving as President of the Pennsylvania State Chapter of the Percussive Arts Society.

In the last ten years we have seen many changes in the world of percussion. Perhaps some of the most dramatic changes have taken place in

the area of Marching Percussion. This may be due in part to the tremendous emphasis that has been placed on marching programs in recent years, but the quality of today's percussionist must also be considered. There seems to be an increasing movement on the part of music educators to develop drummers into comprehensive musicians; developing not only the obvious technical skills required, but developing an awareness of the components and expressive elements of music.

Along with obvious improvements and innovations in instruments and

equipment, we have seen a trend of increased utilization of concert percussion instruments on the field. In the early 1970's, the fiberglass bowl timpani with a machine screw tuning became increasingly popular with the drum & bugle corps (as they were called). A limited number of high school and college band programs followed this trend. But in the mid 1970's, marching orchestra bells and synthetic bar xylophones were introduced to the marching percussion scene via the drum corps, and within two years a large percentage of high school and college programs were utilizing marching mallet instruments. More recent innovations include synthetic bar marimbas, vibraphones (some with battery powered motors, and even sets of marching chimes.

Without doubt, the most startling evolution in the last ten years has been in the area of multiple tom-toms on the field. A survey of marching

bands and drum corps in 1969 revealed a high percentage of both groups utilizing the tenor drum (a field drum without snares) as the middle voice of the percussion section. Some groups had experimented with cutting a bass drum in half and mounting the halves horizontally, in an effort to duplicate a timpanic voice in the lower register.

Experimentation by Al LeMert and Jim Sewery in 1969 produced the Timp-Tom Trio. The concept was to provide a more musical challenge to the tenor drum section and enhance the entire percussion section with a new tone color. The 1969 edition of THE RACINE (WIS.) KILTIES fielded 6 snare drums, 4 timp-tom trios, and an assortment of pitched bass drums and cymbals. The particular timp-tom trios designed by Mr. LeMert for the KILTIES were 14", 16", 18" shells, all 10" in depth. To balance the weight they were arranged in the fashion illustrated in figure 1.



Figure 1. Racine Kilties.

By 1970, Timp-Tom Trios were being commercially manufactured in a full range of sizes, from the small tenor (14"-16"-18" x 10"-, to the large bass (24"-26"-28" x 16"). Within three years, many high school and college programs had purchased timp-tom trios, but the selection of sizes and application to performance were far from standardized. Many schools purchased only one set, and assigned it to a student who was perhaps a strong set drummer. As published music was not available for timp-toms in the early years, many players would improvise parts and the instrument seemed to take on a soloistic role. In many cases, the larger sizes were purchased and sections continued to utilize tenor drums. But as schools and colleges gradually made the change to the tonal bass drum concept, the need for smaller trios became more apparent.

As music educators began thinking about the musical possibilities of the marching percussion section, the thoughts soon turned to achieving a proper balance and blend within the section. It was realized that the timp-toms had to be balanced in numbers with the snares. The general rule of thumb still calls for half as many trios as snares. In the case where an odd number of snares is used—say seven for example, then four trios are generally used. As the timp-tom trio was actually a triple tom-tom configuration, most instructors began referring to the drums as "triples."

The unforgettable sound of the 1975 edition of THE MADISON (WIS.) SCOUTS hornline was perhaps the beginning of a trend where increasing concern was directed toward power and projection in drum corps. 1976 was a year for the corps percussion sections to become

involved with this question of increasing the power and projection of the instruments. Despite efforts to tune the triples slightly higher for increased projection, triples had to be staged very carefully to avoid losing their sound completely during segments of the music when the corps was performing in the upper dynamic levels.

Inspired by a Billy Cobham concert, CONCORD (CA.) BLUE DEVILS Percussion Instructors Rick O'Dello and Ron Menke experimented with tom-toms made by Roger North. Due to the unique shape of the North drum, duplication of Cobham's drum sizes were impossible for field use, largely due to extreme weight problems. O'Dello and Menke finally settled on a configuration consisting of 8", 10", and 12" North Tom-Toms, referring to them as "tenors." As the 1976 BLUE DEVIL repertoire was jazz-oriented, Menke was seeking a dry sound, capable of duplicating drum set fills on the field. Menke recalls: "The whole gig was so heavy, I had to design and build a special carrier. The drums, along with my harness weighed in at 55 pounds." The small head size, the close proximity of the drum set-up, and the uniform rate of decay from head to head allowed for execution of parts that may have been extremely difficult to play on standard size (14-16-18) drums.

Another interesting feature of the North drums is the relationship of the pitch of the top head to the pitch heard from the port at the bottom. At one point in the 1976 season, CONCORD had established an active relationship: the pitch of the head was one octave above the pitch that came out of the bottom. In order to realize this effect, one had to be



correctly positioned in relation to the instruments.

Although the use of North drums on the field had many advantages, there were also some drawbacks. The main problems seemed to be weight,

power, projection, unique sound and a set-up with less overall weight were obvious advantages of this configuration. Although originally utilized in the 14", 16" and 18" sizes, many groups have recently changed to the 12", 14" and 16" sizes (figure 3).

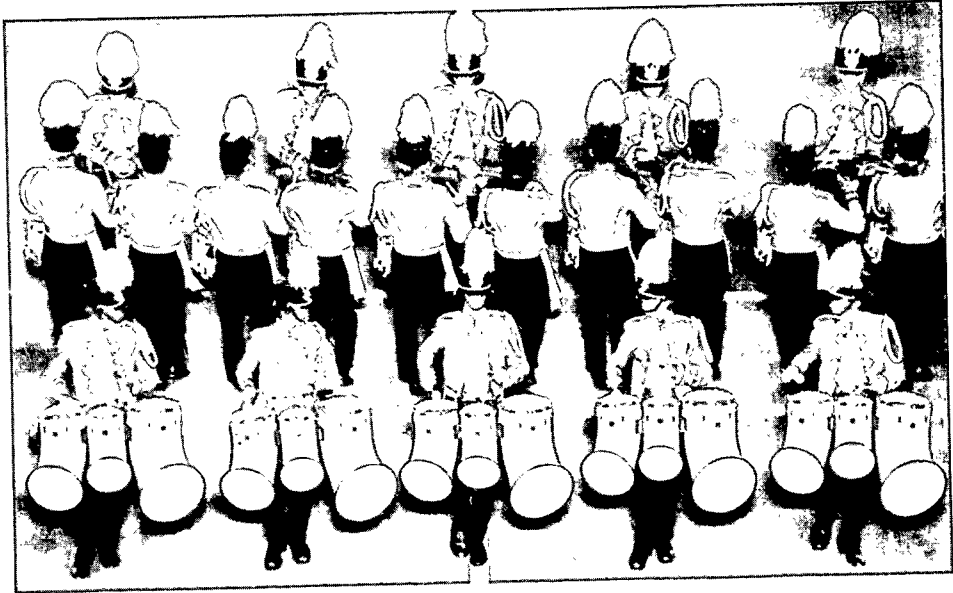


Figure 2. Concord Blue Devils.

cost, and durability. The unique shaping of the instrument was achieved through using a high resin content in the shell, which simply could not withstand the high tension needed to tune the drum for field application. But the new look and sound of the 1976 BLUE DEVILS inspired further investigation by both percussion instructors and manufacturers (figure 2).

During the 1977 season, a number of different kinds of multi-tom set-ups were seen on the field. Fred Sanford and the SANTA CLARA PCA.) VANGUARD were among one of the first groups to introduce multi-toms with shells that were cut shallow to deep from the front to the back of the drum. Called CUTAWAY® drums, the

THE SPIRIT OF ATLANTA (GA.) made their first appearances in 1977, driven by a 34 piece percussion section consisting of: 8 snares, 6 multi-toms, 7 tonal bass drums, 6 cymbals, 5 timpani, and 2 mallets. Dan Spalding created a multi-tom set-up for SPIRIT which consisted of smaller drums clustered around a small trip set-up. The new "sep-tom" configuration along with seven tonal bass drums created a giant spectrum of tonal colors for this new and exciting corps (figure 4).

The Rockford, Illinois PHANTOM REGIMENT, along with other corps, went to a plastic reflective device called a SOUND PROJECTOR®. Placed under each drum, the projector is designed to direct the



Figure 3. Santa Clara Vanguard.

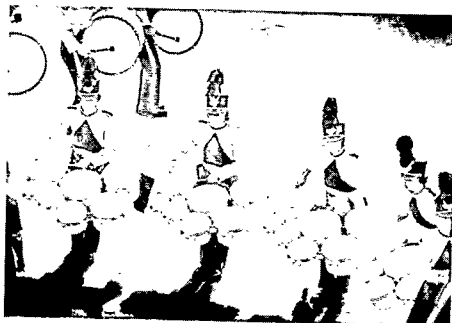


Figure 4. The Spirit of Atlanta.

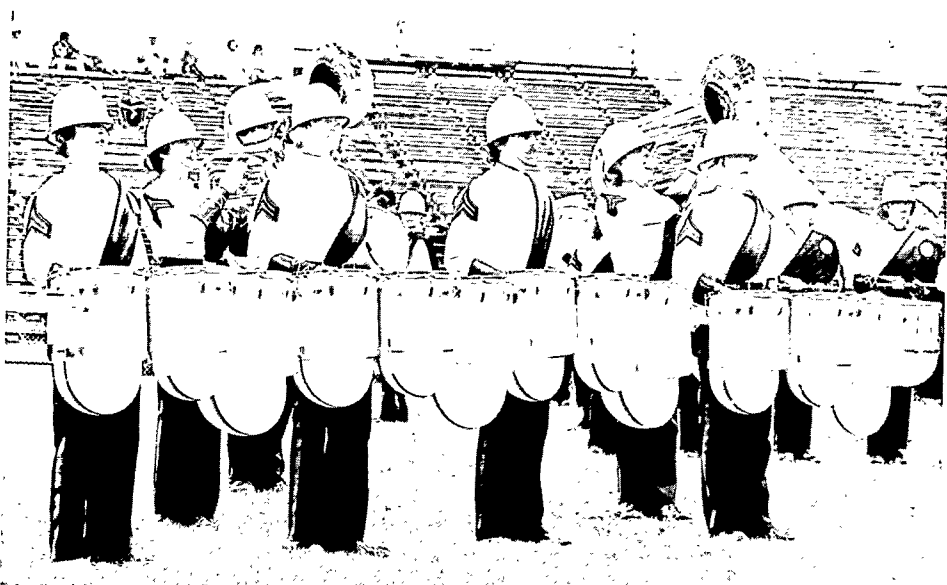


Figure 5. Phantom Regiment.

sound forward, thus giving it more focus (figure 5). It should be mentioned here that the timbre of the drum is affected when these projectors are used. Corps and bands using multi-toms with projectors began to experiment with smaller drum sizes. Two different sets became popular: 12"-14"-16" and 10"-13"-16", both with shells of graduated depths.

A recent trend of using a higher pitched snare drum has extended the pitch spectrum to the point where the need for smaller drums is apparent.

With a general movement to smaller drums among the corps, the standard size triple-tom set-up of 14"-16"-18" may be obsolete in the next few years. Experimentation with smaller drums has led to set-ups consisting of four or five drums.

The 1979 season showcased some of the top corps in the country expanding the multi-tom set-up to include four and five drums. One possible configuration for Quad-Toms uses 10"-12"-13"-14" head sizes with graduated depths arranged as shown in figure 6. As a great deal of

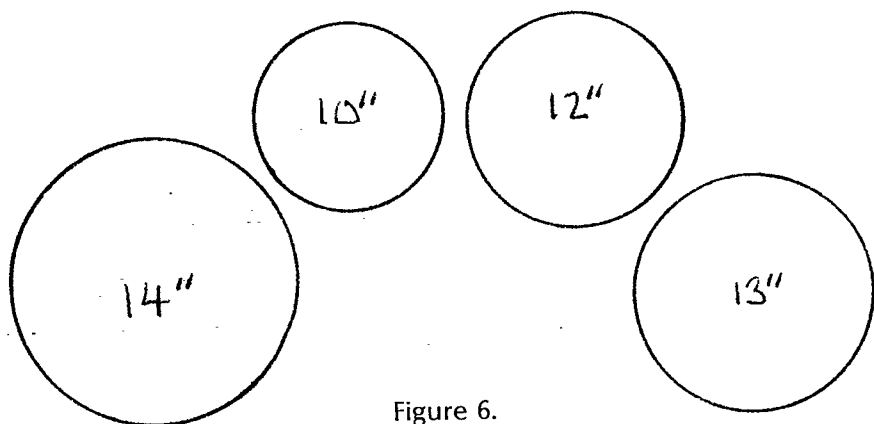


Figure 6.

Musical notation for drum parts. The top two staves are labeled "TRIPLE TOMS" and "QUAD TOMS". The bottom two staves are also labeled "TRIPLE TOMS" and "QUAD TOMS". The notation shows rhythmic patterns on a 4/4 staff, including triplets and sixteenth-note runs.

Figure 7.

the repertoire for marching bands and drum corps is written in duple meter, a configuration of four drums allows the parts to "lay" even better than with three drums (figure 7).

