

Drum & Bugle Corps in music literature

A selective, annotated bibliography of
drum and bugle corps articles

compiled by Sharon Walbridge
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As drum and bugle corps gained exposure and popularity from the mid-1970s on, an increasing number of articles related to the drum and bugle corps activity began to appear in music publications.

This bibliography is indicative of that. Most of the citations have been taken from the Music Index. Some of the articles are on the drum and bugle corps activity, while others relate to marching bands and the influence that drum and bugle corps have had on that activity.

Some of the articles are instructional in nature. Readers will notice that many more articles deal with percussion than with brass.

In preparing this bibliography, all of the articles were read and the annotations summarize the content. It should also be noted that this is just a sampling of available articles.

Such publications as *Modern Drummer* and *Modern Percussionist* also carry articles about the drum and bugle corps activity -- these are not included in this bibliography as I was unable to personally inspect the issues.

Specific drum corps publications such as *Drum Corps World*, *Drum Corps News* and *Drum Corps America* are not covered in this bibliography, but readers need to know that these publications cover specific corps and specific events. They are invaluable resources for those interested in drum corps from a current or historical standpoint.

Drum Corps World continues to be the active publication of the field. *Drum Corps News* is defunct, but is available in microfilm from University Microfilms in Ann Arbor, MI. *Drum Corps America* is no longer published.

For information on all of the other drum and bugle corps publications that have existed since the end of World War II, see chapter ____ on page ____.

Citations

- Allen, John. "An Experience with Injury." *Percussive Notes* 38, no. 4 (August 2000) : 50-51.

The author records his progressive injury that ultimately led to arm surgery. He had to learn to play drums all over again. This is an important article for all drummers, especially those in intense environments such as competitive drum and bugle corps.

- Ancona, Jim. "Tips on Auditioning for a DCI Pit." *Percussive Notes* 37, no. 4 (August 1999) : 40-42.

This is "a how to do it" article that gives specific instructions on applying and auditioning for seven of the top 12 DCI corps. The seven corps include: the Blue Devils, Blue Knights, Cadets of Bergen County, Carolina Crown, Crossmen, Phantom Regiment and the Santa Clara Vanguard.

- Anderson, Robert. "Woodwind Crisis in Corps-Style Bands." *The Instrumentalist* 37, no. 4 (November 1982) : 13.

Anderson writes about the weakening of woodwinds as bands emphasize power brass and



SPRINGFIELD MARKSMEN ALUMNI, Springfield, MA (1989).
Photo from the collection of Drum Corps World.



MARQUIS, Fond du Lac, WI (1985).
Photo by Donald Mathis from the collection of Drum Corps World.



NIGHTHAWKS, Houston, TX (1988).
Photo by Dale Eck from the collection of Drum Corps World.

percussion in corps-style bands.

Woodwind players frequently end up in auxiliary units in corps style bands -- weakening the individuals' technique for concert season and disturbing their identity as a section. Anderson suggests five alternatives regarding woodwind players and the development of corps-style auxiliary units.

- Arrowood, Chris. "Drums Corps International Announces Winners of Solo and Ensemble Competition." *Percussive Notes* 21, no. 2 (January 1983) : 8.

The solo and ensemble competition at the DCI Championships is a popular event for participants and spectators. Arrowood describes the competition and introduces the percussion winners for 1982. A brief biography accompanies a photo of the individual winners.

- Aungst, Thomas. "Rehearsal Techniques for Marching Percussion." *Percussive Notes* 33, no. 1 (February 1995) : 24-25.

The rehearsal philosophy and regime of the Garfield Cadets is discussed, following the percussion section through a typical day. Such topics as balance and blend, tempo, rhythmic interpretation, sound quality, listening skills and clarity are covered.

Although not much more than one to three paragraphs each, the subjects are addressed clearly and substantially.

- Baggs, Bernard. "Self-Directed Graduate Training for Judges." *Today's Music Educator* 5, no. 1 (Spring 1992) : 24-26.

One of the most renowned judges in drum and bugle corps history shares his views on quality judging. He discusses attitudes and philosophies and includes comments about critiques. He offers practical advice as well as opinions on the judge's role and responsibilities.

- Baker, Keith and Baker, Kent. "Programming in the Pageantry Arts." *Today's Music Educator* 5, no. 1 (Spring 1992) : 10-12.

Show design is communication and as design has become increasingly complex and sophisticated, communication has become more difficult. Finding meaning, defining success, then rating a show becomes harder and harder as shows exhibit creativity and innovation.

The Bakers illustrate their point by discussing drum and bugle corps shows such as Suncoast Sound's "Symphonic Dances for the Contemporary Child." How to reward such creativity in the competitive arena is a challenge that the activity may not yet have met.

- Baldwin, John, ed. "News: Chapter News and Membership News (Poland - Chapter News)." *Percussive Notes* 28, no. 3 (Spring 1990) : 87.

News of the first-ever drum corps parade held in Poland is reported by Stanislaw Skoczynski. The parade was a part of the third annual "International Percussion Workshop" held in the city of Bydgoszcz. The parade was seen as evidence of "political changes in Poland that allowed this manifestation of freedom."

- _____. "News." *Percussive Notes* 24, no. 2 (January 1986) : 10.

Two unrelated news items on drum and bugle corps appear on this page. The first reports on winners of the 1985 DCI Solo and Ensemble percussion competition. The second is a photograph of the U. S. Coast Guard Academy Windjammers Drum and Bugle Corps that accompanies results of that organization's annual marching band competition.

- Bands of America. "Ideas from Whitewater." *BD Guide* 5 (May/June 1991) : 8-14.

This report pulls together highlights of the 1990 summer workshop held by BOA in Whitewater, WI, annually. Familiar participants include Michael Cesario, Rob Carson, Tim Lautzenheiser, George Parks and Ken Snoek.

Topics covered briefly include show design, choice of music, teaching techniques, drum major commands and recruiting.

- Bilik, Jerry H. "The Corps Versus the Band." *The Instrumentalist* 29, no. 11 (June 1975) : 41-43.

Bilik discusses drum and bugle corps' precision and percussion expertise as the two elements that make the activity so attractive. Time and money are key to successful drum and bugle corps.

It is his opinion that bands have a better blend of sound, but many show designers and band directors do not know how to make that

blend work outdoors.

He notes that drum and bugle corps and bands have different roots and functions. Corps are often the focus of events in which they participate while people do not usually come to a stadium to see the band -- they come to see a football game.

Bilik offers suggestions on what bands can learn from drum and bugle corps, remembering that bands go on and on for years with the same audience. The Troopers are on the cover of this issue.

- Bissell, Paul. "Tenor Madness - Crosses." *Percussive Notes* 35, no. 2 (April 1997) : 25-27.

Tenor drum performers, especially in competitive drum and bugle corps, are being called upon to play more difficult material each year. Cross sticking is a major part of that and the author provides tips and exercises to help the performer with technique. Ten musical examples accompany the text.

- _____. "Tenor Madness - Sweeps." *Percussive Notes* 35, no. 3 (June 1997) : 28-30.

Part two in the author's three-part set of articles helps the tenor drum player in moving from drum to drum. Text and musical exercises are included to help with technique.

- _____. "Tenor Madness - Sweeps and Cross Combinations." *Percussive Notes* 35, no. 4 (August 1997) : 26-28.

The final segment of Bissell's trilogy on tenor drum technique is a natural extension of the first two articles, combining the two skills to produce a sophisticated performance. Eight musical examples accompany the text.

- "Blue Devils Win 4th Championship." *Percussive Notes* 19, no. 1 (Fall 1980) : 20-22.

A review of the 1980 DCI Championships held in Birmingham, AL, includes complete repertoires of the top 12 corps. Scores and comments about the corps are included in a paragraph on each as the article traces the championship field from bottom to top. Winners of the individual and ensemble percussion competitions are also given.

- Bocook, Jay. "Performing Corps-Style Music." *The Instrumentalist* 32, no. 11 (June 1978) : 32-3.

As the author notes, corps-style marching



MARAUDERS, Longview, WA (1988).
Photo by Orin Wagner from the collection of Drum Corps World.



CHICAGO VANGUARD, Chicago, IL (1988).
Photo by Dale Eck from the collection of Drum Corps World.



DEMOISELLES DU QUE, Laval, QUE (approx. 1980).
Photo by Dick DeGraaf from the collection of Drum Corps World.

came quickly to bands in the mid-'70s and he counsels a smooth transition rather than an abrupt change that can be unpopular with band members and audiences.

Bocook gives sound advice on the adaptation of the "designed for impact" style of arrangement and performance. The importance of staging -- integration of music and drill is addressed.

- Boo, Michael. "Marching Percussion at PASIC '92." *Percussive Notes* 31, no. 5 (June 1993) : 22-24.

Boo reports on the marching percussion competition at the 1992 conference. The snare, tenor and keyboard competition winners are all university students who are drum and bugle corps members. The judging panels read like a "who's who" of drum and bugle corps.

- Bough, Thomas. "Corps Style Percussion Tips for High School Marching Bands." *The Instrumentalist* 56, no. 3 (October 2001) : 52-55.