Another direction has been to use a configuration of five drums. Called

Quint-Toms, they can be arranged in various fashions. A unique set-up has been developed by Cosmo A. Barbaro for use by THE CHICAGO CAVALIERS (figure 8). The five drums include 2-10" and 1 each of the 12", 13" and 14". The central placement of

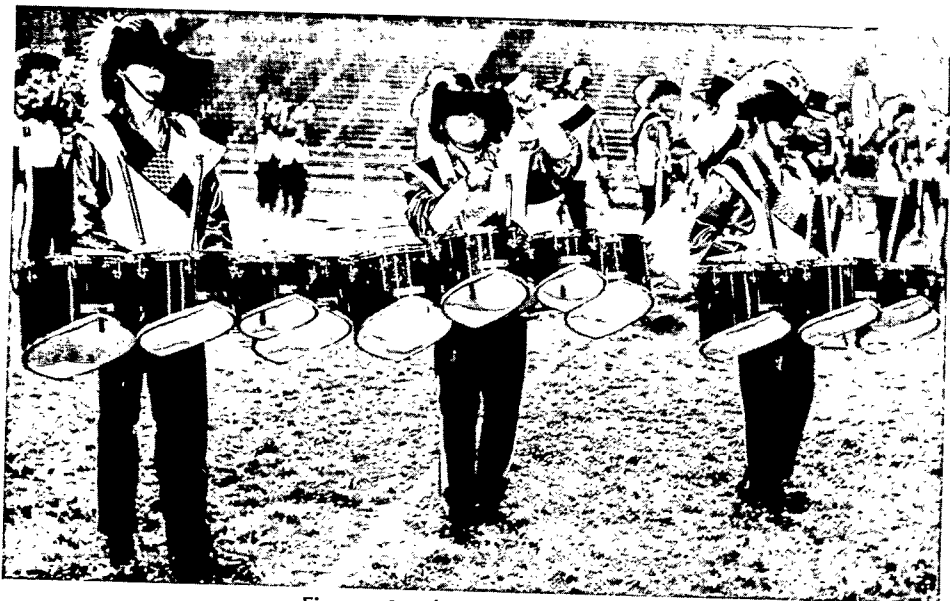
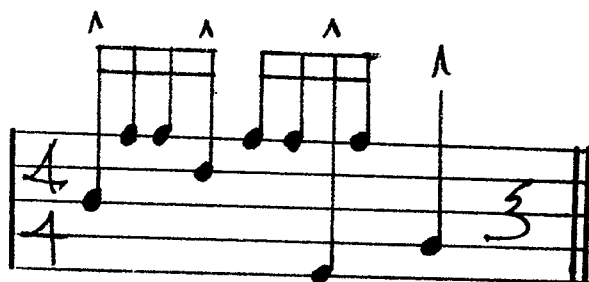


Figure 8. Chicago Cavaliers.



QUINT TOMS



Figure 9.

the higher pitched 10" drum allows all patterns to work from a central area, much the same concept as of the triple writing we see today (figure 9).

It is obvious that the set-up of the multi-toms will dictate the style of writing to be used. A different Quint-

Tom arrangement was used by The Revere Mass. 27th LANCERS (figure 10).

One important difference exists between the tuning of standard triples (14"-16"-18") and the smaller sets of multi-toms in relationship to



Figure 10. The Revere Mass. 27th Lancers

the snare drum. The larger multi-toms are pitched below the snare drum and generally the pitch of the small drum in the set will match the snare pitch. But with the smaller sets, the drums are pitched above the snare drum, with the largest drum (usually a 14") matching the pitch of the snare drum.

Multi-Toms will be remembered as a development of the 1970's, and most percussion specialists will remember all of the variations that existed during that time. As we move in to the 80's it will be interesting to continue to trace the developments and innovations that appear.

**The Photographer**

Moe Knox is one of the busiest free lance photographers in the drum corps business. His extensive coverage of marching bands, drum corps, and winter guards as well as his many

contributions to various drum corps publications made Mr. Knox the obvious source for all of the photographs contained in this article.

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## To The Editor:

Dear Mike:

Concerning my article, "Percussionist's Guide to Milhaud's *La Creation Du Monde*," in the-Fall issue, I have included below the items which were omitted:

Footnotes

1. Darius Milhaud, *Notes Without Music* (London: D. Dobson LTD 1952) p. 118.
2. *Ibid.*, p. 27.
3. Blaise Cendrars, *The African Saga*, N.Y.: Negro Univ. Press 1969.
4. Milhaud, op. cit., p. 118.

From page 42, Figure 4 should have had the sticking indicated RLLRLRL

in the second measure. The sticking was referred to in the text on page 48. Note also that the snare drum (C. Claire) roll is a dotted quarter note rather than a quarter note as indicated in the Fall issue.

I have had some favorable comments from some of the local membership around D.C. I would enjoy hearing from others. I would be interested in learning of other source material about the work.

Thanks,

Warren Howe  
3423 Quebec St., N.W.  
Washington, D.C. 20016

# An Introduction To The Swiss Rudiments And Their Notation

Allen C. Benson

Mr. Benson received his B.F.A. degree from the University of Minnesota where he studied percussion with Paula Culp and Marvin Dahlgren. From 1975-1979 he taught concurrently at the University of Minnesota (Duluth), Augsburg, St. Olaf, and Carleton Colleges. The history and performance of international field drumming styles is one of his primary areas of research. He is also actively involved with the design and construction of a variety of exotic string and percussion instruments. Mr. Benson is currently performing with the United States Military Academy Band at West Point, New York and is editor of the *Percussion Times*, a monthly research paper now in its second year of publication. He has authored several works for percussion, the most recent of which are: *Deutsch-Englisches, Verzeichnis Schweizerischer Grundlagen und Grundlagenbezogener Terminologie* (German-English, Glossary of Swiss Rudiments and Rudimental Terminology), and two solos which were recently published in Robert Goute's first supplement to *Le Tambour d'Ordonnance*, Vol. III.

Originally, each Swiss drum and fife band had its own notations for the marches and rudiments. It was customary to indicate the drum beats with onomatopoeic words, numbers, and special symbols. These systems or "codes" expressed the technical aspects of the beat but had no rhythmic value. Naturally, it was impossible for the inexperienced drummer to read a drum march written in code without first hearing how it should sound.

Example 1 demonstrates one of the oldest systems of notation, onomatopoeia.<sup>1</sup> In this system the onomatopoe "Drréng" represents the Auftakt:Fünfferruf (Flammed Five-Stroke Roll on the upbeat);<sup>2</sup> "tlem" represents the Schleppstreich (Flam-Stroke);<sup>3</sup> "dlededeletlé" represents the Bataflafla-Streich mit Schleppanfang (Bataflafla-Stroke preceded by a Flam);<sup>4</sup> "drrédebedletlé" represents the Bataflafla-Streich mit Fünfferrufanfang (bataflafla-Stroke preceded by a Flammed Five-Stroke Roll); "tleng" represents the Doppelstreich (Tapflam);<sup>5</sup> and "dledébéng" represents an Auftakt:Dreierstreich (Stroke of Three on the upbeat). Stresses are marked with the sign of the accent aigu (´). To promote a clearer understanding of its execution, this example has been notated in the handwritten "onomatopoeic words" form along with its realization in modern American notation.

Ex. 1

As the Swiss drum-strokes became more complicated, a system combining numbers and signs evolved. One of the most recent codes, developed by

Joseph Wintzer, is still being used today by the Basler Mittwoch Gesellschaft, a Swiss "clique" founded by Mr. Wintzer in 1907.<sup>6</sup> In Wintzer's notation the number "5" represents a Fünfferruf; the "o" represents a Schlepptreich; and the "l" represents a tap. Sometimes the symbol representing the Schlepptreich is attached to a number implying a Flammed Roll. Following the French tradition, the left hand is written high and the right hand low. The next example shows how the Swiss beating in Ex. 1 would be noted in the "Wintzer Code," again accompanied by its realization in modern American notation.

The image shows two lines of musical notation. The top line is Wintzer's code, consisting of a sequence of symbols in boxes: a large '5', two 'o's, a vertical bar with a dot, a '5', a vertical bar with a dot, a dot, and a vertical bar with a dot. The bottom line is a musical staff with two staves (treble and bass clefs) showing the realization of the code. Below the staff are rhythmic markings: R R L R L R L R L R L R L R L R L R.

Ex. 2

Wintzer's code is quite complex in its entirety and can be used to accurately represent any one of the several hundred Swiss and French rudimental combinations. Example 3 demonstrates its adaptability to some of the more difficult Zitter—and Kunststreichs. To this author's knowledge, the Kunststreichs were created solely by Joseph Wintzer. Although they have no practical applications in the realm of solo literature, they do serve as valuable technical studies useful in developing triple- and quadruple-bounce rolls. The Kunststreich or "Artificial Stroke" used in Ex. 3 comes in the second line, sixth box from the left. It is called a Siebenerruf-Endstreich gepresst<sup>7</sup> (Pressed Final Roll of Seven) and is imitative of the traditional Siebener-Endstreich (Final of Seven) commonly found in Swiss Basle drumming. Its realization in Swiss notation comes in the seventh measure of Ex. 4 starting with the ornamental sextuplet, followed by two sixteenth notes, ending on beat two with a hard left tap. A traditional application of the Siebener-Endstreich can be found in the first full measure of Ex. 4, starting with the Five-Stroke Roll followed by the last sixteenth note of beat one and the first sixteenth note of beat two.



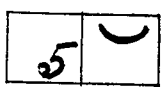
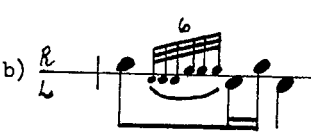

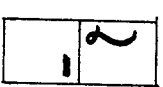
Ex. 3

The image shows two rows of Wintzer's code. The top row contains: a '5' with a hat, a curved line, a vertical bar with a dot, a '2' with a hat, a '5' with a hat, a vertical bar with a dot, a dot, and '3 4'. The bottom row contains: a '5' with a hat, '8', a curved line with a dot, a vertical bar with a dot, '3 4', a curved line with a hat, and a vertical bar with a dot.

Ex. 4

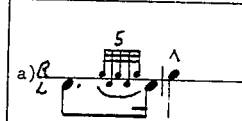

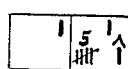
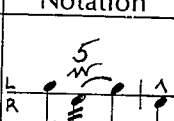


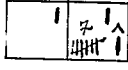



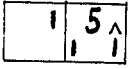

The image shows a musical staff with two staves (treble and bass clefs) and a bass line. It features complex rhythmic patterns, including sextuplets and rolls, with various accents and slurs. The notation is in a key signature with one flat and a 2/4 time signature.

Example 5 illustrates the correlation between the “gepresst” and traditional forms of the Siebener-Endstreich. It is impractical to isolate and present these rudiments in Swiss notation starting them on the downbeat. Therefore, the Siebener-Endstreich in Ex. 5 has been preceded by an Auftakt: Fünfferruf and in Ex. 5b the Siebenerruf-Endstreich gepresst has been preceded by a tap.

Swiss Notation	American Notation	Wintzer Code
a) 		
b) 		

Ex. 5

The Zitterstreichs are nothing more than French Frisés. Frisés are a special class of rudiments found only in the French style. They are one of the primary elements that give the French style its character of romanticism, if such a term is applicable to drumming. The significance of their presentation here lies in the fact that Joseph Wintzer and the Basler Mittwoch Gesellschaft were strongly influenced by the French School, and as a result, they incorporated many of the French rudiments in their playing style. It should also be noted that at different times prior to the formation of the Basler Mittwoch Gesellschaft, French rudiments were adopted by Swiss drummers and eventually became accepted as integral parts of the Swiss style, particularly in Basle.

Swiss Notation	American Notation	Wintzer Code	French Notation
a) 			
b) 			
c) 			

Ex. 6

There are two types of Zitterstreichs used in Ex. 3: the Fünfferruf-Endstreich (Final Roll of Five) and the Siebenerruf-Endstreich<sup>8</sup> (Final Roll of Seven). Both are imitative of the traditional Sechser-Endstreich (Final of Six) which is

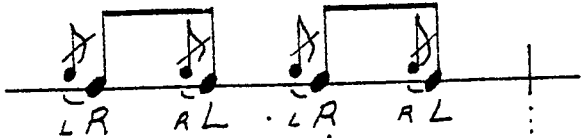


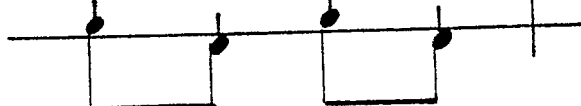
detailed in Ex. 6c. As with the Siebener-Endstreiche in Ex. 5, these rudiments must also be notated in combination with other strokes. The Fünfferruf-Endstreich in Ex. 6a and the Siebenerruf-Endstreich in Ex. 6b are preceded by left taps and the traditional Sechser-Endstreich in Ex. 6c is preceded by a left and right tap.

It was in 1928 that Dr. Fritz R. Berger created a notational system which represented the exact rhythms, dynamics, and techniques of Swiss drumming. In 1937, at the request of the "Union Romande des sociétés de tambours, fifres, et clairons," Dr. Berger wrote a French-English translation of his original manual. Prior to this, the Swiss-French drummers knew very little about the civilian drum play of Basle and performed only a few "marches de l'ordonnance" learned from the military drummers.<sup>9</sup>


As will be seen, Dr. Berger's system of notation is similar to those found in other European and American drum books but with some special abbreviations added. A one line staff is used instead of five lines. Note-heads placed above the line are played by the right hand stick and note-heads placed below the line are played by the left hand stick. All note-stems are drawn downward.


The small vertical dash placed on the note-head indicates a Schleppestreich (Ex. 7) and the flag attached to this dash indicates a Doppelstreich (Ex. 14).

As Played: 

As Written: 

Ex. 7 Schleppestreich (Flam)

As Played: 

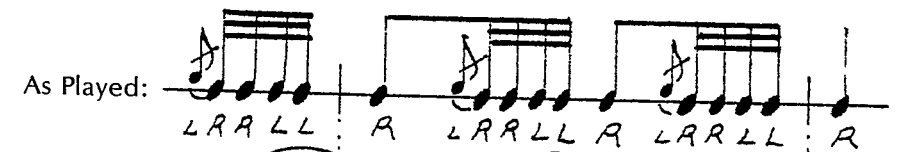
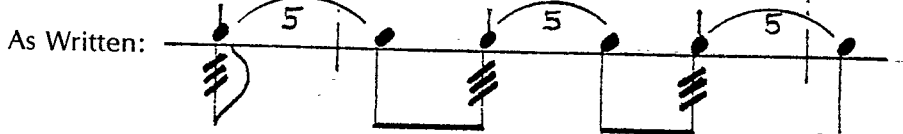
As Written: 

Note that when the Three-Stroke Roll is played on the downbeat, its grace notes are written in the preceding measure.

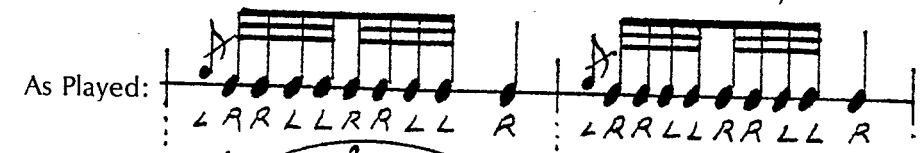
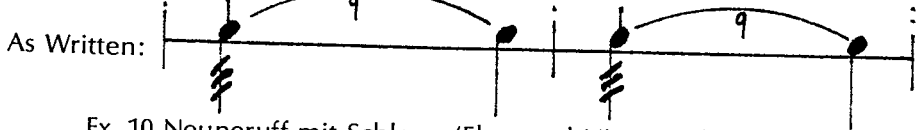
Ex. 8 Dreierroll (Three-Stroke Roll)

Sometimes a small inverted "T" is placed above a note-head indicating that it may be interpreted as a Flam or a single tap. The use of this notational device is usually restricted to instructional materials in which the Simplified Basle Technique is being discussed.

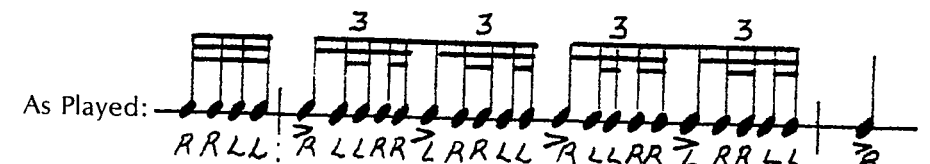
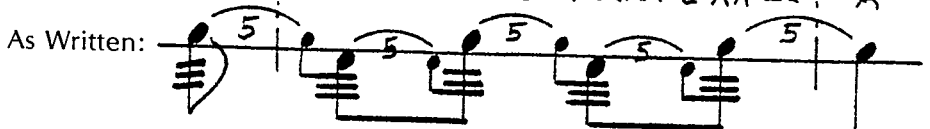
Swiss rolls are written in an abbreviated form of notation. Three short cuts are placed on the note stem, or in the case of whole notes, below the note-head. Any note marked in this manner is rolled in 32nd notes for the duration

As Played:    
 As Written: 

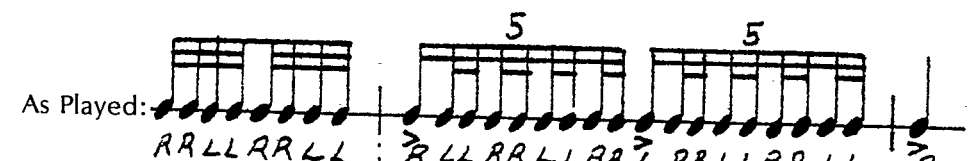
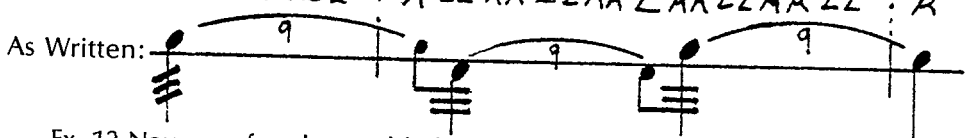
Ex. 9 Fünfferruf mit Schlepp (Flammed Five-Stroke Roll)

As Played:    
 As Written: 

Ex. 10 Neuneruff mit Schlepp (Flammed Nine-Stroke Roll)

As Played:    
 As Written: 

Ex. 11 Fünfferruf rechts und links (Five-Stroke Roll from hand to hand)

As Played:    
 As Written: 

Ex. 12 Neunerruf rechts und links (Nine-Stroke Roll from hand to hand)

of its value. A small number placed under the slur indicates the sum total of double strokes plus the terminal stroke ending the roll.

The various rolls are described as being "long" or "short."<sup>10</sup> The term **Long Roll** is broadly applied to any roll containing more than nineteen strokes. **Short Rolls**, or what American drummers might term "measured rolls," are rolls which have a specified number of double strokes terminating with a well

Ex. 13 Achterruf (Eight-Stroke Roll)

Ex. 14 Doppelstreich (Tapflam)

Ex. 15

Ex. 16

Two examples of commonly used Tagwachtstreiche (Reveille Strokes)

marked cut-off stroke. They derive their name from the number of notes contained within them. The Five-, Nine-, Thirteen-, and Seventeen-Stroke Rolls begin and end with the same hand. When playing two or more in close succession they are executed from hand to hand. The Three-, Seven-, Eleven-, Fifteen-, and Nineteen-Stroke Rolls begin with one hand and end with the opposite. When two or more are played in close succession, the same hand leads.

There are two types of Short Rolls, the "Flammed" and the "Single" or "Accented Roll." Accented Rolls begin with an accented right or left single stroke followed immediately, without break, by the double-beats of the roll. A series of Accented Rolls, when started with a single stroke, may be played detached or tied together (Examples 11, 12, and 13). In some instances the single stroke is placed by a Flam, a Three-Stroke Roll, or a Flammed Three-Stroke Roll. These variations of the Accented Roll must always be played detached.

**Flammed Rolls** begin with a piano Flam played on the first note of the roll. This Flam gives a fullness to the sound of the short roll and also adds more

precision to its attack. The most frequently used Flammed Rolls are the Fünferruf mit Schlepp (Ex. 9) and the Neunerruf mit Schlepp (Ex. 10). Traditionally these two rolls begin with a right hand Flam.

Ex. 17 The following six rudiments, in addition to the Fünferruf and Neunerruf, form the basis for what is termed "Swiss Army Style" drumming.

The image displays nine musical notations for drum rudiments, arranged in three rows and three columns. Each notation is on a single staff with a treble clef and a common time signature (C). The first three notations are in 6/8 time, while the others are in common time. The notations are:
 

- Row 1:
  - Volltakt:Fünferstreich (Stroke of 5 on the downbeat): Five eighth notes on a downbeat.
  - Auftakt:Fünferstreich (Stroke of 5 on the upbeat): Five eighth notes starting on an upbeat.
  - Schweizerische Ordonnanz-Triole (Swiss Army Triplet): A triplet of six eighth notes.
- Row 2:
  - Volltakt:Dreierstreich (Stroke of 3 on the downbeat): Three eighth notes on a downbeat.
  - Auftakt:Dreierstreich (Stroke of 3 on the upbeat): Three eighth notes starting on an upbeat.
  - Neunerstreich (Stroke of 9): Nine eighth notes.
- Row 3:
  - Volltakt:Seibernerstreich (Stroke of 7 on the downbeat): Seven eighth notes on a downbeat.
  - Auftakt:Seibernerstreich (Stroke of 7 on the upbeat): Seven eighth notes starting on an upbeat.
  - Schlapp-Coup de Charge (Flammed Charge Stroke): A single eighth note followed by a flam stroke (two eighth notes, one with an accent).

#### NOTES

<sup>1</sup> This particular form of onomatopoeia is based on the examples presented in Dr. Berger's leaflet, *Vergleichende Darstellung der Basler Trommelnotenschriftsysteme* (Basle, Switzerland: Trommelverlag Basel, n.d.).

<sup>2</sup> Although the term "Fünferruf" translates simply as "Five-Stroke Roll," it usually refers more specifically to a "Flammed" Five-Stroke Roll, sometimes written: Fünferruf mit Schlepp (Roll of Five with Flam or "Flammed Five-Stroke Roll").

<sup>3</sup> Sometimes termed "Schlepp" (Flam).

<sup>4</sup> It should be noted that the term "Bataflafla" is itself an onomatopoe. The French equivalent "Pataflafla" is also commonly used by Swiss drummers. The "Ba," "Pa," and "ta" represent the single taps, and the "fla," which is of French origin, represents the Flam.

<sup>5</sup> Also known by its French name, "Coup Anglais" (English Stroke).

<sup>6</sup> Max Richard, Basle, Switzerland. Private communication, 17 September, 1978.

<sup>7</sup> Wintzer's "Endstreich" terminology is confusing in two respects, the use of the numerical designation and the term "ruf." While the numerical designation traditionally stands for the number of notes in the entire rudiment, Wintzer uses the number to stand for the number of notes in the rolled portion of the rudiment. For example, Wintzer's "Siebenerruf-Endstreich" would traditionally be termed a Neunerruf-Endstreich. The second problem concerns his use of the term "ruf" within the Endstreich rudiment. This is confusing because it is again being applied to a portion of the rudiment rather than the traditional use of "ruf" to refer to the rudiment in its entirety. Therefore, a more traditionally correct term for siebenerruf-Endstreich would be Neuner-Endstreich.

<sup>8</sup> For the same reasons as those mentioned in footnote 7, Wintzer's Fünferruf-Endstreich could be more accurately termed a Siebener-Endstreich [mit Zitterstreich] (Final of Seven with Frisé) and the Siebenerruf-Endstreich could be more accurately termed a Neuner-Endstreich [mit Zitterstreich] (Final of Nine with Frisé).

<sup>9</sup> Tell Calvin, introduction to Berger's *Méthode Baloise de Tambour* (Basle: Trommelverlag Basel, 1937; reprint ed., 1964), p. 1.

<sup>10</sup> Swiss drummers use the term "Wirbel" when speaking of the long roll and "Ruf" when speaking of the short roll.

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All of the French, Scottish, and Swiss literature written by Allen C. Benson can be ordered directly from: BENSON PUBLICATIONS, c/o Allen C. Benson, 36 Y Street, Newburgh, NY 12550.

Works by Robert Goute can be obtained by writing to: Robert Goute, 5, Chemin des Essarts, 95330 Domont, FRANCE.

The Scottish literature is available from: The Scottish Shopper Corp., 14202 First Ave. S., Seattle, Washington 98168.

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Santa Clara Vanguards, Santa Clara, CA.  
Photo by Keith Higgins.



Blue Devils, Concord, CA.  
Photo by Jane Boulen



Phantom Regiment, Rockford, IL.  
Photo by Alan Winston.



## The Contribution of Senior Drum and Bugle Corps to Marching Percussion

William A. McGrath

The Phoebe Apperson Hearst Post Junior Drum and Bugle Corps of New York City, New York as they appeared in the World's Fair in 1939. Front Row Left, Bill McBride, Front Row Right, John Mazarakos.

William A. McGrath Jr., began drumming at the age of seven (under private instruction from Guy Ianello) as a mascot drummer for the Barnard Blue Devils Senior Drum and Bugle Corps of Rochester, New York. Thereafter, he was an active member in junior drum and bugle corps in the Rochester area from 1953 to 1968. Those junior years included the Emerald Cadets and the Emerald Statesmen. In 1968, he was the New York Canadian Individual Champion snare drummer.

On his 22nd birthday, he joined the ranks of the United States Marine Corps to become a member of the Marine Drum and Bugle Corps of Washington, D.C. In off-duty hours, he was a member of the Yankee Rebels Senior Drum and Bugle Corps of Baltimore, Maryland. While in the Baltimore-Washington area, he instructed both units in 1971.

Upon returning home from the service in November, 1971, he was commissioned to instruct the Rochester Crusaders. In that same year, he joined the New York State Chapter of

the All American Drum and Bugle Corps and Band Association as a judge. He has sustained his membership in that organization, which is now known as the New York Federation of Contest Judges. He was head writer and instructor of percussion for the Phoenix Senior Drum and Bugle Corps of Rochester, New York, in 1975 and 1976. In 1979, he judged the New York State American Legion Championship Contest and the D.C.A. World Championship Contest.