This is an interview with Bret Kuhn, faculty member at Prospect High School, Mt Prospect, IL, and staff member with the Cavaliers. The format is a highly informative question/answer one which covers such topics as recurring problems with percussion sections, difficulty of music, pit percussion and teaching philosophy.

- Britton, Mervin W. "Rudimental Families." *The Instrumentalist* 25, no. 9 (April 1971) : 63-65.

Britton discusses why and how snare drum students should be taught rudiments. He notes that rudiments are actually used in all drum areas -- drum and bugle corps, concert, jazz and rock. He describes eight families of rudiments as opposed to 26 separate charts.

Britton also believes that the teaching of rudiments should come after the student has learned grip control and basic rhythms. The eight families covered in musical notation are paradiddles, rolls, flam, flam taps, drag, drag taps, ruffs and ruff taps.

- Brummett, John D. "Don't Limit Your Guard." *The Instrumentalist* 39, no. 12 (July 1985) : 22.

This one-page article only begins to explore the visual enhancement that the modern-day color guard can bring to band shows. The

author cites various uses of guard and their equipment -- if the reader wants to actually see the guards, he or she will need to find the DCI videos.

It is unfortunate that the author or the publisher did not devote several pages to the topic. More photos to show guard costumes and equipment could make the article more effective for those who do not regularly see drum and bugle corps shows.

- Buck, Robert. "An Introduction to Drum Corps International Percussion Judging." *Percussive Notes* 20, no. 1 (Fall 1981) : 26-30.

This is a fairly extensive explanation of percussion judging in the DCI arena. The article includes a linear scale of execution, a sample DCI execution sheet and an excellent dictionary of terms.

Subjects treated by the author include execution, analysis, exposure to error/difficulty, degree of musical excellence, general effect, repertoire, performance and coordination.

- _____. "Percussion Judging Report." *Percussive Notes* 18, no. 3 (Spring/Summer 1980) : 18.

Buck reports on the DCI Rules Congress held in conjunction with the DCI annual meeting. He states the rules changes and discusses the interpretation for the judge and the corps. Rules are detailed and specific and it is important that they be understood by the judge, the instructors and the corps members.

- Buck, Robert. "Corps-Style Marching Percussion (includes excerpts from his book 'Precision Marching Percussion Ensemble, Corps Style')." *Woodwind World - Brass and Percussion* 18, no. 3 (May-June 1979) : 38-39.

This article quotes extensively from the author's book, "Precision Marching Percussion Ensemble, Corps-Style" (Alfred Publishers). The author states very clearly why drum and bugle corps offer superior performance and musicianship compared to marching bands.

While the article could be perceived as a promotion for his book, it does contain useful information for the band director seeking to improve the quality of the band's percussion section.

Buck notes the differences between orchestral, band and drum and bugle corps percussion sections in terms of composition

and philosophy. The article makes the reader want to obtain Buck's book.

- Buecker, Glen A. "Contemporary Marching Bass Drum Techniques." *Percussive Notes* 33, no. 3 (June 1995) : 22-23.

Buecker is bass drum instructor for the Blue Devils. In this article he describes basic topics such as mallet grip, playing position, stroke, interpretation and technique. His text is basic and easy to understand.

- Bullock, Jack. "Is It Really Corps-Style Music?" *The Instrumentalist* 33, no. 11 (June 1979) : 19.

Bullock believes that the differentiating factor with corps-style music is its unified approach where the drill and the music become a total show. He cautions that some musical arrangements are being billed as corps-style and they are no different from previous versions of the music -- they just have a new cover.

These fraudulent packages purport to be patterned after drum and bugle corps presentations, but in reality they are not. Bullock believes that only an arrangement that includes choreography/drill can bring the essence of the drum corps approach.

There are several crucial elements in evaluating arrangements that represent corps style -- high quality melodic lines, good voice leading, effective climax points and varied musical devices.

- Buyer, Paul. "An Evaluation of Marching Percussion Stock Chart Arrangements." *Percussive Notes* 35, no. 2 (April 1997) : 29-30,32,34.

Buyer presents five criteria to be used in selecting quality marching percussion arrangements. He also discusses difficulty levels as a key part in evaluating and selecting music.

- Cahill, Michael J. "A Capsule History of the Drum and Bugle Corps." *The Instrumentalist* 36, no. 11 (June 1982) : 6-9.

This brief history of the U.S. drum and bugle corps activity begins in the 1940s and traces trends in the activity to the popularity the activity now enjoys.

Pictures of the Troopers, Santa Clara Vanguard and Anaheim Kingsmen are included. The evolution of the bugle, percussion and the



KINSMEN KRESCENDOS, Peterborough, ONT (1974).
Photo by Peter McCusker from the collection of Drum Corps World.



MANDARINS, Sacramento, CA (1988).
Photo by Orlin Wagner from the collection of Drum Corps World.



MARION CADETS, Marion, OH (1974).
Photo from the collection of Drum Corps World.

color guard are traced. Notable names of corps leaders and innovators are included. Mr. Cahill admits great admiration for the drum and bugle corps activity and this article is a celebration of that.

- Callahan, Brian. "Percussion Instructors Guild (Judging During the 1980 Drum and Bugle Corps Season)" *Percussive Notes* 19, no. 1 (Fall 1980) : 52.

The 1980 competitive drum and bugle corps season is the focus of this brief article. Effectiveness of judging of percussion, interpretation and relationships between instructors and judges are covered.

The author believes that this season saw an improvement in all areas regarding these subjects, as problems of the past are receiving conscientious efforts toward resolution. Judging is a subjective exercise and those involved on both sides of the area need to be mature about disagreements and tolerant of differences of opinion.

- Campbell, James. "A 'Time Machine' for Your Drum Line." *Percussive Notes* 35, no. 6 (December 1997) : 22-24.

"Time Machine" is the title of a fully-orchestrated percussion warm-up that is designed to challenge players. Detailed instructions and the musical score are included in the article.

- Carpenter, Tad. "Contemporary Mallet Exercises for the Pit." *Percussive Notes* 33, no. 4 (August 1995) : 29-33.

Eight exercises are presented with some accompanying text.

- _____. "USC Trojan Drum Line Clinic." *Percussive Notes* 35, no. 5 (October 1997) : 26.

Two professional percussionists (Gregg Bissonette and Ndugu Chancler) will join the University of Southern California drum line for a clinic at the 1997 PASIC convention. Many styles of music will be featured using the soloists and the USC drum line.

- Casella, Jim. "Arranging for the Pit and Battery." *Percussive Notes* 36, no. 4 (August 1998) : 29-34.

Consolidating percussion arranging (battery and pit) may not be for every organization, but Casella makes a compelling point for doing so.

He includes text and music as well as a pre-arrangement chart used to define phrases and ideas. The article includes extensive text for arrangers and for battery and pit specialists who need to arrange for other units.

- _____. "Santa Clara Vanguard Clinic." *Percussive Notes* 35, no. 5 (October 1997) : 28-29.

Casella and his Santa Clara Vanguard percussion section will present a sophisticated musical approach to marching percussion at the 1997 PASIC convention. The clinic will feature all sections of the SCV line and will stress sound quality and timing.

- _____. "Tuning Marching Bass Drums; Articulation with Tone." *Percussive Notes* 37, no. 3 (June 1999) : 22.

Noted percussion caption head and arranger with the Santa Clara Vanguard, Casella offers advice on effective tuning of the all-important bass drums. He also answers frequently-asked questions.

- Chinn, David. "An Interview with Marc Sylvester on Competition and Performance." *Today's Music Educator* 5, no. 2 (Fall 1992) : 22-24.

Marc Sylvester, drill designer for the Cadets of Bergen County, discusses creativity within a rule-bound environment that is drum and bugle corps. While covering the philosophy of the Cadets, Sylvester's comments can be generalized to the wider music education arena.

The Cadets consider drum and bugle corps to be an art form and the issue of competition within art is problematic. Sylvester also discusses the corps' color guard, noting the fact that the DCI judging system does not place value on that unit.

- Clements, Phillip. "Marching With a Method." *The Instrumentalist* 53, no. 11 (June 1999) : 40-42.

While written for marching band directors, this article may also have value for drum and bugle corps staff. The author addresses music and drill. He also stresses productivity in rehearsal time and gives tips on how to increase it. He discusses the challenges of the outdoor environment and how it effects sound.

- _____. "Start with a Show Theme then

Add Music and Drill." *The Instrumentalist* 55, no. 1 (August 2000) : 48-52.

This article is strengthened by the inclusion of details regarding several themes, written to stimulate the creative process. The various elements of show design are covered quickly, but the article offers many important points of information for the show designer.

- Combs, F. Michael. "Organize Your Marching Band Drum Section Early." *The Instrumentalist* 27, no. 2 (September 1972) : 58-60.

Combs presents a step-by-step recipe for success for the marching season, with emphasis on early organization and preparation. Included are selection of a section leader, musical patterns, cadences and ensemble work. One point of interest -- Combs suggests that students write the cadences to be used.