Mr. McGrath is currently enrolled at the State University College at Brockport as a music major.

### INTRODUCTION

The object of this article is to compose a progression of factual events and how they became the foundation of today's senior drum and bugle corps percussion section. Junior corps will be referred to from

time-to-time, but for now, the emphasis will be on senior drum corps from 1946 to date.

### THE EARLY DAYS OF DRUMMING

In the days of the Revolutionary War, field music was handed down from generation to generation. Drum solos and fife calls had specific meanings, which were usually taught by rote and seldom written out. This is one of the reasons why drumming for fife and drum corps is referred to as "ancient and honorable",<sup>1</sup> coupled with the fact that ancient rudimental drumming, by tradition, does not change throughout the years. It is handed down, mastered, and passed on in its true form.

One of the first published methods of rudimental drumming was that of Charles Ashworth, who devised a system of 21 rudiments in 1812.<sup>2</sup>

The next method book that had a large impact on drumming was the *Drummer's and Fifer's Guide*<sup>3</sup> by George B. Bruce and Daniel D. Emmett. (They were co-authors of "The Downfall of Paris."<sup>4</sup> Emmett is the composer of "Dixie".)<sup>2</sup> The Bruce and Emmett Method was brought into being in 1862 when it was adapted by the U.S. Army.<sup>5</sup> It contained 38 rudiments and each rudiment was played from open to close to open.

Drum corps in the time of the Civil War contained as many as 80 snare drums and 40 fifes and piccolos. Other corps consisted of as many snare drums and 30 bugles. The Bruce and Emmett Method was widely used in this era and for an additional 40 years.<sup>3</sup>

Gardner A. Strube developed a system of 25 rudiments, which was accepted by the War Department on April 17, 1869. This was known as the

*System of Instruction for the Drum and Fife* and was officially used by the U.S. Infantry and U.S. Militia.<sup>5</sup>

In the last quarter of the 1800's, the bugle replaced the fife as the musical instrument to accompany the drum for field music.<sup>2</sup> This, in turn, was the single most important element in the beginnings of drum and bugle corps.

Drum and bugle corps started as highly militaristic-oriented street and field music organizations used as pageantry units commonplace on army and navy bases between 1875 and 1913. After World War I, many of the troops returning home started civilian drum and bugle corps for parade and competition. These corps were sponsored by such organizations as the American Legion and the Veterans of Foreign Wars. In 1921, the American Legion held its first national convention in Kansas City, Missouri. The first American Legion National Senior Drum and Bugle Corps Champion was General George A. Custer Post 54 Drum and Bugle Corps of Battle Creek, Michigan.<sup>6</sup>

The V.F.W. followed suit by holding their first national convention competition in Indianapolis, Indiana, in 1928. The winner of that first V.F.W. National Championship Contest was the Post 701 Senior Drum and Bugle Corps of Lansing, Michigan.<sup>7</sup> Although these national conventions are not held for the sole purpose of the drum and bugle corps contest itself, it is a major portion in the events of the convention.

An amalgamation of the Bruce and Emmett and the Gardner A. Strube Methods was put into effect at a meeting that followed the American Legion National Convention in Chicago in 1933.<sup>5</sup> This meeting brought about the birth of the



N.A.R.D. (National Association of Rudimental Drummers). The group consisted of Harry Thompson, George A. Robinson, William Flowers, William D. Kieffer, William F. Hammond, Joe A. Hathaway, George Lawrence Stone, Roy Knapp, William F. Ludwig Sr. (who in 1933, won the American Legion National Individual Snare Drum Title), M. M. Gerlach, J. Burns Moore, William C. Miller, and Edward B. Straight.<sup>8</sup> Their main purpose was not to deviate from the "Bruce and Emmett Method" or the "Gardner A. Strube Method", but rather to resolve the differences between these two methods and establish a standardization of interpretation and instruction.<sup>5</sup> This group was the major influence in the United States on making drumming a more disciplined art.

J. Burns Moore, one of the original 13 members of the N.A.R.D., was also its first President. He judged many V.F.W. and American Legion National Championships as well.

J. Burns Moore (1872-1951) started drumming at the age of ten and developed an interest in theater orchestra and drum corps. The person who had the most influence on Mr. Moore's background was Jack Lynehan. Mr. Lynehan was with the Governor's Footguard Band of New Haven, Connecticut. After seeing the band in a local parade, Mr. Moore followed it down the street and arranged for Mr. Lynehan to give him lessons. Mr. Lynehan, although an excellent rudimental drummer, left the Governor's Footguard Band and eventually his student, J. Burns Moore, took over his position. Mr. Moore also took over all of Mr. Lynehan's private students and corps. Many of his students from this era of his life went on to play with top-notch dance bands and drum corps.<sup>9</sup> One of

J. Burns Moore's students was Carl Frolich,<sup>10</sup> who, in turn, taught rudimental great Earl Sturtze.

Added to his many accomplishments, Mr. Moore was a timpanist for the New Haven Symphony Orchestra in excess of 45 years<sup>9</sup> and was an undefeated Snare Drum Champion in the Connecticut Fifer's and Drummer's Association held in Hartford, Connecticut.<sup>10</sup>

It is for these reasons that today literally hundreds of people from all over the country, can attend an ancient muster, such as the one annually held in Deep River, Connecticut, where such solos as *Connecticut Half-Time*, *Grandfather's Clock*, *The Downfall of Paris*, *Old Dan Tucker*, *The General*,<sup>11</sup> and others, are played for hours on end. If one were to write an ancient rudimental solo today, it would still be the same design and in the same instrumentation (of snare and bass for its essential identification) as the ancient rudimental style. Ancient rudimental drumming, therefore, becomes timeless.

The basic difference between drum and bugle corps of the American Legion and the V.F.W. was their membership status. Veterans of Foreign Wars corps were comprised of members who had V.F.W. membership status—meaning that in order to be a member, the veteran must have been in a combat situation on foreign soil. American Legion corps members were required to be veterans of the armed forces, but not necessarily of a wartime status.

Although the V.F.W. and American Legion corps were relatively the same from a standpoint of marching and musical units, their contest rules, regulations, timing, penalties, and scoring sheets differed slightly.<sup>12</sup> As far as the two major national

competitions were concerned, these differences were enough to keep these two types of units apart. Aside from their respective national classifications, however, corps competed on a week-to-week basis during the summer.

As time progressed, the V.F.W. corps found it increasingly difficult to fill their ranks with legitimate V.F.W. members. As a result, the senior portion of the V.F.W. Nationals was discontinued following the 1962 season.<sup>7</sup> The V.F.W., however, still holds the national convention for junior drum corps only.

The American Legion relaxed some of its rules and allowed more change for seniors than the V.F.W. did. This allowed seniors to compete in the American Legion Nationals under basic requirements: competing corps must be affiliated with an American Legion Post sponsor, and must adhere to the rules set forth by the American Legion Contest Committee and the Contest Chairman.

With the phasing out of the senior portion of the V.F.W. National Contest and the often difficult distances involved in attending the American Legion National Championship, (coupled with the modernization of the corps themselves and the unwillingness of the American Legion to adhere to the wishes of the corps' desires to compete on a more sophisticated level) the groundwork was laid for an independently organized senior competitive organization. This became known as the D.C.A., which was started at a post-contest meeting in 1963.<sup>13</sup>

The Drum Corps Associates, otherwise known as the D.C.A., held their first meeting on August 25, 1963, at the Hotel Jermyn in Scranton, Pennsylvania, with Henry Mayer as

President and George Bull as Vice-President of the organization. Charter members included: the Buccaneers of Reading, Pennsylvania, the Hurricanes of Shelton, Connecticut, the Interstatesmen of the Troy, New York-Pittsfield, Massachusetts area, the Archer-Epler Musketeers of Upper-Darby, Pennsylvania, the Pittsburgh Rockets of Pittsburgh, Pennsylvania, the Skyliners of New York, New York and the Yankee Rebels of Baltimore, Maryland. Their first championship contest was held in Milford, Connecticut in 1965.<sup>13</sup>

The D.C.A. has improved the standards of senior drum and bugle corps tremendously since its inception. As the D.C.A.'s first President, Henry Mayer, a tough, thorough, hard-working individual, spearheaded capturing as many contest sponsors as possible.<sup>13</sup> At the end of the 1966 season, Vince Bruni was voted in as the new D.C.A. President and served in this position for nine years. His major contributions were to further the efforts of better management concepts and introduce the idea of quality control as a system devised to insure the accuracy and competency of judging by having a chairman preside over each judged area. For example, a chairman for music, a chairman for marching and maneuvering and a chairman for percussion. These new concepts were brought into use in 1971. The current President of the D.C.A. is Michael Petrone, who succeeded Vince Bruni. Mr. Petrone brings with him a wealth of knowledge for contest management being the Chairman of the world-famous Dream Contest, which he has coordinated successively since 1949.

The first Percussion Chairman was Eric Perrilloux of New York City. Since Mr. Perrilloux, there have been six other Quality Control Chairmen for percussion: Fred Johnson of Toronto, Ontario, Canada, (who came up with the concept of a separate sheet for evaluation of Exposure to Error, which later became known as Percussion Analysis),<sup>14</sup> the next was Gerry Shellmer from Boston, Massachusetts, who started everyone thinking more in line with melodic percussion. His successor was Michel Boulanger of Quebec City, Quebec, Canada, who devised a system of judging that separated the snare section from the tonal and melodic percussion portions of the ensemble. Rodney Goodhart of Bowie, Maryland, then took command of Quality Control Percussion Chairman bringing with him his expert professional-managerial abilities. The current Percussion Chairman is John Flowers of Reading, Pennsylvania, who, like the other Quality Control Chairmen, brings with him many years of playing, teaching, and judging experience.

### THE DRUMMING OF THE V.F.W. CORPS

George Lawrence Stone was introduced to drumming by his father George B. Stone, a drum major, rudimental drummer, drum corps instructor, band director,<sup>15</sup> and violinist.<sup>16</sup> The Stone family established a music store in Everett, Massachusetts in 1890, called George B. Stone & Son, Inc.

G. L. Stone studied with Harry Bowers, a drummer with the Boston Symphony. (Mr. Bowers had a book published entitled *The Harry Bowers Method*.) As a result of his diligent efforts, Mr. Stone played with the Boston Opera Company for the

entire time of its existence and the Walter Smith Concert Band sponsored by the Jenny Oil Company. He also played on the Keith Circuit as a xylophone soloist. Mr. Stone then was offered a position in the Boston Symphony, but had to refuse due to the fact that his father was ill.

Mr. Stone was the rudimental drum instructor for the famous Marlboro, Massachusetts, Herbert F. Akroyd Post 132 Senior Drum and Bugle Corps. That corps won the American Legion National Championship in 1933, 1934 and 1938.

He established his school known as the Stone Drum and Xylophone School of Boston. Mr. Stone published several famous drum books: *Stick Control—for the Snare Drummer*, *Accents and Rebounds—for the Practicing Drummer*, *Military Drum Beats*, and *Mallet Control*; the Stone Company also owns the rights to *The Dodge Drum Chart* by Frank Dodge. George Lawrence Stone had many famous drum students, one of whom was Dodge, who later formed his own drum manufacturing company and drum school. Another was jazz great, Joe Morello of the famed Dave Brubeck Quartet.

Yet another student of Mr. Stone's was Ralph G. Eames, who became a prominent rudimental drum instructor in the Massachusetts area. In 1929, Mr. Eames began his studies with Mr. Stone and continued for seven years, starting at the age of 12; later he taught in the Stone School.

When Mr. Stone retired in 1950, he sold his business to Mr. Eames, who stayed with the tradition of making 9, 12, and 15 ply drums by hand using the original wheel on which the Stone drums were made.

The Company (which now is known as the Eames Drum Company)

recently was sold to Joseph McSweeney, a former student of Mr. Eames', who also makes drums in their traditional manner as well as concert-style snare drums and conventional size street drums. Mr. Eames, although now retired, still sells for the company.

The Lt. Norman Prince Senior Drum and Bugle Corps of Malden, Massachusetts, V.F.W. Post 1506, was named in honor of Norman Prince of Boston, an American volunteer who died in service to the French Army at the end of World War I.

The Princemen, who formed in 1946, started their impressive, although interrupted record, of five V.F.W. National Championship wins in that same year.

The percussion section of the Princemen was instructed by Bobby Fisher for three of those five wins—1946, 1948 and 1949. It was in 1953 that the Princemen percussion section was instructed by Ralph G. Eames and won high percussion at the V.F.W. Nationals in Milwaukee, Wisconsin. The Princemen won their last V.F.W. Championship in Boston in 1955. Their percussion was under the instruction of George Meaney. Conducting patriarch, Arthur Fiedler of the Boston Pops Orchestra, often commented on the spirited high performance level of the Princemen Corps.<sup>16</sup>

In 1947, the Floyd Hughes Post Drum and Bugle Corps was the V.F.W. National Title holder winning high drums under the instruction of Howard Fogle. In the Ohio State contest earlier that year, both execution judges hit the same error giving the drum section an execution score of 24.9 out of a possible 25.0.<sup>17</sup>

The Reilly Raiders started in 1946 as an outgrowth of the A. K. Street Post Senior Drum and Bugle Corps of

Philadelphia, Pennsylvania. However, before World War II, the Street Post Corps was a junior unit of which F. W. Reilly (who died in that war) was a member. The post-war corps was renamed the Reilly Raiders in his memory. Their organization was comprised of members from some 16 junior corps of that area returning home from the war, and of the old Frankfort Legion Post 211 corps of Philadelphia (who were National American Legion Champions in 1929).

The Reilly Raiders were five-time winners of the V.F.W. National Championships, winning in 1950 and 1951, and three more times in 1957, 1958 and 1959.

The corps, in a pre-1950 contest, was given a very poor drum score by a prominent drum judge of that time, J. Franklin Martin. Upon receiving his penalty marks and comments, John Dowlan, their drum instructor, drastically changed Reilly's drum line and dropped three snares, replacing them with tenors. The line, thereafter, went out with three snares, three tenors, two bass and one cymbal for the 1950 season. Those efforts were then carried on by resident instructor and charter member, Harry Ginther for the 1951 season.

In 1957, Eric Perrilloux instructed Reilly. He is one of the first people who discarded the layering of snare, tenor and bass drum parts for an entire field performance. Mr. Perrilloux made all three areas separate sounds in an interwoven total drumnistic package. In 1958 and 1959 the Reilly Raiders were once again taught by Harry Ginther, who stayed with them until their disbanding in 1964. Reilly took high drums in all of those five V.F.W. National Championship wins.<sup>18</sup>

The Westshoremens of the greater Harrisburg, Pennsylvania, area are long-standing members of the drum corps community. They won the V.F.W. Nationals in 1952. Not only did they take top honors, but also high percussion in that contest, best drum quartet and individual senior snare drum champion (George Satchell). The drum section was instructed by Al Moffit. The Westshoremens, who will be referred to later, are currently a D.C.A. member.<sup>19</sup>

The Archer-Epler Musketeers of Upper-Darby, Pennsylvania, (V.F.W. Post 979) were formed late in 1945. The Musketeers are the only corps to have won the V.F.W. Nationals as a junior corps (in 1938) and reorganize after World War II as a senior corps to come back and win the V.F.W. National Title (in 1954) under the same sponsor. Their reputation of excellence was widely known in drum corps circles due to their high number of wins in various state, national, and inter-national competitions.

Archie's drum section, instructed by Bill Reamer, got the corps disqualified in a weekly competition in 1954 because of their use of brushes, which they were using for an appropriate musical effect. It wasn't until 1974 that a senior drum and bugle corps could legitimately use brushes on the field without fear of penalty. In a manner of speaking, this puts the Archer-Epler Musketeers twenty years ahead of their time.<sup>20</sup>

In 1956 the Tioga Thunderbirds from Bensonville, Illinois, won the V.F.W. Nationals in Dallas, Texas. The drum instructors were Ralph Hanck and Dick Brown. Dick Brown later assisted Frank Arsenault in the instruction of the Skokie Indians of Skokie, Illinois.<sup>21</sup>

V.F.W. National Championship years ended with the three-time-winning Reading Buccaneers of Reading, Pennsylvania. The Buccaneers were formed in 1957, of members from the old Greater Reading Post V.F.W. Senior Drum and Bugle Corps and primarily from two area junior corps, the West Reading Police Cadets and the Temple Cadets.<sup>22</sup>

Their drum instructor, John Flowers, was a graduate of the West Reading Police Cadets and the U. S. Air Force Drum and Bugle Corps at Washington, D.C. Mr. Flowers enjoys one of the most brilliant, winning, and broad-based careers in the history of marching percussion.

### THE PERCUSSION SECTIONS OF THE AMERICAN LEGION CORPS

One of the people who had a great deal of influence on Earl Sturtze, was J. Burns Moore, who lived, at one time, only two blocks away. Carl Frolich (a Burns Moore student) began teaching the art of drumming to ten year old Earl Sturtze in 1911.

Most of the drummers from that era had a desire to develop strength in all of the performance areas of drumming such as that of theater work, orchestra work, marching band work, fife and drum corps, and drum and bugle corps. Mr. Sturtze was a substitute drummer at the Lafayette Theater in Buffalo, New York, during the time when vitaphone became popular. During the five years he was a resident of Buffalo, he was a street car conductor and played for three years in the I.R.C. Band (International Railway Company Band, 1926, 1927 and 1928). When he returned to Connecticut, he captured the top individual snare drum award seven

## V.F.W. NATIONAL CHAMPIONSHIPS

Year	Corps	Post	High Percussion	Percussion Instructor	Contest Site
1946	Lt. Norman Prince	Post 1506		Bobby Fisher	Boston, Mass.
1947	Floyd Hughes Post Drum & Bugle Corps	Post 693	*	Howard Fogle	Cleveland, Ohio
1948	Lt. Norman Prince	Post 1506	*	Bobby Fisher	St. Louis, Mo.
1949	Lt. Norman Prince	Post 1506		Bobby Fisher	Miami Beach, Fla.
1950	Reilly Raiders	Post 7949	*	Bobby Cotter Sr.	Philadelphia, Pa.
1951	Reilly Raiders	Post 7949	*	Harry Ginther	New York, N.Y.
1952	Westshoremans	Post 1462	*	Al Moffit	Los Angeles, Calif.
1953	Lt. Norman Prince	Post 1506	*	Ralph G. Eames	Milwaukee, Wisc.
1954	Archer-Epler Musketeers	Post 979	*	Bill Reemer	Philadelphia, Pa.
1955	Lt. Norman Prince	Post 1506		George Meaney	Boston, Mass.
1956	Tioga Thunderbirds	Post 2149		Ralph Hanck	Dallas, Texas
1957	Reilly Raiders	Post 7949	*	Dick Brown	Miami Beach, Fla.
1958	Reilly Raiders	Post 7949	*	Eric Perrilloux	New York, N.Y.
1959	Reilly Raiders	Post 7949	*	Harry Ginther	Los Angeles, Calif.
1960	Buccaneers	Post 179	*	Harry Ginther	Detroit, Mich.
1961	Buccaneers	Post 179	*	John Flowers	Miami Beach, Fla.
1962	Buccaneers	Post 179	*	John Flowers	Minneapolis, Minn.

\* Indicates verification of high drum score.

No asterisk only means that absolute verification was not available.

times consecutively for the championship title of the Connecticut Fifer's and Drummer's Association. He also won other state championships in various fifer's and drummer's associations, including those of New York State and Massachusetts, and was an open invitational individual National Snare Drum Champion in 1928.

In 1931, Mr. Sturtze was commissioned to teach the newly formed Stratford, Connecticut, Yankees. The Yankees were one of the most respected senior corps in the nation, winning the Connecticut State Championship many times and often attending the American Legion Nationals.

After a four-year void of American Legion competition due to World War II, the 1946 Nationals took place in San Francisco, California with the Connecticut Yankees of Stratford emerging victorius. Their drum section scored 19.9 out of a possible 20 by one judge and a perfect 20 by the other judge. Mr. Sturtze taught them for 27 years.

Many famous rudimental instructors and judges were directly influenced by Mr. Sturtze's instruction. Of these were: Frank Arsenault, who, after winning the American Legion Individual National Snare Drum Title three times, migrated west to Chicago to become the instructor of the famed Skokie Indians of Skokie, Illinois; Mike Steffanowitz, who after leaving the Stratford line became a clinician for the Ludwig Drum Company, writing many periodicals and method books on style and instruction; Bobby Redican, also of the Connecticut Yankees, was another National Individual Snare Drum Champion and it is said by Eric Perrilloux that

Bobby Redican is "one of the best drummers I've ever seen." Another expert from the later Stratford years is Ray Ludee, who replaced Don Freezing to teach the Connecticut Hurricanes. Under Ray Ludee's instruction, the Hurricanes won an American Legion National Championship and two D.C.A. World Championship Titles, taking high percussion in the D.C.A. four times, which is a feat that is yet to be equaled. Frank Arsenault, Mike Staffanowitz, Bobby Redican and especially Ray Ludee give direct credit to Earl Sturtze for their drumming abilities and proficiency. Mr. Sturtze stayed with the Connecticut line until 1958, then, due to a major outflux of the original members, the corps eventually disbanded in 1960.

Earl Sturtze was also involved in the original Connecticut Hurricanes when they made their transition from a standstill corps to a field music and marching unit. Mr. Sturtze, who is 78 years of age, is still teaching three junior drum and bugle corps and a fife and drum corps. He also gives private instruction in his own studio.

*The Sturtze Drum Instructor* is a book written by him and originally published in 1954. The book, which is highly regarded in rudimental drumming circles, is currently being revised and will be republished in the spring of 1980.<sup>10</sup>

The tenor drum, as stated by Harold F. Prentice in his publication, *The Champion Drum Book*, "is of Scottish origin first used in the Pipe Band of the Fifth Battalion of the Highland Light Infantry in Glasgow in 1912."<sup>23</sup>

Tenor drums were used in the United States following World War I and were experimented with in 1939 by the Doremus Post Corps. Don

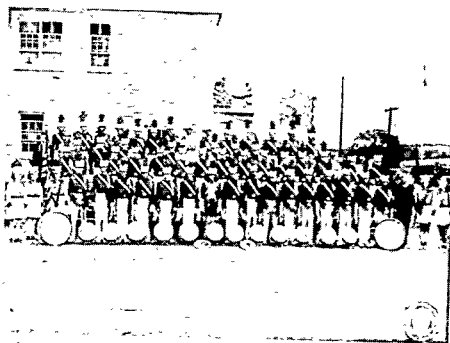
Alexander, a well known drum instructor and innovator, taught the Harry B. W. Doremus Post 55 American Legion Senior Drum and Bugle Corps of Hakensack, New Jersey, in 1947. They were the National Champion of that year. The Doremus Corps, at that time, carried a 17" tenor drum with a bowl-shaped metal bottom and used them for a more resonant sound.<sup>24</sup> This idea soon faded and very little experimentation took place with the tenor drum until the late 1960's.

The Jersey Joes of Riverside, New Jersey, were led by Bobby Cotter, Sr. who, in his leadership role, at times had to cover ground in all three of the performance areas: marching and maneuvering, bugling, and drumming. The corps was a strong contender in marching and maneuvering and bugling, but fielded—at least in that season—a weak drum section. Therefore, at the American Legion Nationals in 1948 in Miami, Florida, drum major, Bob Cotter, instructed one of the two snare drummers to leave his sticks in back of the starting line, on the ground, when the corps started its performance. This was not looked upon by many as the proper thing to do, but as a result of this maneuver, the Jersey Joes won the Nationals. The corps, (which had two snare drums, three tenor drums, two bass drums and one cymbal), because of the one snare drum situation, executed very well. The corps did not suffer for this action because at that time general effect drumming played a very little part in the overall scoring situation.<sup>24</sup>

The Skyliners of New York City, a post-World War II corps, has one of the richest heritages in all of senior drum corps. They were formed of servicemen returning home after the

war, and were former members of the old Grand Street Boys Junior Drum and Bugle Corps and the Phoebe Apperson Hearst Junior Drum and Bugle Corps.

The Phoebe Apperson Hearst Corps (photo p. 149) developed many fine rudimental drummers under the instruction of ex-World War I Colonel Edward Pierce. The Hearst Corps competed in the 1939 World's Fair Drum Corps Contest. In conjunction with that competition was the quartet, duet and individuals contest for senior and junior corps held in the Wurlitzer Building on West 42nd Street in New York. The contestants were from all over the globe. Bill McBride and John Mazarakos, both of the Hearst Corps, won the duet portion of the individuals for juniors and John Mazarakos won individual snare drum champion for juniors. These were both World Titles.



The Phoebe Apperson Post Junior Drum and Bugle Corps of New York City at the American Legion Nationals in Milwaukee, Wisc. in 1941.

The founding corps members sought out sponsorship via American Legion Charter to form a post. In a meeting, they chose to name the post after one of the members of the Grand Street Boys Junior Corps who served in the Armed Forces and died



in the war. The decision was made to name that post corps the Raymond A. Garbarina Memorial Post 1523 Skyliners.