- "Corps-Style Marches on With One Show Per Year." *The Instrumentalist* 55, no. 4 (November 2000) : 12-19.

This is an overview of trends in marching bands. Well over 80% of bands are using the single show, corps-style approach. Included in the article are statistics on budgets, number of shows/competitions entered and schedules. There are numerous case study-type comments from all over the U.S. that discuss trends, goals, practice, etc.

- Covert, Bob. "Easing the Transition from Traditional to Corps-Style Marching." *The Instrumentalist* 35, no. 11 (June 1981) : 8-9.

Advice on the transition from Big 10 or traditional to drum and bugle corps-style marching is given to band directors, show designers, color guard instructors and students. Preparation is the key to a successful transition. The article includes three formation charts.

It is noted that summer parade work can begin to introduce corps-style concepts such as the glide step, memorization of music, color guard subtleties and more advanced and sophisticated percussion work.

- Craig, Robert A. "Percussion on the March: the 1980 Drum Corps International Competition." *Percussive Notes* 19, no. 1 (Fall 1980) : 42-44.

A detailed review of the 1980 DCI competitive season is presented in an



TROUBADOURS, Victoriaville, QUE (approx. 1980).
Photo by François Fournier from the collection of Drum Corps World.



FRONTIERSMEN, Overland Park, KS (approx. 1978).
Photo by Jane Boulen from the collection of Drum Corps World.



RED AND WHITE AIRS, Calgary, ALB (approx. 1972).
Photo by Andy Walker from the collection of Drum Corps World.

enthusiastic and subjective article. If one knows the major drum and bugle corps, the article brings back fond memories of an excellent season of DCI contests.

The article assumes the reader does know these corps -- it might have less meaning for anyone unfamiliar with drum and bugle corps. A photo of the Blue Devils drum line is included.

- Crockarell, Chris. "A Chat with Dennis DeLucia." *Percussive Notes* 36, no. 2 (April 1998) : 32-34.

One of the legends of the drum and bugle corps activity, DeLucia has worked with numerous champion corps and now provides analysis on the PBS DCI broadcasts. In this interview he addresses changes DCI has brought about in percussion, judging, writing, equipment and the drum and bugle corps experience.

- Davila, Julie. "Applying Rudiments to Tenors." *Percussive Notes* 38, no. 1 (February 2000) : 26-27.

The author provides text and music to help students become proficient at playing tenor drums. Music includes 5-stroke roll, flam tap and single paradiddle.

- _____. "Marching Percussion at PASIC '99." *Percussive Notes* 37, no. 5 (October 1999) : 34-35.

This is the annual preview of the PASIC convention that includes clinics (Jim Casella, Lee Beddis), master classes (Lalo Davila, Brian Mason), a panel discussion and competition. This preview is followed by two more brief articles by L. Davila and B. Mason with more information on their sessions.

- _____. "PASIC '98 Marching Percussion." *Percussive Notes* 36, no. 5 (October 1998) : 24-25.

This annual preview of the convention is full of drum and bugle corps names as always. Bret Kuhn of the Cavaliers and Neil Larrivee of the Cadets of Bergen County have major roles in this year's convention.

- _____. "PASIC 2000 Marching Activities." *Percussive Notes* 38, no. 5 (October 2000) : 18-19, 21.

This preview of the annual conference

indicates the importance of drum and bugle corps in the percussion world -- drum and bugle corps individuals, ensembles and instructor names are paramount in the conference offerings.

- Dawson, Cheryl. "Corps-Style Controversy -- Fuzzy Flute Sounds, too." *The Instrumentalist* 38, no. 10 (May 1984) : 98.

Ms. Dawson, in the regular "Challenge" forum in *The Instrumentalist*, expresses agreement with the July 1983 "Challenge" forum regarding the difficult transition from marching season to concert season. She does not focus on corps-style specifically, but does repeat concern for woodwind technique (flute).

- "DCI Summer Schedule." *Percussive Notes* 21, no. 5 (July 1983) : 59-61

The 1983 DCI schedule for July and August are presented in the "Percussion on the March" column. Included are dates, places and scheduled corps. As is true with other such schedules, it is interesting to note travel patterns as well as corps that no longer exist.

- De Journett, William N. "Big Ideas for Small Bands." *The Instrumentalist* 51, no. 2 (September 1996) : 65-68.

Designing shows for small units creates special challenges and De Journett offers some ideas applicable to drum and bugle corps or bands with less than 50 members. He discusses use of props, field coverage, placement of musicians and drill design.

The author cites division II and III drum and bugle corps as examples of highly-entertaining units with small numbers of performers. The final thought is that "charm" is the unique quality that should be capitalized on.

- _____. "Planning Marching Rehearsals." *The Instrumentalist* 51, no. 12 (July 1997) : 38-41.

Working with a marching unit from day one is the theme of this article that works well for band or drum and bugle corps. (The author is experienced in teaching both.) Marching fundamentals, warm-ups and rehearsal scheduling are topics covered.

- Douglass, James. "Are Drum Corps Influencing Our Marching Bands?" *Woodwind*

World - Brass and Percussion 19, no. 5 (September-October 1980) : 22-25.

The question posed by the title of this article seems naive. The author, the band director at Oregon State University, advocates a middle ground (soft corps) between the drum and bugle corps (hard corps) and the traditional band show.

Even in 1979/80, perhaps 85% of competitive high school bands were using corps-style shows. Douglass describes the basic marching styles (glide and high knee lift) in detail and suggests appropriate uses of both styles within a show.

He discusses the one show/different audiences versus the different shows/one audience debate. Also discussed are auxiliary, soloists, conductors, volume of sound and show design.

While compromise in marching style is not a negative, the author manages to sound defensive in his opinions, especially in relation to the traditional marching band.

- "Drum Corps Contests and Exhibitions: 1980." *Percussive Notes* 18, no. 3 (Spring/Summer 1980) : 19-23.

The complete 1980 DCI schedule appears with date, city and competing corps. One is struck by the names of corps no longer in existence -- the Royal Crusaders, Bridgemen, North Star, Holy Family Defenders, Rivermen, L'Offensive Lions, Avant Garde, etc.

- Dunnigan, Patrick. "Field Perspectives in Charting a Show." *The Instrumentalist* 51, no. 11 (June 1997) : 12-17.

The challenges of translating drill designs for marching band from paper to field are described in this article. Included are helpful instructions for linear forms, curvilinear forms, outline forms, solid forms, free forms and open and closed forms. How to deal with designing for audience perspective is a recurring theme.

- Flor, Gloria J. "Brass Workshop: The Bugle Past and Present." *The School Musician* 56, no. 9 (May 1985) : 30-31.

This article is an example of just how much information can be packed into two pages. The article includes photographs of bugles, examples of written ranges, a fingering chart for G-F/F# bugles, recommended instrumentation for drum and bugle corps and



DE LA SALLE OAKLANDS, Toronto, ONT (1973).
Photo by Jane Boulen from the collection of Drum Corps World.



NORWOOD PARK IMPERIALS, Norwood Park, IL (approx. 1967).
Photo by Bob Scholl from the collection of Drum Corps World.



FLORIDA WAVE, Miami, FL (approx. 1982).
Photo by Art Luebke from the collection of Drum Corps World.

specifications for bugles. The text includes both an historic look at the bugle and a look at the bugle today. As Flor points out, the bugle is the only brass instrument that is available in more than one range.

- Force, Kenneth R. "Freedom of Choice? (Band That Doesn't March Drum Corps-Style Wide Open to Criticism)." *The Instrumentalist* 35, no. 11 (June 1981) : 80 .

Once again, *The Instrumentalist* "Challenge" forum brings concern regarding the corps-style marching band trend. Mr. Force indicates that band contest judges do not reward different styles -- bands that are not using corps-style marching are "ostracized." He does not condemn corps-style, but urges that corps-style not be the only acceptable style.

- Ford, Mark. "Thom Hannum: The Garfield Cadets (interview)." *Percussive Notes* 24, no. 2 (January 1986) : 64-65 .

This interview with Thom Hannum gives an excellent perspective on the benefits of the drum and bugle corps experience. Hannum is an articulate educator and a research and development person.

The interview covers his drum and bugle corps and education backgrounds, his work with the Garfield Cadets and with Zildjian Cymbals.

- Foster, Robert E. "The Modern Marching Percussion Section." *Woodwind World and Brass* 19, no. 3 (May-June 1980) : 25+.

The author points out the evolution of the role of the marching percussion section from that of keeping of time to being a major melodic and harmonic voice. Percussion instruments previously played indoors have been adapted and brought outside. The result is sophistication of sound and sight, with an improved variety of tone and timbre.

Foster describes the various instruments, comparing them to voices in a choir in terms of tone and purpose/role.

- "From Coast to Coast, Border to Border and Then Some: DCI Announced Major 1981 Championships." *Percussive Notes* 19, no. 3 (Spring/Summer 1981) : 24-25 .

A detailed discussion of the coming 1981 DCI season is given in an article that focuses on the major events comprising the tenth season

for DCI.

The calendar includes who will be appearing where. Ticket price information is included and can be valuable for a historical perspective as one sees the popularity of the activity driving up prices since 1981.