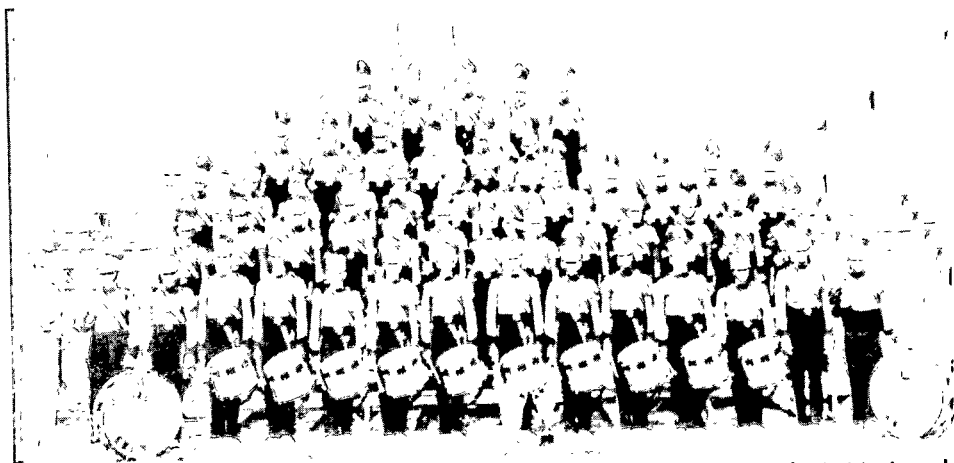
National Individual Snare Drum Championship. In October, 1950 the Skyliners flew to Los Angeles, California, with the exception of John



The newly-formed R.A. Garbarina Skyliners as they appeared on the steps of City Hall in New York City prior to acquiring their corps uniforms. They appear here in their respective military uniforms.

John Mazarakos was a Marine and served with his division in Hiroshima, Japan, after the bombing in 1945 until his discharge from the service. Upon returning to New York he joined the Skyliners, and attended the Nationals with them in 1949 for their first Legion win, himself also winning the

Mazarakos (who was very ill) and their Corps Director, Rudy Caprifoglio. They traveled by train because of John's exceedingly worsening condition. The corps successfully defended their title and John, once again, won the Individual Snare Drum Title. John Mazarakos



The R.A. Garbarina Skyliners just after successfully defending their National Championship title in San Francisco, Calif., 1950.

died in January, 1951 in the Veteran's Memorial Hospital in New York City. He was buried in his Skyliner uniform. The post corps was then renamed the Garbarina-Mazarakos Post Skyliners.

The drum instructor for the Skyliners at that time was Colonel Edward Pierce who was also the marching and maneuvering instructor. Colonel pierce was considered to be one of the best part writers for drumming, not only teaching the Skyliners, but often writing for the Harry B. Doremus corps. The Skyliners were actually the first corps to enter the scene with the big drum line concept, using eight snares, four tenors, two bass, and two cymbals in 1946. Their corps, which was great then and still is, wears the same corps uniform today that they did the year they were formed. The big drum line concept faded in the early 1950's and did not come back again until the late 1960's.<sup>24,25</sup>

The Reilly Raiders of Philadelphia, Pennsylvania, were the only V.F.W. sanctioned corps with a charter in the American Legion. They acquired a charter to be a Legion corps to attend the Nationals in New York City in 1952. One of the reasons for this logic was to make the corps available to go to the nearest Nationals. They won the Legion Nationals taking high drums under the instruction of Harry Ginther.<sup>18</sup>

The Skokie Indians of Skokie, Illinois, were formed in 1951. They won the American Legion Nationals in 1955, 1956 and 1957. Their drum instructors were Frank Arsenault, who won the senior portion of the World's Fair Individual Contest in 1939 (and the American Legion National Senior Individual Snare Drum Title in 1951, 1952 and 1953, which made him first to win the John

Mazarakos Memorial National Drum Trophy) and Dick Brown, Mr. Arsenault's assistant, who later instructed the famous Royal-Airs Junior Drum and Bugle Corps of Chicago, Illinois.<sup>26</sup>

The incomparable Caballeros of Hawthorne, New Jersey, began an incredible streak of state, national and D.C.A. wins by taking their first state championship in 1949 and their first American Legion National Championship in Miami, Florida, in 1951.

The Caballeros formed in 1946 from a small group of dedicated drum corps individuals who were, for the most part, returning World War II veterans. Many of these veterans were former members of the St. George's Junior Drum and Bugle Corps of Patterson, New Jersey. The corps' current Director, James A. Costello Jr., was one of those original members. He is a unique and rare individual whose talents are displayed in many ways. He was the Caballeros' drum instructor from 1946 until 1958 (and was also the drum instructor for the Garfield Cadets Junior Drum and Bugle Corps from 1949 to 1962, then worked with Les Parks from 1963 to 1969 as drum instructor in the Garfield Corps). His range of talents also made him the marching and maneuvering instructor for the Hawthorne Caballeros from 1946 to date, all of this while Director of the corps.

One of the people who had the greatest influence on Jim's drumming background was his father, a drummer who played with the East Orange Senior Drum and Bugle Corps of East Orange, New Jersey, and The Doremus Post Drum Corps of Hakensack, New Jersey. Colonel Edward Pierce also influenced Jim's

drumming and enhanced his marching and maneuvering abilities. Jim Costello studied and admired Earl Sturtze and John Mazarakos as well.

Les Parks, a graduate of the Julliard School of Music, joined the Hawthorne Caballeros as percussion instructor in 1958 and stayed with the corps until 1964. Les was a member of the Sons of Liberty Fife and Drum Corps. Because of his intense rudimental background, he did alot of work on the development of style. He turned the left hand up to do away with the old "rabbit ears" grip and developed a more disciplined grip with the left hand by drawing the little finger tightly into a square and keeping the index finger straight. This was called the "tea cup method," which caught on thereafter to become a widely accepted style.

Les Parks was an innovator and in 1961 came up with the idea of introducing timbales to drum corps, making Hawthorne the first drum corps to use them. This idea caused a great deal of controversy and in order for the corps to legally be allowed to carry them, they had to prove that timbales were drums. This was accomplished with the reference of the *Groves Dictionary of Music and Musicians*, which states timbales are, in fact, drums. They were played by Bobby Hoffman, who is now the Director of the popular Bayonne Bridgemen Junior Drum and Bugle Corps. The Caballeros, in 1962, (an undefeated drum year) were found once again to be the leaders of innovation in marching percussion introducing their overwhelmingly popular latin percussion quartet. This consisted of a pair of timbales, a pair of bongos, and two sets of congas. There were some problems with acceptance because the congas were

originally introduced by the corps to be played by hand and the Rules Congress of the American Legion stated that the drum must be struck with an implement or a beater of some kind.

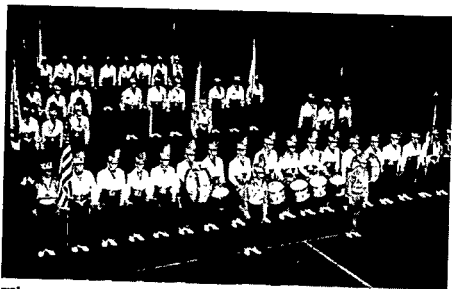
The Caballeros, to date, have the greatest number of wins of any senior or junior drum corps in all the history of drum and bugle corps, winning the American Legion New Jersey State Title consecutively since 1949, the American Legion National Championship Title 13 times, and the D.C.A. World Championship Title five times. This is added to an amazing number of weekly competition wins throughout the summer months of all of those years.<sup>27</sup>

The Grey-Knight Post Crusaders of Rochester, New York, won the American Legion Nationals in Portland, Oregon, by a slim margin of .08 in 1965. The corps had an exciting repertoire that was augmented by an accurate and highly spirited drum section. The drum instruction was under the capable hands of Collin Campbell who had a way of making the rudiments swing. Although not the first to carry timbales, the Crusaders make good use of them in the remarkable playing abilities of Dave Jackson flanked by the two rudimental bass drummers (not ancient style) Tom Johnson and Jerry Ferguson. The rest of the line was filled out by four snares, four tenors, two bass and two cymbals. The drum section had a rock-em, sock-em style that was the epitome of drive and excitement. This is well displayed by their long solo in the 1965 season. The Crusaders captured high drum marks in both the 1965 and 1966 American Legion National Championships.

A graduate of the Crusader line is jazz great Steve Gadd. Steve (one of

the most sought after studio musicians in the world) states in the December 2, 1977, *Downbeat* magazine interview with Arnold J. Smith: "I was into playing with drum corps, fine rudimental musicians with fantastic technique."<sup>28</sup> Steve's career in music was greatly influenced by Collin Campbell.

The Hurricanes of Shelton, Connecticut, won their only Nationals in 1967. However, this was a banner year for the Hurricanes as they were the first senior corps to win the American Legion State Contest, the American Legion National Contest, and the D.C.A. World Championship Contest in the same season. The Hurricanes, by this impressive feat, have only just begun in their unequaled drum wins under the instruction of Ray Ludee.<sup>29</sup>



The Sunrisers of Mineola, Long Island, N.Y. as they appeared on Mar. 21, 1964. The drum section is comprised of 3 snares, 3 tenors and 2 bass drums.

The Sunrisers Senior Drum and Bugle Corps from the Long Island, New York region, won the American Legion National Championship in 1968. Beginning in 1961, their drum section was under the instruction of Orus Cavnor, a graduate of the St. Catherine's Queensmen of the New York City area. Another graduate of those same two corps is the famous jazz musician, Billy Cobham. Billy was in the St. Catherine's corps in 1961

and 1962, and also with the Sunrisers from 1963 to 1966. As good as Cobham is as a drummer, he had to earn his spot into an already filled line. He, therefore, set out to do this by marching for a year in the color guard. When a spot opened in the drum section, he played tenor drum. Then a season after that, he moved into the snare segment. Now that's what is called earning a spot in the line! Billy today is easily of world fame and has recently cut his seventh album in the style of jazz rock-fusion music.

Jerry Shellmer of Boston, Massachusetts, is considered to be the person who brought about more changes in marching percussion in a short period of time than anyone. In 1967 he mounted two bass drums horizontally on an over-shoulder harness minus a bottom head on each drum and different pitches were employed. This homemade instrument was to be known as a tandum bass drum or horizontal bass. What was unique about the tandum bass drum is that it could be carried by one player and did not break any of the currently existing rules. The attention of the entire drum corps world was focused on the Boston Crusaders Junior Drum and Bugle Corps drum section. This brought about the manufacturing of the first set of timp-toms (or tri-toms) by Ludwig, which was carried on Memorial Day in 1968, by Tom O'Neill, a member of the DesPlains Vanguard of DesPlains, Illinois (instructed by John Thirion). Later in 1968 others followed suit carrying various types of multi-pitched tenor-toms and timpani-style instruments.

In 1969 and 1970 the Sunrisers brought in the talents of Jerry Shellmer. By this time, Shellmer's

drum lines were in the foreground and leading at every turn in style and innovation. His efforts culminated in the marching percussion field in 1969, with a very successful year, which saw the Sunrisers as the first senior drum corps to carry the xylophone and orchestra bells. They displayed their versatility by playing a percussion ensemble that Jerry wrote based on Dave Brubeck's "Blue Rondo-Ala-Turk," which is 9/8 time. The solo was not limited to the keyboard instruments, rather, its drumnistic construction highlighted the rhythmic aspects of the melody. Therefore, the snare, tri-drum, bass drum and cymbal parts were not back-up parts to the melody. They were an integrated part of the ensemble feature. After just two short seasons with the Sunrisers. Jerry Shellmer left namely because of the distances involved in traveling. The Sunrisers also came into prominence later as a major contender in the D.C.A.<sup>30</sup>

The Yankee Rebels of Baltimore, Maryland, hold the title of American Legion National Champions by being three time winners in 1969, 1970, and 1971. Their percussion section was taught by Rich Janes and Rodney Goodhart. Janes brought to this combination a degree from the Peabody Conservatory of Music. He is also a timpanist with the Baltimore Chamber Music Society. His marching percussion background comes from his own membership of many years in the Yankee Rebel organization. Rodney Goodhart brought with him a marching percussion background that reaches back to the West Reading Police Cadets of West Reading, Pennsylvania, and the United States Air Force Drum and Bugle Corps of

Bolling Air Force Base, Washington, D.C.

As uneven meters sprang out of nowhere with the releasing of Dave Brubeck's album *Time Out*, drum corps later followed the trend. Although many percussion productions resembled "Take Five," "Blue Rondo-Ala-Turk" and the "Unsquare Dance," Rodney displayed his writing expertise of uneven time signatures with a percussion production in 7/4, 5/4, 6/4, and 4/4 that had its own identity. Big drum sections were on the way back in and Baltimore's percussion section was no exception. In fact, they carried four snares and four snare-tenors which, at strategic times in the show, flipped on their snares and played a unison part. At other times in the show, they played a rhythmically contrary snare part. This main concept for the Rebels stayed the same for 1969 and 1970. As for further innovation, the Goodhart and Janes team added randem bass drum shots for a haunting cannon-like effect at the end of "Requiem for an Era." This was a Civil War medley that actually depicted a musical battle scene on the field. (Rodney Goodhart is currently the Chairman of Percussion for the D.C.I.—Drum Corps International.)

In 1971, William A. McGrath Jr. combined efforts with Dick Janes and used the snare section as a one-unit segment. A further innovation was that of the Chapin Method, which was utilized in the first drum solo of that season. The Chapin Method is a method of coordination of the independence of each hand as applied to jazz style, bee-bop drumming, whereby the right hand plays a ride beat usually on the cymbal and the left hand is an

independently controlled rhythm played in unison with the ride. The percussion section won high drums at the 1971 Nationals.