- Fuster, Brad. "Choreographed Expressivity in the Pit." *Percussive Notes* 36, no. 6 (December 1998) : 19-21.

In competition, each member of the performing unit must project enthusiasm or "sell" the program. This is especially true for the pit as they are up front and in full view of the entire audience.

This article discusses the element of showmanship while ensuring that the pit member's percussion performance does not suffer. Movements should not detract from the organization's performance, but can enhance it with a little planning and practice.

- Gelt, Andrew. "Corps Style: Will It Determine Our Future Instrumentation?" *The Instrumentalist* 36, no. 8 (March 1982) : 136.

Each issue of *The Instrumentalist* includes a page titled "Challenge; a forum for opinions and ideas." This opinion raises concern about the future of woodwinds as bands move increasingly to corps-style. Alternatives for woodwind players are proposed. The column includes a photo of a Mummer's string band and the text notes gratitude that this is not the latest fad among bands.

- Girardi, J. L. "No Longer Football's Stepchild." *The Instrumentalist* 32, no. 11 (June 1978) : 28-29.

Perhaps due to the popularity and exposure of drum and bugle corps, marching bands have come into their own as an activity. Musicianship and showmanship have improved in quality -- indeed, quality is receiving unprecedented attention.

The new, improved image of marching bands has strengthened the band's identity. Band contests and festivals are gaining in popularity and prestige. This is an upbeat, positive look at marching bands that does not question corps-style versus traditional style, but simply celebrates the modern marching band.

- Green, Gary and Curry, Donald E. "The Percussion Session Field Solo." *School*

Musician 52, no. 9 (May 1981) : 12-14.

Selection of music for the percussion ensemble solo during the band show can make this segment an exciting highlight for performers and the audience. Musical technique is as important in the percussion feature as it is for wind players in featured spots.

Each member of the ensemble must be able to play the selection, but musicians should also be challenged to strive for higher goals. The authors offer detailed suggestions as to writing/scoring of the solo.

- Grifa, Robert. "Solos for Snare Drummers." *The Instrumentalist* 52, no. 6 (January 1998) : 50-56.

The author addresses common problems that negatively affect performances -- tuning, sticks, playing area, rolls, sticking, accents, flams and dynamics. Also offered is a list of solos for grades 1-6.

- Haley, Terri L. "Percussionists' Common Back Injuries." *Percussive Notes* 38, no. 2 (April 2000) : 60-65.

With text and photographs, the author discusses spinal anatomy, spinal injuries, body mechanics and flexibility. Included are exercises to prevent injuries. The bottom line is that percussionists need to take care of themselves to reduce the risk of injury.

- Halls, Brad. "Developing Flam Coordination and Flexibility." *Percussive Notes* 31, no. 5 (June 1993) : 25-28.

While drum and bugle corps have changed significantly over the past decade, their devotion to rudimental drumming stays constant. Halls offers numerous exercises and helpful text in this article to teach flam rudiments.

- Hannum, Thom. "Cymbals in Contemporary Marching Ensembles." *Percussive Notes* 24, no. 5 (July 1986) : 61-62.

Drawings and text focus on cymbal topics including grip, holding positions, circle positions, physical conditioning, and sound production techniques. As Hannum points out in his introduction, cymbals have become increasingly important in both the sound and visual presentation of modern marching percussion sections.



CAVALLIERS, Somerville, MA (1980).
Photo from the collection of Drum Corps World.



RENAISSANCE, St. Georges, QUE (approx. 1976).
Photo from the collection of Drum Corps World.



ST. JOHN'S GIRLS, Brantford, ONT (approx. 1980).
Photo by Art Luebke from the collection of Drum Corps World.

• _____. "Rhythmic Building Blocks." *Percussive Notes* 38, no. 1 (February 2000) : 28-31.

There is little text and a lot of music in this article. There is a check pattern followed by 14 duple variations, then 14 more building blocks.

• _____. "The Role of Percussion in Marching Ensembles." *The Instrumentalist* 40, no. 1 (August 1985) : 80-83.

As one who has strong connections to the university marching band world and drum and bugle corps (Garfield Cadets), Hannum has the credentials to write knowledgeable about marching percussion. He discusses the percussion "pit" -- percussion stationary on the front sideline -- and the marching percussion ensemble.

He discusses trends in marching percussion and considers why and how they have come about. Percussion as an integrated package with the corps or band is discussed, as is arranging. Hannum lists 10 important factors in arranging. The article ends with a brief list of important literature sources for marching percussion.

• Harris, Shawn. "Summer Training for the Front Ensemble." *Percussive Notes* 38, no. 2 (April 2000) : 33-36.

As the author notes, students may find themselves in the percussion pit who have no previous percussion training. This article offers basic strategies for teaching these folks. Included are sections on grip and stroke, as well as some basic musical exercises.

• Hartsough, Jeff. "Marching & Field Percussion Panel Discussion - Part I." *Percussive Notes* 33, no. 2 (April 1995) : 6-17.

Coverage of a panel discussion which took place at the PASIC '93 conference offers an extensive and interesting look at marching percussion -- history, techniques, styles and equipment.

The panelists are James Campbell, George Carroll, Dennis DeLucia, Tom Float, Thom Hannum, Al LeMert, Bill Ludwig II, Fred Sanford and Jay Wanamaker. The discussion traces the evolution of modern drum and bugle corps as the activity spread across the nation from the traditional Eastern powerhouses to the Midwest and West Coast.

The history of drumming techniques and

the influence on modern playing is fascinating. Photos of the panelists are included.

• _____. "PASIC '93 Marching Percussion Panel Discussion - Part II." *Percussive Notes* 33, no. 3 (June 1995) : 26-33.

This is the second part of coverage of a panel discussion among nine marching percussion authorities held at the PASIC '93 conference in Columbus, OH. The discussion covers grip, technique, teaching, styles and the effect of new drum head materials on sound.

Panelists also talk about the evolution of drum and bugle corps competition, comparing VFW and American Legion rules with DCI. Also included in the discussion is a conversation on the future and effect of electronics on the activity.

• Hartsough, Jeff and Logozzo, Derrick. "Eric Perrilloux Memoirs." *Percussive Notes* 33, no. 6 (December 1995) : 26-31.

Highly respected percussionist and teacher Eric Perrilloux saw the evolution of modern drum and bugle corps from the 1930s through the 1980s and shares his memories via a long letter written in October 1993. The personal reminiscences are charming and informative as Perrilloux talks about contests, equipment and playing styles.

• _____. "Sixty Years of Drum Corps; an Interview with Elderick Arsenault." *Percussive Notes* 36, no. 1 (February 1998) : 18-23.

This is a fascinating look at the history of rudimental drumming and ancient corps through the eyes of someone who has lived it. The Arsenault name is well-known in rudimental drumming circles and beyond and the interview is full of information and entertaining anecdotes.

• _____. "The Timeline of Marching and Field Percussion: Part 1." *Percussive Notes* 32, no. 4 (August 1994) : 48-52.

This is the first of four semi-scholarly articles based on the authors' presentation at the 1993 PASIC convention. The initial article covers the Ancient period (1600 B.C. - 400 A.D.), the Medieval period (400-1400 A.D.), the Renaissance period (1400-1600 A.D.), and the Baroque period (1600-1750 A.D.).

• _____. "The Timeline of Marching and

Field Percussion: Part 2." *Percussive Notes* 32, no. 5 (October 1994) : 20-24.

This second part of a four-part series covers the Classical period (1750-1850) and the Romantic period (1850-1900). As is true of the other articles in this series, the tone is semi-scholarly and there are ample footnotes.

• _____. "The Timeline of Marching and Field Percussion: Part 3." *Percussive Notes* 32, no. 6 (December 1994) : 30-32.

Part three of a four-part series, the article covers 1900-1960. It traces the roots of modern drum and bugle corps, including how equipment has evolved, who the innovators were, changes in drumming style and the history of marching percussionists.

• _____. "The Timeline of Marching and Field Percussion: Part 4." *Percussive Notes* 33, no. 1 (February 1995) : 26-35.

The fourth in a series of articles tracks the evolution of percussion equipment from 1960 to the present. Among the topics covered are innovators, drumming styles, the competitive scene (American Legion, VFW and DCI) and the "pit."

A timeline chart runs across the top of each page and tracks marching/field percussion from ancient times (1600 BC) to medieval (100 AD - 1350) to renaissance (1500-1588) to baroque (1610-1660) to classical (1750-1837) to romantic (1860-1886) to the 20th Century (1912-1991).

• Hawkins, Kate. "One Day with Two Bayonne Bridgemen (interview)." *School Musician* 56, no. 1 (August-September 1984) : 14-16+.

This interview was originally done for *Bluegrass Music News* and was enhanced with photos for this version. Two Morehead State University students talk about their 1983 summer tour experience with the Bayonne, NJ, Bridgemen. Pat Petrillo (percussion) and Larry Rebillot (drum major) convey the dedication and fun of drum corps, reflecting the entertaining style of the Bridgemen. If you want to know what drum corps is about, read this.