In 1972, the Rochester Crusaders won top honors at the American Legion Nationals in Chicago by .02 of a point. The drum instruction was a combination of efforts of Vic Cionetti, Larry Darch, and William A. McGrath, Jr. The percussion section had taken high drums at most of the shows throughout the season plus the National Championship. The line was comprised of an eight-man snare line, four tri-toms, three bass, three cymbals and four timpani.

In 1974 and 1975, the Hawthorne Caballeros regained the American Legion National Championship Title. Their percussion section, by this time, was under the instruction of George Tuthill and John S. Pratt. Mr. Tuthill is a graduate of the Manhattan School of Music. He is one of the people who stressed the importance of the buzz roll in marching percussion.<sup>31</sup> Tuthill and Pratt (Pratt will be discussed later) combined their efforts and proved to be an innovating team, introducing steel drums via the Hawthorne Caballeros for the entire 1975 season.

The contest site for the American Legion Nationals in 1977 was Denver, Colorado. The winner of that competition was the Spirit of '76. All captions, but execution horns, were won by the corps. The award-winning drum line was instructed by Jim Nervermen.<sup>32</sup>

The Westshoremens of the greater Harrisburg area found their first American Legion National Championship Title (since V.F.W. days) in 1978. The corps won all captions including high percussion taught by John Flowers, a graduate of the Peabody Conservatory of Music.<sup>19</sup>

## THE PERCUSSION ENSEMBLE OF THE D.C.A. CORPS

We have followed the percussion sections of the corps of the V.F.W. and the American Legion by bringing into scope their effective sizes, instrumentation and instructors. An overview of the new wave of marching percussion in senior corps with the innovations and concepts brought forth by D.C.A. instructors, judges, and rules changes is next.

The big lines between 1946 and 1950 had eight snares, four tenors, two bass and two cymbals. The drum sections of the early 1950's started cutting down on size to maintain higher execution scores and through the middle 1960's were typically comprised of three snares, three tenors, two bass and one cymbal.

John S. Pratt (who was the Rudimental Drum Instructor of Field Music, U.S. Military Academy Band, West Point from 1950-1969, and All-American Judge) was the first to become an exponent of the large drum line,<sup>33</sup> in theory, a line even bigger than those of the late 1940's. His ideas were to do so by not sacrificing difficulty or making performance factors easier. These views were brought forth in a series of articles written in 1959 that appeared in *On Parade* magazine, which is the official publication of the All-American Drum and Bugle Corps and Band Association. In John's article, "Let's Encourage Corps to Build Bigger Drum Lines," he actually advocates a system for recommendation of execution credit for increased number of snares.<sup>34</sup> Beliefs such as those brought out in his article "Should Sound Principles Be Sacrificed to Higher Scores?" (which has a self-contained rhetorical

question) are answered in the article by stating that corps should: "Never trade good musical principles for victory. Work hard, be patient, play your best, and when you reach the peak, your victory will be "sweeter" and you can really take pride in the achievements you have made to get there."<sup>35</sup> His ideas on size were not widely accepted at the time, in fact, were written off by most; however, as a result of John's influence, the large drum line eventually came into the picture in the late 1960's and drum lines of today are on the average of 30 or more players.

John Pratt responded to an idea he got from Jim Murray of the Grey Knights of Rochester, New York. In 1962, the snare portion of the Grey Knights drum section, while rehearsing, turned their snare sticks around to play with the butt end for reinforcement of rolls and drum fills. John further developed that concept for the Interstatesmen by actually designing a snare-tenor stick. The tenor drummers held this new implement, called the "slim-back," like a snare stick in the conventional style. The parts used in the snare-tenor concept closely resembled the snare parts in that it gave the tenor drum a legitimate two-beat roll sound when demanded by the music. Up until that time tenors used mostly single, double, or extended sixtuplets to sustain the duration of the tenor sound from one beat to another. The Interstatesmen then used three snares and three snare-tenors in their front line.

The Interstatesmen, in 1963, added a single rudimental bass drum, and parts were used for transitions and fills, which rarely blocked down with snare and snare-tenor parts. This was not in the ancient rudimental style.

The separate rudimental bass drum was pitched higher than the regular straight basses for a variance of sound.

The 1964 season was a working season for the Interstatesmen to further develop John's concepts. It paid off in 1965 at the first D.C.A. World Championship in Milford, Connecticut. The Interstatesmen, although coming in fifth overall, tied with the Reading Buccaneers for top percussion honors.

John's methods of instruction and ideas for voicing were utilized in the Interstatesmen. But, due to a lack of opportunity and non-acceptance in the drumming community, it was not until later while working with the New York Kingsmen in 1966 and 1967, that he could use his ideas of the larger drum line he so desired as far back as 1959.

The person who had the most influence on John Pratt's early days as a drummer was Norman Peth of Seneca Falls, New York. He instructed the Seneca Chiefs Senior Drum and Bugle Corps of Montour Falls, New York. John dedicated one of his contest solos to Norm Peth.

John had four drum books published. They are: *14 Modern Contest Solos*, *Ancient Rudimental Snare and Bass Drum Solos*, *128 Rudimental Street Beats*, *Modern Roll-Offs*, and *Modern March Beats*, and *26 Standard American Drum Rudiments*. He also had published five single sheet music solos.<sup>33</sup> As displayed by these writings, and the fact that he has dedicated a major portion of his life to drumming, John S. Pratt is one of the single most important contributors to the traditions of the past and the developments of the future.

## AMERICAN LEGION NATIONAL CHAMPIONSHIPS

Year	Corps	Post	High		Percussion		Contest Site
			Percussion	Instructor	Percussion	Instructor	
1946	Conn. Yankees	42	*		Earl Sturtze		San Francisco, Calif.
1947	Harry B. Doremus	55	*		Don Alexander		New York, N.Y.
1948	Jersey Joes	146	*		Bob Cotter Sr.		Miami, Fla.
1949	Skyliners	1523	*		Col. Edward Pierce		Philadelphia, Pa.
1950	Skyliners	1523	*		Col. Edward Pierce		Los Angeles, Calif.
1951	Caballeros	199	*		James A. Costello Jr.		Miami, Fla.
1952	Reilly Raiders	856	*		Harry Ginther		New York, N.Y.
1953	Caballeros	199		Reilly	Harry Ginther		St. Louis, Mo.
1954	Caballeros	199	*		James A. Costello Jr.		Washington, D.C.
1955	Skokie Indians	320	*		Frank Arsenault		Miami, Fla.
1956	Skokie Indians	320	*		Frank Arsenault		Los Angeles, Calif.
1957	Skokie Indians	320	*		Frank Arsenault		Atlantic City, N.J.
1958	Caballeros	199	*		Les Parks		Chicago, Ill.
1959	Caballeros	199	*		Les Parks		Minneapolis, Minn.
1960	Caballeros	199	*		Les Parks		Miami, Fla.
1961	Caballeros	199	*		Les Parks		Denver, Colo.
1962	Caballeros	199	*		Les Parks		Las Vegas, Nev.
1963	Caballeros	199	*		Les Parks		Miami, Fla.
1964	Caballeros	199	*		Les Parks		Dallas, Tex.
1965	Grey Knights Post	952	*		Bobby Peterson		Portland, Ore.
	Crusaders				Colin Campbell		
1966	Caballeros	199		Crusaders	Colin Campbell		Washington, D.C.
1967	Hurricanes	16	*		Ray Ludee		Boston, Mass.
1968	Sunrisers	390	*		Drus Cavnor		New Orleans, La.
1969	Yankee Rebels	20	*		Rodney Goodhart		Atlanta, Ga.
					Dick Janes		
1970	Yankee Rebels	20	*		Rodney Goodhart		Portland, Oregon
					Dick Janes		



1971	Yankee Rebels	20	*	Bill McGrath Jr. Dick Janes	Houston, Texas
1972	Crusaders	468	*	Bill McGrath Jr. Larry Darch	Chicago, Ill.
1973	—	—	—	—	No Contest
1974	Caballeros	199	*	George Tuthill John S. Pratt	Miami, Fla.
1976	Caballeros	199	*	George Tuthill John S. Pratt	Minneapolis, Minn.
1976	—	—	—	—	No Contest
1977	Spirit of '76	310	*	Jim Nervermen	Denver, Colo.
1978	Westshorem	272	*	John Flowers	New Orleans, La.
1979	—	—	—	—	No Contest
1980	—	—	—	—	Boston, Mass.

The Buccaneers of Reading, Pennsylvania, won highest honors in the first D.C.A. Championship Contest. Their drum instructor was John Flowers who worked with them from 1959 to 1974. He is the Archer-Epler National Individual Snare Drum Champion of 1962. Aside from winning high percussion at the V.F.W. Nationals three times, the Buccaneers tied with the Interstatesmen for high percussion in 1965. The Buccaneers, once again in 1968, won high percussion at the D.C.A. in an undefeated contest season.

John has always been able to stay in an around the winner's circle because of his ability to adapt and change, thus his high percentage of wins takes in such a long span of time. Being an innovator, John became one of the major influences behind giving credit to drum sections for visual appeal and effectiveness in various eye-catching routines, stick flips, and visual presentations, which were more conducive to a better showmanship package. In 1970, he displayed one of his most innovative ideas by mounting a set of bongos on the back of a bass drummer for an added voice when necessary. That same year, he devised a cymbal tree comprised of a harness with props to mount five different sized cymbals for use as an integrated portion of the musical show. In 1971, John's drum section carried nine snare drums with the snare drum section split into three equal parts, and each had different sized snare drums tuned diversely to utilize a variance of snare sound.

The Buccaneers, in 1974, once again won high percussion in the D.C.A. adding Gary Smith to assist John Flowers. Gary continued on with the Buccaneers as head instructor through the 1979 season.

John (being a member of the Pennsylvania Chapter of the All-American Judge's Association and the National Judge's Association) has recently been appointed to head Quality Control of Percussion for the D.C.A.<sup>22</sup> Who could better be qualified, as past instructor of the Westshoremens, member of the U.S. Air Force Drum and Bugle Corps of Washington, D.C., the Reading Buccaneers, the Yankee Rebels, St. Lucy's Cadets and St. Andrew's Bridgemen? John brings with him a good number of years as a judge, a player and an instructor.

The Skyliners of New York City had a banner year in 1966, by winning the D.C.A. Championship Contest and taking high percussion. Their drum instructor was Eric Perrilloux, whose background is one of the most impressive in rudimental drumming. He received much of his training in the famous Charles T. Kirk Fife, Drum and Bugle Corps of New York, New York (founded in 1899). After teaching the Reilly Raiders for three years, he started with the Skyliners in 1958 and continued through the 1971 season.

As an individual drummer, Mr. Perrilloux won his first gold medal in 1939 in Torrington, Connecticut. He won the New York State Fifer's and Drummer's Association Individual Snare Drum Championship five consecutive times from 1946 through 1950, and won the Northeastern States Championship in 1950. Mr. Perrilloux had a book published in 1949, called *40 Rudimental Drum Beats*, which introduced new ideas and was well received by the drumming community.

One of the thoughts he pioneered for better musicianship, was to strike the bass drum in a sustained roll

manner with semi-hard mallets to produce a timp-like sound. The idea, (never used as a replacement for the timpani, but merely for an effect), was implemented in the Skyliner's rendition of "Slaughter on 10th Avenue." This was one of the concepts that motivated drum corps toward using the manufactured timpani.<sup>36</sup>

The Hurricanes of Shelton, Connecticut, under the instruction of Ray Ludee, have taken more high drum scores in the championships than any other corps in the D.C.A. to date. These years were 1967, 1969, 1970, and 1972. One of the highlights of this percussion section, (comprised of nearly 30 drummers) was a solo that featured a continual accelerando from beginning to end while the entire corps was maneuvering around. This is exceedingly difficult due to the fact that the entire corps is subject to possible errors in phasing (which is an area under the jurisdiction of the marching and maneuvering judge). This idea led to further development of the total show concept that highlights the importance of evaluating the music, marching, and percussion as to how they relate to each other. Another interesting fact is that the Hurricanes' drum section was the first to carry a gong on the field. Ray Ludee attributes the success of the Hurricanes' drum section to a low attrition rate.<sup>29</sup>

The Yankee Rebels of Baltimore, Maryland, won high percussion twice since the inception of the D.C.A. Once was under the instruction of Bill McGrath and Dick Janes. One of the features of the 1971 Rebel line was its first solo that contained a Chapin section, which required the unison dexterity of seven snare drummers to

play several independence figures in exact unison. Another was its rock-style introduction to the concert portion of the show "Odyssey Park Rock."

The Rebels won high percussion under the instruction of John Flowers and Rick Colletti in 1975. This section performed a percussion ensemble that displayed thematic swing versions of popular southern-style tunes. The section displayed a quartet playing 2-1/2 to 4 octave keyboard instruments with single and double mallet grip technique employed.