• Hong, Sherman. "Common Sense in Marching Percussion." *Percussive Notes* 18, no. 3 (Spring/Summer 1980) : 42-45.



SAGINAIRE EAGLES, Saginaw, MI (1986).
Photo by Roger Ellis from the collection of Drum Corps World.



DREADNAUTS, Seattle, WA (approx. 1975).
Photo by Jane Boulen from the collection of Drum Corps World.



BRAINTREE BRAVES, Braintree, MA (1990).
Photo by the Kingsleys from the collection of Drum Corps World.

Hong discusses the reasons why drum and bugle corps have improved the overall quality of percussion sections -- proper techniques, writing and common sense. He goes into detail about technique, using photos of grip and stroking. He talks about the role of each drum and the balance that is necessary. He notes that well-written percussion parts are vital to the band or drum and bugle corps performance.

- Hopkins, George. "Cadets of Bergen County's Marching Band Cooperative." *Today's Music Educator* 4, no. 2 (April 1991) : 14.

One of the nation's most outstanding drum and bugle corps finds that support from their area's band programs is a key to their own success. One of the ways the Cadets have chosen to generate and maintain that support is through a highly-successful annual band competition.

The Cadets organization is adept at organizing contests, recruiting participating bands, promoting the events and supplying highly-qualified judges. The Cadets are committed to music education and are offering a broad-based program of instruction beyond their drum and bugle corps -- the band contest is only one of their programs.

- _____. "It's Not About Winning, It's About Personal Growth." *Today's Music Educator* 5, no. 1 (Spring 1992) : 30-34.

In psychological and social terms, there is higher value in cooperation than in competition. Can this theory be applied to drum and bugle corps? Hopkins thinks so and he has brought this philosophy to the Cadets of Bergen County.

This article discusses the book titled "No Contest" by Alfie Kohn. How does winning relate to success? Who decides whether a drum and bugle corps season or a performance is a success? In the Cadets, the answers are simple -- the corps, not judges or spectators, do. For the Cadets "winning is a state of mind."

- Hopper, Dale. "Multi-Dimensional (Corps Style) Show Design Software." *The Instrumentalist* 40, no. 12 (July 1986) : 46.

Advice on the selection of software packages to aid in band drill design is offered in this review of a specific piece of software. The software from Music Education Incentives includes 150 programmed shapes.

Annual updates are available. Packages such as this can save directors time in designing shows.

- Hosler, Mark. "Adding Variety to Halftime Shows." *The Instrumentalist* 51, no. 1 (August 1996) : 34+.

This is not really a re-hash of the corps-style, one-show-a-season versus traditional a-show-a-game, but Hosler does point out that the danger of lessened audience enthusiasm for band shows that are repeated all season.

Even if the one show is performed well, many fans are bored with seeing the same show four or five times. Hosler suggests that the competition show does not need to be performed in its entirety for every football game -- it can be split into sections and performed over several shows. The competition show can also be performed for away games. The article offers other helpful suggestions for designing appealing shows.

- Howarth, Gifford. "Front Ensemble Keyboard and Rehearsal Techniques." *Percussive Notes* 38, no. 2 (April 2000) : 28-31.

This is a basic article for those who are teaching non-drumming students who might play non-marching instruments or are overflow from other band sections. The author covers two-mallet technique, four-mallet technique, mallet choice and rehearsal topics.

- Huber, James P. "Bands That March: Putting the Subject Into Perspective." *The Instrumentalist* 39, no. 12 (July 1985) : 80+.

While many band directors view the symphonic/concert band as the main musical effort in their school, it is the marching band that is the public image of the instrumental program.

Any "damage" attributed to drum and bugle corps-style bands occurs because it is allowed to occur, according to Mr. Huber.

His message is, excel in marching season, but when it is done, it is the concert band season that really provides musical education to the student.

- Hurley, Marty. "Finger Control for Marching Percussion." *Percussive Notes* 33, no. 4 (August 1995) : 34-36.

This article is comprised of one page of text and two of exercises.

- Janners, Erik N. "Just Four Basic Strokes." *The Instrumentalist* 55, no. 8 (March 2001) : 36-41.

Drum and bugle corps percussion has "pushed the envelope" of difficulty to the point where beginning percussionists are lost. The author simplifies rudimentary drumming to encourage the novice. Detailed instructions and notations are included.

- Kastens, L. Kevin. "Adding Variety to Create More Interesting Shows." *The Instrumentalist* 55, no. 11 (June 2001) : 45-48+

While written for marching bands, this article could be of help to novice show designers with its detailed drawings that could inspire creativity. There is also helpful text regarding placement of auxiliary and movement.

- _____. "From Paper to Field Drills; Clear Instructions Improve Marching Band Rehearsals." *The Instrumentalist* 53, no. 12 (July 1999) : 34-40.

In text and charts, the author offers suggestions to enhance the effectiveness of marching rehearsals. The importance of clear drill instructions is discussed extensively. Examples are included to illustrate the author's points of emphasis.

- Kinney, Tom. "Dynamic Fund-Raising." *Today's Music Educator* 1, no. 1 (Winter 1988) : 1-32

The entire content of the first issue of this publication is devoted to fund-raising. As the publisher says, the new magazine is intended to be a textbook and this is the first chapter. The articles give general information on the topic as well as specific success stories from drum and bugle corps and marching bands.

Projects such as "jails," mini-car races and coupon book sales are described. The information does not appear to be dated and would serve organizations well today.

- Kirkland, Anthony B. "Historical Roots of the Modern Drum Major." *BD Guide* 5 (May/June 1991) : 2-5.

This historical look at the role of the drum major not only covers the responsibilities of the position, but also looks at topics such as the use of the mace/staff and uniform trends. While not focusing on drum and bugle corps, the



DIPLOMATS, Lynwood, CA (approx. 1972).
Photo from the collection of Drum Corps World.



CHEVALIERS, Waterloo, IA (1972)
Photo by Paul Jensen from the collection of Drum Corps World.



PACIFIC BLUE, Surrey, B.C. (1985).
Photo by Art Luebke from the collection of Drum Corps World.

article does note that today's drum and bugle corps drum major is not in the military style of the past.

The author notes that drum and bugle corps drum majors have more time to develop their conducting and showmanship skills due to the large administrative and teaching staffs connected with many corps. A photo of a Madison Scouts' drum major is included in the article.

• Koter, Scott. "Design Tips for Marching Percussion - A Judge's Perspective." *Percussive Notes* 34, no. 1 (February 1996) : 18+.

Judging of percussion is changing and writers, arrangers and show designers must take this into account as they point toward drum and bugle corps and band competitions.

Integration of percussion in the overall musical production must be the fundamental view. Koter covers practice, arranging and staging and stresses intelligence, balance and sensitivity regarding percussion's role in the band or corps.

• Laib, J. Russell. "The Relationship Between Competition, Show Style, and Number of Shows Performed by North Georgia High School Marching Bands." *Journal of Band Research* 19, no. 2 (1984) : 51-61.

This research attempts to get beyond the popular debate about corps-style bands and gather some real data about band-style and competition. In order to determine whether corps-style has been good or bad for bands, one needs to study band marching styles, competitions and the number of shows learned by the bands.

The author begins that research by studying bands in northern Georgia. He finds that many are corps-style, they enter more than one competition each year and the number of shows learned declines as more contests are entered. He acknowledges that this is just the beginning of the research needed to begin to postulate the effects of corps-style.

• Lambert, James W. and Grifa, Robert. "Beginning Percussionists with Good Fundamentals." *The Instrumentalist* 51, no. 11 (June 1997) : 26-28.

The basic skills in teaching percussionists are presented, including rhythm skills, hand position and grip, and hand motion. Common

problems are covered in easy-to-understand text.

• Larrick, Geary. "Which Marching Band Drumming Style Do You Prefer?" *The Instrumentalist* 26, no. 11 (June 1972) : 50-52.

The author describes four styles of drumming for marching bands -- Scottish, drum and bugle corps, military and fast-step. In each section, Larrick discusses equipment and technique. He ends the article with additional comments relative to selection of a style, noting the consequences of complexity.

• Lautzenheiser, Tim. "Sailing the 7 Cs of Success." *BD Guide* 4 (May/June 1990) : 8-11.

Although written for band directors, this article would translate well for drum and bugle corps directors or anyone in a leadership position with a musical marching unit.

Lautzenheiser discusses competence, commitment, communication, confidence, consideration and cooperation. While not a virtual map to success, Lautzenheiser's comments would certainly provide a positive foundation for moving down that path.

• _____. "Today's Marching Band Percussion Section." *School Musician* 52, no. 1 (August/September 1980) : 14-15.

The visual aspect of modern marching percussion sections is not always valued as show designers focus on sound. Lautzenheiser argues that the percussion section should be a part of the "visual harmony" in drill design. He advises against simply stacking the section with bass drums in the back and snares and keyboards in the front of the section.

A concert arc formation would be preferred. Framing the percussion within an auxiliary picture is one way to highlight the section. Diagrams illustrate the author's points.

• Lepper, Kevin. "Sound Reinforcement for Marching Percussion." *Percussive Notes* 33, no. 6 (December 1995) : 23-24.

Sound reinforcement can help enhance the quality of percussion instruments that were not designed for outdoor use. Volume is not the issue -- better blend and balance and better integration of the instruments is the goal. How one band did this by adding microphones to timpani, vibe and marimbas and chimes is described here.

• Ludwig, William F. "Is Your Drum Section a Pussy Cat, a Problem, or a Tiger?" *Music Journal* 30 (March 1972) : 44-45+.

Ludwig, president of Ludwig Industries, gives tips on turning a mediocre percussion section into an effective one. The key is using equipment and scoring that uses a wide range of pitch.

• McGrath, William A. "The Contribution of Senior Drum and Bugle Corps to Marching Percussion (Prize-Winning Groups)." *Percussionist* 17, no. 3 (1980) : 152-153.

McGrath writes a fairly extensive history of the senior corps in the U.S., describing American Legion, VFW and Drum Corps Associates (DCA) competitions. He also traces percussion development in the senior corps.

The article includes a compilation of results of national championship competitions for the three sponsoring bodies -- tables which include percussion instructor, contest site, etc. The DCA table includes the winning score.

The article is full of references to the top names in senior corps as well as historical information on all of the big names in the activity -- Lt. Norman Prince, Reilly Raiders, Westshoremens, Archer-Epler Musketeers, Skokie Indians, Reading Buccaneers, Connecticut Yankees, Connecticut Hurricanes, New York Skyliners, Hawthorne Caballeros, Long Island Sunrisers, Yankee Rebels, Rochester Crusaders, Grey Knights and Les Diplomats.

• McGuire, Kristen Shiner. "Exercises for Mallet Percussionists; Training Students to Play Without Watching Their Hands." *The Instrumentalist* 51, no. 7 (February 1997) : 74-76.

According to McGuire, mallet percussion students tend to look at their instrument rather than the conductor because they do not have direct contact with the instrument as do other musicians (pianists, violinists, brass players).

They want to make sure they are playing in the center of the bar. The author offers tips on how to build confidence and better technique.

• "Marching Percussion Sources." *Percussive Notes* 20, no. 3 (June 1982) : 58.

This is a short bibliography of drum and bugle corps magazines, marching percussion publications and marching percussion handouts



BUCCANEERS, Dayton, KY (approx. 1974)
Photo from the collection of Drum Corps World.



KENOSHA KINGSMEN, Kenosha, WI (approx. 1965)
Photo by the Guido Studio from the collection of Drum Corps World.



HOLLYWOOD KNIGHTS, Hollywood, CA (1983).
Photo by Paul Rodino from the collection of Drum Corps World.

(available from Ludwig). Also included is a list of marching percussion clinicians, along with their fees.

• Mason, Brian S. "Developing the Front Line Percussion Ensemble." *Percussive Notes* 30, no. 3 (February 1992) : 43-45.

The evolution of the "pit" or front line percussion ensemble brings new challenges and potential to the marching unit. No longer are keyboards and timpani being carried and played by marchers. Choice of mallet, scoring and balance and technique are discussed.

• Masoner, Betty. "Color Guard Protocol." *The Instrumentalist* 33, no. 11 (June 1979) : 64-65.

Flag etiquette basics are presented in this article which should be read by anyone who includes a national flag in their marching unit. While color guard has evolved in its definition and no longer includes the national colors on the field or floor of competition, the national flag is used by drum and bugle corps for retreat ceremonies and in parades.

This two-page article gives the basic fundamentals of flag protocol that should be followed when handling the American flag.

• Masoner, Betty L. "The Guard -- with Color (Its Evolution and Variety)." *School Musician* 52, no. 9 (May 1981) : 18-20.

Tracing the origins of color guards from heraldry through U.S. history to the modern day drum corps and band guard, Masoner brings the reader up-to-date on the popular activity.

The modern guard is part dancer, part equipment handler, but the goal remains the same -- to enhance the visual effect of the drum and bugle corps or band. Numerous photos of band and drum and bugle corps guards compliment advice on equipment.

• Mazur, Ken. "Advanced Rudimental Training Technique." *Percussive Notes* 18, no. 3 (Spring/Summer 1980) : 45-49.

Mazur, a former DCI snare champion, writes about rudimental drumming for the marcher, for the solo competitor and for set drummers. He gives training methods and detailed descriptions and advice. Some musical notation is included.

There is much here for the student and the

professional drummer.

• Metcalf, Thomas E. "Corps-style Kills Concert Bands." *The Instrumentalist* 37, no. 12 (July 1983) : 52.

In a "Challenge" forum that precipitated several more forum opinions over the next year, Metcalf charges that corps-style marching band is poorly serving music education programs. He states "no other single factor . . . has done more to degrade music and musical ability than corps-style bands".

The narrow focus does not encourage students to delve into basic concern musical literature, he charges. Students can no longer sight read, they focus only on volume and they have no technical proficiency.

Metcalf says that everyone is to blame -- band directors, parents, contest judges, uniform and instrument manufacturers -- everyone but the student who is the innocent victim.

• Mitchell, Dave. "Corps vs. Traditional: a Comparison of Marching Styles and Values." *School Musician* 52, no. 1 (Aug-Sept 1980) : 6-7.

Mitchell gives a balanced view rather than supporting either side of the corps-style band versus the traditional-style debate. Regardless of preference, he argues that the student and his/her educational experience should be the most important factor. Taking the best from the styles can yield positive results.

• Mitrani, Hilda S. and Sullivan, Christopher M. "DCI's Marching Music Convention." *The Instrumentalist* 37, no. 1[11] (June 1983) : 18+.

The authors have reported highlights of six sessions from the first annual DCI Marching Music Convention held in Miami, FL. Leaders from the worlds of jazz, drum and bugle corps, symphony orchestra, Broadway and music research covered diverse topics with practical advice.

The highlights make you wish that DCI had published the full presentations. One tidbit -- researchers at the University of Connecticut discovered that DCI adjudicators more accurately recalled performances than those who evaluated contestants in the Tchaikovsky Piano Competition.

The Garfield Cadets are on the cover of this issue.

• Moore, Jeff. "The Marching Percussionist as a Total Percussionist." *Percussive Notes* 35, no. 5 (October 1997) : 32-34.

Moore previews the clinic that he will give at the 1997 PASIC convention. This preview and clinic are probably not for the novice as the terminology and ideas require knowledge and sophistication.

• _____. "Survey of Contemporary Tenor Features." *Percussive Notes* 36, no. 3 (June 1998) : 26-29,32.

The tenor drum section is becoming increasingly creative and sophisticated. Moore presents examples of new approaches from the Madison Scouts, Cadets of Bergen County, Blue Devils, Santa Clara Vanguard, Cavaliers and Phantom Regiment. The four pages include text and music.

• Moore, Jeffrey. "Designing an Effective Warm-up Program for the Marching Percussion Section." *Percussive Notes* 33, no. 2 (April 1995) : 26-31.

Snare, tenor and bass drum exercises comprise the majority of this article. They are separated by "hands separate" and "hands together." Moore also includes basic goals and principles of the warm-up.

He notes that the warm-up should fit the show. He also recommends that warm-ups focus on both technique and fundamentals and should move from basics to advanced concepts.

• Morrison, Robert. "The Development of the Front Percussion Ensemble." *Percussive Notes* 23, no. 5 (July 1985) : 32+.

One of the most controversial of recent drum and bugle corps innovations is the "pit" -- formally called the front percussion ensemble. The pit is an area on the front sideline where non-marching percussion is stationed. Many drum and bugle corps fans believe that all instruments should be marched -- hence a basic conflict over the pit.

The front percussion pit is also an obstruction for photographers in the stands and on the field. Morrison does an excellent job of tracing the history of the pit, highlighting innovations as they have occurred chronologically and by corps.

• Murray, Allan. "Field Bands and Drum Corps -- South African Style." *Percussive Notes*



TROOPERS, Bridgeport, CT (1954).
Photo by from the collection of Ron DaSilva.



MATADORS, Marieville, QUE (approx. 1978).
Photo from the collection of Drum Corps World.



IMPERIAL REGIMENT, Cheektowaga, NY (1977).
Photo by Art Luebke from the collection of Drum Corps World.

36, no. 3 (June 1998) : 33-35.

The author had the unique and exciting experience of introducing South Africans to American-style marching bands and drum and bugle corps. The intent is to build a field band/drum and bugle corps activity in the country, one that will be able to compete internationally in a few years.

This is a fascinating look at Murray's first trip to South Africa and what he learned about the people and their reaction to their first glimpses of videos of U.S. marching bands and drum and bugle corps.

• Neidig, Kenneth L. "Bands of America Summer Workshop." *BD Guide* 4 (May/June 1990) : 2-5.

The Bands of America organization has had strong ties to drum and bugle corps as evidenced by the faculty of this workshop and the topics covered. Robert W. Smith, Michael Cesario, Thom Hannum, George Parks and others were on the 1989 program.

This article includes summaries of their sessions. Topics include arranging, show design, percussion (field and pit) and leadership.