The 1973 season saw Les Diplomats of Quebec City, Quebec, Canada with the high percussion score for that championship year. The section (in this undefeated percussion season) was remarkable in that it was used as an integral part of the drill while playing highly complex segments of music. The instructor was Michel Boulanger who gives credit to Dick Scudder, (ex-Grey Knight) for training him and developing his interest in percussion. Michael also trained Joanne Jutras of the Les Diplomat Snare line to win the Canadian National Individual Snare Drum Championship.<sup>37</sup>

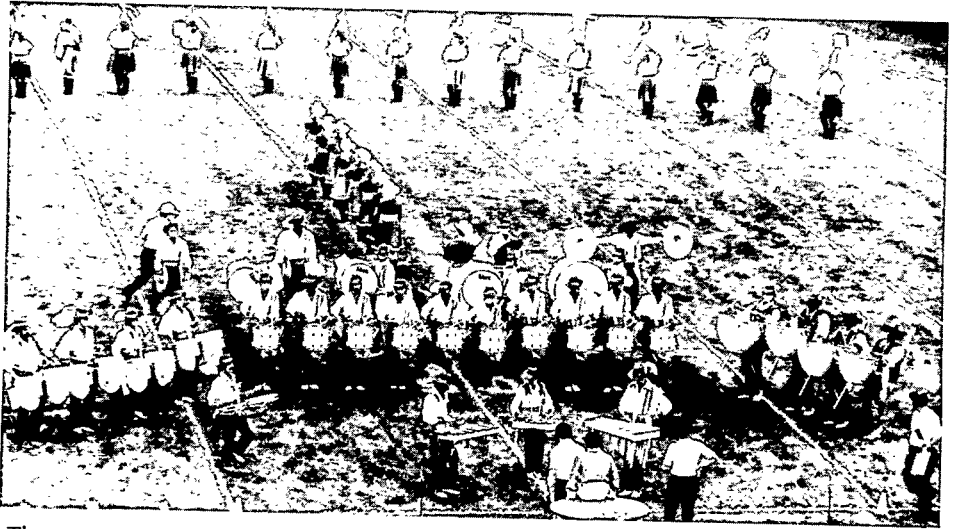
From 1961 through 1973, any senior corps that wanted to make use of new percussion instruments or procedures via American Legion or the D.C.A. usually had to go through a period of a year to have these ideas exercised on a trial basis for acceptance at a later date. As a result, in a Rules and Procedures Meeting of the D.C.A. for the coming 1974 season, the percussion instructors of the D.C.A. corps unanimously agreed to lift all restrictions on legal instruments and implements allowable for use in D.C.A. competition.<sup>38</sup> In fact, the only major

restriction of any consequence is that whatever instrument the percussion section wishes to play on the field, they must have proper implementation to carry it over the starting line. Furthermore, even though the American Legion and the D.C.A. still have their own separate rules, sheets and procedures, they are more compatible (especially in the last five years) than they have ever been before.

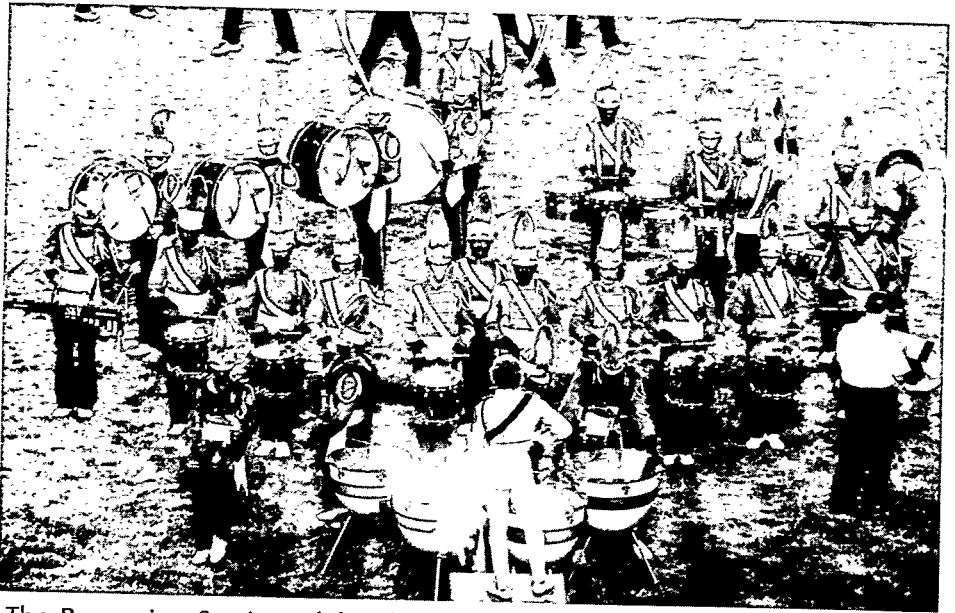
The Hawthorne Caballeros, although in the winner's circle of the D.C.A. five times, have only once come up with high percussion at the championships. Introducing Caribbean-style steel drums to drum corps in 1975, certainly made the Caballeros a unique corps once again. Even though they dropped the steel drums for the 1976 season, their drum line was unquestionably admirable enough to maintain the high standards of the corps by helping to keep the Caballeros in the upper echelon in D.C.A. competition. Their instructors for this 1976 season were George Tuthill, who has been with them from 1970 to 1978, and John Pratt, who has been with the organization from 1972 to date.

The impressive and accurate percussion sections of the Long Island Sunrisers has been in the winning position of the D.C.A. for the percussion caption for 1977, 1978, and 1979. Their instructors are Dennis Delucia, who is the head writer, Richard Ceseni, who is an instructor and technician, and Dave China, who works on style and interpretation of parts for the snare section.

The Sunrisers, who survived their rebuilding years of the early and mid 1970's, have been under the direction of Mike DeLorenzo. As senior officer of the corps for the past



The percussion section of the Long Island Sunrisers as they appear in the D.C.A. Championships in Hershey, Pa. in September, 1979. High percussion, 1977, '78, and '79.



The Percussion Section of the Skyliners of N.Y., N.Y. as they appeared in the D.C.A. Championships in Hershey, Pa. in September, 1979. Their uniform is basically the same as it was in 1946. Their percussion instructor is Wes Meyers.

five years, Mr. DeLorenzo commissioned the assistance of Dennis DeLucia<sup>39</sup> (who came up through the ranks of the Hawthorne Muchachos Junior Drum and Bugle

Corps) and Brian Callahan. It was basically the efforts of these two men that put the Sunrisers into their current winning streak, at least for percussion.



The percussion section of the Buccaneers of Reading, Pa., as they appeared in the D.C.A. Championships in Hershey, Pa. in September, 1979. First place corps of that year. Their instructors for 1979 were Gary Smith, John Rozum, Jeff Craft, Rick Kawecki.



The percussion section of the Hawthorne Caballeros of Hawthorne, N.J. as they appeared in the Barnum Festival Competition in Bridgeport, Conn., in 1978.

**D.C.A. CHAMPIONSHIP WINNERS  
WORLD TITLE**

<b>Year</b>	<b>Corps</b>	<b>Score</b>	<b>High Percussion</b>	<b>Percussion Instructors</b>	<b>Contest Site</b>
1965	Buccaneers	84.50	Tie: Interstatesmen and Buccaneers	John S. Pratt John Flowers	Milford, Conn.
1966	Skyliners	84.53	Skyliners	Eric Perrilloux	Bridgeport, Conn.
1967	Hurricanes	85.583	Hurricanes	Ray Ludee	Bridgeport, Conn.
1968	Buccaneers	82.15	Buccaneers	John Flowers	Rochester, N.Y.
1969	Hurricanes	79.475	Hurricanes	Ray Ludee	Rochester, N.Y.
1970	Caballeros	83.775	Hurricanes	Ray Ludee	Rochester, N.Y.
1971	Skyliners	91.50	Yankee Rebels	Bill McGrath, Jr. Dick Jones	Rochester, N.Y.
1972	Caballeros	90.60	Hurricanes	Ray Ludee	Jersey City, N.J.
1973	Caballeros	89.85	LesDiplomats	Michel Boulanger	Rochester, N.Y.
1974	Caballeros	83.50	Buccaneers	John Flowers Gary Smith	Rochester, N.Y.
1975	Skyliners	91.28	Yankee Rebels	John Flowers	Rochester, N.Y.
1976	Caballeros	92.50	Caballeros	Ric Colletti	Rochester, N.Y.
1977	Sunrisers	94.15	Sunrisers	George Tuthill John S. Pratt	Allentown, Pa.
1978	Sunrisers	90.85	Sunrisers	Dennis DeLucia Richard Cesani	Allentown, Pa.
1979	Buccaneers	90.50	Sunrisers	Brian Callahan Dennis DeLucia Richard Cesani Dennis DeLucia Richard Cesani	Hershey, Pa.

## IN CONCLUSION, THEN TO NOW

Not only the size of the drum sections have changed since the late 1940's, but obviously the construction of the music as well. Drum solos of the 1950's usually featured the snare drum section stepping out of the line and playing a rudimentally complex solo without the aid of the tenor drum section or bass and cymbals.<sup>40</sup> Later, the solos were blocked down with tenor drum and bass drum parts that reinforced the snare drum line with accents and punctuations that were similar as a back-up part. Then tenor drum and bass drum parts were developed to augment rather than shadow the snare parts. As ancient rudimental bass drum sections were added (even though it stayed traditional for only a while) the trueness of that style was abandoned for the sake of adding an additional bottom section part that differed from the tenor and snare parts. As the 1960's came in, new drum sounds were added, such as timbales, congas, tantom bass drums and timp-toms. The snare-tenor idea was introduced in this time period as well. With the addition of timpani and xylophone in the late 1960's, the 1970's began with more of a total multiple percussion concept.

Today's modern marching percussion ensemble is a precision blend of drumnistic and melodic percussion that deals with all of the contemporary idioms of drumming and music.<sup>41</sup> Therefore, it is, and can be called upon to support the music section of the corps in the form of jazz, rock, symphonic, popular, and martial music. This, however, does not mean that the drum corps percussion section attempts to be a replacement for these areas; rather, it

suggests that it has its own identity and can now, more than ever before, supply the most current and comfortable range for a wide variety of musical dialects.

The instrumentation of marching percussion has changed so drastically in the last ten years that it has taken on an entirely new meaning and purpose. The ensemble assumes approximately 50% of the responsibility of the total presentation of the entire corps' musical performance. Therefore, the percussion section has extended their abilities to include better means of producing the desired musical intent. Additional instruments now commonplace in the drum and bugle corps for percussion are timpani, xylophone, orchestra bells, roto-toms, congas, timbales, crotales, gong, chimes, and others, (aside from snare, tenor, bass, and cymbals).

Even the basic snare, tenor, bass, and cymbal concept has changed, predominantly in the sound projection and tuning areas. Many snare drum segments today have plastic scoops, which are cup-shaped devices attached to the bottom of the snare drum with the opening away from the player and facing toward the audience. The tenor drum (with the advent of the timp-tom) is now a multi-pitched instrument consisting of three to as many as five drums carried at once, single or double headed (similar to what the concert band musician would call concert toms). Bass drum sections now use melodic part writing consisting of a wide range of tonal and rhythmic functions. Today's bass section is comprised of three to eight players. The parts usually are played with two mallets (not in ancient rudimental style) and have definite tonality,

which can, at times, be used in key changes. The cymbal segments usually range from three to eight players carrying heavy-duty crash cymbals, ride cymbals, splash cymbals and a variety of types used for more appropriate placement of desired effects in the musical program. The key to evaluating the accuracy and precision of this unique ensemble is the element of execution, whereas everyone is simultaneously judged on the basis of meticulous uniformity within a segment.<sup>42</sup>

Another aspect that deals with the proper evaluation of the marching percussion ensemble is general effect. This deals with the collective presentation, comparative analysis, degree of impressive effectiveness, technical ability, originality of percussion arrangements, musical difficulty of the percussion scores, and the entertainment appeal. Herein, general effect becomes an evaluation of all the elements, which collectively present the finest, most pleasing, smoothly flowing finished performance.<sup>43</sup>

A third and final aspect of evaluating the percussion section is that of percussion analysis. The score sheet is arranged to give a build-up credit score for the exposure to error and degree of excellence captions. This basically breaks down into the exposure to error area being an evaluation of what is contained in the percussion program; and, the degree

of excellence area deals with the ensemble's ability to perform and control on a worthy level.<sup>44</sup>

One thing that still remains steadfast in the evaluation of senior and junior drum and bugle corps percussion (from the days of ancient rudimental through the post-World War I, World War II, V.F.W., the American Legion, D.C.A. and D.C.I. drum and bugle corps) is the concept of execution based on uniformity. This concept is the single most important element that makes drum and bugle corps, not only entertaining and competitive, but unique.

Drumming has slowly changed over the years and quality percussion has evolved from the teachings of those who laid down the foundations of this art. It is not so important whether the ideas of the past are accepted or not accepted. Rather, what is significant, is that we realize where the heritage of drum corps percussion lies and what has been laid down by our predecessors, are the contributions that became the foundation of all of the following generations. Some of these contributors are no longer with us, but those who are, such as Earl Sturtze, Bill Reamer, Bobby Thompson, Les Parks, Jimmy Costello, John S. Pratt, Harry Ginther, Rodney Goodhart, Eric Perrilloux, John Flowers and many others, are living legends of our time.

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W.A.M.



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\*39 Mr. Dennis DeLucia is pictured in *Percussive Notes*, Volume 16, (Number 1, Fall, 1977, Page 27).

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\* \* \* \* \*

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