• Nevin, Mike. "Creating a Successful Indoor Drum Line." *Percussive Notes* 36, no. 2 (April 1998) : 32-34.

With the recent growth of indoor drum line competition in conjunction with Winter Guard International events, there are more groups interested in this type of activity. The author covers subjects such as whether or not to start an ensemble, choice of music, sound quality, drill/props/costumes and support for the unit.

• Older, Jane. "The Lady Bugler." *School Musician* 52, no. 2 (October 1980) : 10-11+.

This is an historical look at a woman, Peggy Drake, who has had a life-long love affair with the bugle. The article traces her playing experience, then talks about her hobby of collecting bugles. The article includes photos and discusses her collection in detail.

• Parks, Walter. "Tom Float: the Instructional Use of Percussive Singing with the Marching Percussion Ensemble." *Percussive Notes* 24, no. 5 (July 1986) : 58-59.

Noted drum and bugle corps percussion instructor Tom Float advocates singing to help

drummers better understand their music. He has developed syllables to represent particular notes. The article includes a page of examples. In the text, Float's detailing of the benefits of this approach is well-articulated and persuasive.

• "Percussion on the March." (new department) *Percussive Notes* 18, no. 3 (Spring/Summer 1980) : 40-42.

This announces a new regular feature to appear in *Percussion Notes*, articles that will focus on marching percussion. The high-powered editorial staff is introduced with brief biographies and photos of Brian Callahan, Jim Campbell, Marty Hurley, Steven Mayer, Fred Sanford and Jay Wanamaker.

• Prentice-Lambrecht, Barbara. "Preparing for Marching Competition." *The Instrumentalist* 51, no. 1 (August 1996) : 76-77+.

The value of advance planning, consistency and focus are themes in this article. The last practice/rehearsal before competition should be calm and organized, preparing for mental readiness. It should be a natural extension of a steady progression of preparation, not a last-minute drawing together of the program.

The smart band or corps director is well-prepared, knowing the stadium layout and idiosyncrasies as well as the event schedule. Performers should be physically ready so proper nutrition and exercise need attention.

• Prosperie, Jeff. "Becoming an Effective Marching Percussion Adjudicator." *Percussive Notes* 38, no. 5 (October 2000) : 24.

This short article is a preview to the author's master class on judging to be held at the 2000 Percussive Arts Society International Convention. Even with that, one can learn a fair amount about the environment and challenges of judging percussion in this article.

• Pullis, Joe M. "Developing the Rudimental Snare Drum Grip." *The Instrumentalist* 26, no. 3 (October 1971) : 47-48.

The importance of grip in producing a clean, crisp sound is stressed by Pullis. A proper grip should lead to proper wrist action and control. Without such, the student cannot develop to any appreciable degree according to the author. Photos are used to demonstrate various grips.

The author notes that "rudiments are the heart of drumming."

• Rapp, Willis. "The Evolution of Multi-toms." *Percussionist* 17, no. 3 (1980) : 32-39.

The history of multi-toms is traced from its drum and bugle corps origins as the rapid evolution in drum and bugle corps has been widely embraced by marching bands. Photos of drum and bugle corps drum lines are effectively used to depict the development of multi-toms.

Pictures of the Bridgemen, Kilties, Blue Devils, Santa Clara Vanguard, Spirit of Atlanta, Phantom Regiment, Cavaliers and the 27th Lancers appear. The article includes "technical" information on tuning and placement of the multi-toms.

• Ratliff, David. "Better Bass Drum Interpretation." *Percussive Notes* 36, no. 6 (December 1998) : 23-24.

With two exercises (one from the Phantom Regiment), Ratliff provides a number of valuable tips for improving bass drum section performance.

• Rennick, Paul. "The Importance of Timing Exercises." *Percussive Notes* 38, no. 4 (August 2000) : 28-29, 32-33.

Playing together with a unified pulse is the true test of excellence in percussion ensembles and timing is the key. The author stresses the importance of exercise programs dealing with timing. Nine musical exercises are included with the author's text.

• Robbins, Melanie. "Corps Style - the Controversy Continues." *The Instrumentalist* 38, no. 11 (June 1984) : 72.

More reaction to T. E. Metcalf's article are found in this "Challenge" forum opinion. The plea is for balance in school music programs -- not obsession over the marching band program. The complaint is made of narrow focus for those corps-style marching bands that perform only one basic show all marching season, then carry the music from that show into concert season.

• Rockefeller, David R. "Rifles, Pompoms, Flags and Music?" *Music Educators Journal* 69, no. 4 (December 1982) : 31-32.

Noting that "the greatest influence on the



NORWOOD PARK IMPERIAL CADETS, Chicago, IL (1977).
Photo by Dennis Nichols from the collection of Drum Corps World.



MADISON JUNIOR SCOUTS, Madison, WI (1985).
Photo by Donald Mathis from the collection of Drum Corps World.



SEATTLE IMPERIALS, Seattle, WA (approx. 1986).
Photo by Art Luebke from the collection of Drum Corps World.

marching band movement of the 1970s has been the professional drum and bugle corps,”

Rockefeller gives a well-balanced view of the subject of corps-style bands. He cites both positives and negatives and gives some sound advice regarding the philosophy of music education. He notes that corps style and competitions are expensive in terms of dollars, time and effort. However, they can yield wonderful benefits if approached correctly.

• Rohrer, Thomas P. “Marching Handbook for Students.” *The Instrumentalist* 49, no. 1 (August 1994) : 78-79.

This excerpt from the Bowling Green State University Marching Band Student Leadership handbook would translate well to any musical marching unit. Topics include student leadership responsibilities in marching, music, performance day, teaching drill, preparing charts, executing charts, etc.

• Rose, Riley. “400 Plus Performances a Year.” *Percussive Notes* 31, no. 1 (October 1992) : 31-40.

This is an interesting profile of the United States Marine Drum and Bugle Corps. The article includes information on how to apply and audition, various audiences, preparation and travel schedules and the member’s duties as Marines. Among the points of interest -- members of the drum section write their own arrangements to accompany the bugle charts.

• Roznoy, Richard T. “The Drum Corps International Championships.” *The Instrumentalist* 32, no. 11 (June 1978) : 24-27.

In covering the 1977 DCI championships held in Denver, CO, and won by the Blue Devils, Roznoy describes drum corps as “the most exciting thing happening on the marching field.” (The quote actually comes from Jack Foote of the University of Colorado.)

Roznoy suggests that bands can learn a great deal from drum corps -- not just visual effects, but musical elements also. Effective use of changing tempos, use of soloists and playing softly are explored. The superiority of corps percussion over band percussion also receives comment.

The author comments on the one show versus many shows comparison of corps and bands, noting that band shows need not be

completely new week to week.

• Sanford, Fred. “Today’s Field Percussion.” *The Instrumentalist* 29, no. 11 (June 1975) : 50-53.

This article is adapted from a Remo publication “New Developments in Today’s Field Percussion.” Sanford discusses instrumentation and personnel, then goes into some detail on selecting snares, timp-toms, basses, cymbals and timpani. Also discussed are mallet selection, instrument condition and adjustments, field shows and scoring/arranging. There is much useful information in these three pages, although some of it may be dated now (especially marching timpani).

• Sell, Catherine. “Tracking the Trends of Marching Bands.” *The Instrumentalist* 49, no. 2 (September 1994) : 10-17+.

Trends reported include the number of different shows used per season, instruments used, budget sources and sources of music. Also included is advice to new band directors.

The article includes questions and a wide and extensive range of responses collected from a survey that was conducted in 1990. Color photos accompany the text.

• _____. “Tracking the Trends of Marching Bands - part 2.” *The Instrumentalist* 49, no. 3 (October 1994) : 18-29+.

Part 2 continues to explore important issues with numerous quotes that make it clear how diverse opinions are on marching band topics. It is clear that the value of competition, balance of instrumentation and the effect of drum and bugle corps continue to be controversial topics. Comments relative to drum and bugle corps are sprinkled throughout the statements.

• Sherry, Heather Rakauskas. “Colorguard Designs for Maximum Effect.” *The Instrumentalist* 55, no. 1 (August 2000) : 26-30.

Color illustrations enhance this article which covers equipment, training and the basics of color guard. Especially helpful is a section on making flags on a limited budget.

• _____. “Fundamental Colorguard Techniques; Adding Flair to the Marching Band.” *The Instrumentalist* 54, no. 2 (September 1999) : 30-33+

The author offers basic color guard flag

instruction with text and photos. She offers tips on practice, body position, field placement, equipment changes, routine and drill design and uniform choice.

• Simon, Jack L. “A Symphony Orchestra and Drum and Bugle Corps Perform Together in Concert.” *The Instrumentalist* 37, no. 9 (April 1983) : 25.

Mr. Simon, conductor of the Rockford, IL, Area Youth Symphony, discusses the unique concert performed by the orchestra and the Phantom Regiment Drum and Bugle Corps of Rockford. A year-long planning effort culminated in a concert attended by nearly 2,000 people who rewarded the effort with an “instantaneous standing ovation.”

The concert concluded with a joint playing of the Regiment classic, *Elsa’s Procession to the Cathedral* (Wagner). The concert was an excellent collaboration, with another planned for the future.

• Smith, Gary E. “Drum Major Auditions.” *The Instrumentalist* 35, no. 12 (July 1981) : 14-15.

This article is of help to musical directors planning to hold drum major auditions and to those who want to participate in auditions. Smith notes that the effective leader and performer should be creative, aggressive, perceptive and musical. He also indicates that the drum major should understand the director’s philosophy and goals and share the responsibility for achieving those goals.

In many ways, the effective drum major serves as an assistant director. Leadership skills are paramount.

• Snapp, Kenneth. “Corps-Style Marching: a Blessing or a Curse?” *School Musician* 51, no. 9 (May 1980) : 6+.

Although Ken Snapp is a corps-style enthusiast, he points out the problems of embracing corps-style without thinking about the philosophy of the concept as compared to the band’s philosophy and the welfare of the students. Band directors are counseled to adapt those elements of corps-style which make sense for their programs rather than blindly copying drum and bugle corps.

• Snider, Larry B. “Marching Tonal Percussion.” *The Instrumentalist* 28, no. 2



HEART OF THE HUDSON VALLEY, Poughkeepsie, NY (1996). Photo by David Schwartz from the collection of Drum Corps World.



LOS ANGELES CHINESE IMPERIAL DRAGONS, Los Angeles, CA (1974). Photo by Jane Boulen from the collection of Drum Corps World.



HANOVER LANCERS, Hanover, PA (1974). Photo by Ron DaSilva from the collection of Drum Corps World.

(September 1973) : 59-62.

With the advent of timp-toms, marching timpani and tuned bass drums, marching percussion sections add a whole new dimension to the band or drum and bugle corps. Using these instruments to their fullest requires understanding of each and the need for balance.

Each part is equally important rather than the traditionally dominant snare drum. In addition to an introduction to each instrument, Snider provides an overview of tonal percussion including tuning, mallets and sticks, marching, composing and scoring.

• Snoeck, Kenneth M. and Blackford, R. Winston. "Corps Style and the Marching Band." *The Instrumentalist* 29, no. 11 (June 1975) : 49.

Two band directors offer their views on the impact of drum corps style on marching bands. They discuss "graphical" representation of music -- the need for integration and choreography.

• Spalding, D. C. "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." *Percussionist* 17, no. 3 (1980) : 116-131.

Not only is this an excellent history of rudimental drumming, it is also a history of drum and bugle corps. Spalding traces the history of rudimental drumming in Europe and through U.S. history. The article is footnoted and includes a bibliography. Included are innovations in percussion brought forward by modern day drum and bugle corps.

• Stansbury, John C. "Soft Corps (an Alternative to Hard Corps)." *The Instrumentalist* 34, no. 3 (October 1979) : 21-22.

Rather than a strict adoption of the drum and bugle corps style, Stansbury prefers an approach that incorporates the best of all styles of marching. One of the basic elements involves using four-member squads rather than charting each band member individually.

The importance of visual effect and musical function are stressed. The 8 to 5 stride step is used. Rather than the corps-style, one-show concept, Stansbury uses a "build on" where each show builds on the previous one, carrying

over some of the show while introducing new parts to each show. The North Texas State University band uses this concept with comfort and success.

• Sward, Rosalie. "The Continuing Controversy Concerning the 'C-Words' the 'E-Words' and the 'R-Words.'" *Today's Music Educator* 5, no. 1 (Spring 1992) : 4.

Evaluation, education, expression, entertainment; competition, conflict, critique, criticism, controversy; ranking, rating, rivalry -- all find a place in this piece that focuses on adjudication in drum and bugle corps.

Why is the activity so preoccupied by all of this? Because there is a growing body of thought that believes drum and bugle corps have stopped caring about entertaining and only care about winning. Sward concludes with a thought provoking comment -- "Entertainment, like beauty, is in the eyes and ears of the beholder."

• _____. "A Look at Adjudication: an Interview with Michael Kumer." *Today's Music Educator* 4, no. 3 (September 1991) : 38-42.

Changes in the DCI judging system are necessary for the recruitment of judges and for the education of young people involved in competitive drum and bugle corps, according to Kumer. He criticizes the ranking/rating judging system and the infamous "critiques" that follow drum corps competitions.

With drum and bugle corps moving beyond their military heritage to a more artistic approach, a new judging system needs to evolve -- one where there are winners, but not losers. (Think of the Academy Awards . . .)

• _____. "Recruitment and Motivation." *Today's Music Educator* 1, no. 2 (Fall 1988) : 5-38.

There are three separate articles in the issue, all of which have been written by Dr. Sward and all cover various aspects of recruitment and motivation. The first article, "How Does Your Garden Grow," discusses the topics as keys to the survival of the organization.

The second, "Recruitment: Planting Your Garden," talks about retention as well as recruitment.

The third, "Burnout: Get Out of the Sun and Into the Shade," explores the topic of stress. All

three articles are sprinkled with numerous anecdotes from drum and bugle corps, especially the Star of Indiana (networking in the community) and the Phantom Regiment (burnout of a corps director).

• Teleky, Ed. "Ten Steps to Designing a Competitive Marching Show." *Percussive Notes* 34, no. 4 (August 1996) : 44-45.

This short article contains a wealth of information for show designers. As the title indicates, 10 fundamental points are briefly discussed. The article is a true short course or checklist as the design process begins. It offers both practical and theoretical advice of value to designers with bands, drum and bugle corps, color guards, and ensembles. Subjects covered include adjudication, resources, talent level, theme, charting, etc.

• Telesco, Joseph. "Marching Styles -- the Words That Cause Debate." *The Instrumentalist* 39, no. 2 (September 1984) : 120.

Telesco offers another opinion in the "Challenge" forum, taking a broader view rather than focusing on corps-style or any other style of marching band. He believes that all manner of bands -- marching, concert, jazz, whatever, all have one goal -- the student's musical education. All should work for the improvement of musicianship. The style of marching band matters little if the goals are clear.

• Thompson, Chris. "On Marching Percussion & Jazz." *Percussive Notes* 24, no. 5 (July 1986) : 60.

How to deal with the improvisational nature of the jazz idiom is a special challenge to those writing for modern marching percussion sections. The key is to strive for a feeling of spontaneity even though performers are not really improvising.

Thompson offers some opinions and poses some questions to be considered in approaching the subject for those who want to pursue the challenge.

• Thulien, James W. "So Now You Want to March Corps Style." *School Musician* 51, no. 9 (May 1980) : 10-11.

Thulien offers practical advice to those who want to embrace corps-style for their bands. He



MARINIERS, Bic, QUE (approx. 1978).
Photo from the collection of Drum Corps World.



JEANETTES, Lynn, MA (1977).
Photo by Art Luebke from the collection of Drum Corps World.



SEATTLE MARKSMEN, Seattle, WA (1976).
Photo by Jane Boulen from the collection of Drum Corps World.

points out the various elements that are normally included in corps-style -- the stride step, the complex percussion role, integrated music selection and presentation/drill and visual coordination.

- Van Vorst, Charles E. "Corps Style Bands: the Best of Both Worlds." *The Instrumentalist* 37, no. 9 (April 1983) : 6-7.

In this opinion piece, the author believes that corps and bands are not as far apart, separate and distinct as they once were. Corps have become more musical and bands have borrowed fluidity, staging and execution from corps.

Band directors are encouraged to attend drum and bugle corps competitions to see the elite corps perform. Van Vorst believes that competition motivates and the group effort fosters camaraderie and respect. The pressures and economics of competition are also discussed.

- Vickers, Steve. "The Drum and Bugle Corps Movement; Into the 1990s and Beyond." *BD Guide* 4 (May/June 1990) : 12-14.

As we enter a new decade, there are signs of growth after years of decline in the number of drum corps. Vickers briefly discusses new brass instruments (3-valve bugle), small corps (A and A/60), international activity, the U.S. service academy corps, musical variety and the future of drum corps.

A schedule of major regional and DCI events for the summer of 1990 is included. In the section of the future, Vickers talks about the all-star corps that are appearing in major holiday parades. Included in the article are photos of the Cadets of Bergen County, Boston Crusaders, Princemen Chorus and Pepe Notaro.

- _____. "The Drum Corps Movement -- a Look at Today's Top Corps." *The Instrumentalist* 29, no. 11 (June 1975) : 44-48.

This is a photo essay that includes pictures and brief comments on the outstanding corps of the day. Included are the 27th Lancers, Garfield Cadets, Madison Scouts, Troopers (who appear in full color on the cover of this issue), Cavaliers, Blue Devils, Santa Clara Vanguard, Blue Stars, Argonne Rebels and Anaheim Kingsmen. Vickers also offers brief comments on the history of drum corps as well as Drum Corps International.

- _____. "Drum Corps Moves into the '80s." *The Instrumentalist* 34, no. 11 (June 1980) : 18-19.

Vickers describes the success of the drum and bugle corps activity, citing the PBS broadcast, growth in spectator ranks, the success of the activity in Europe and the marked effect on school marching bands.

Although the U.S. economy can have a serious effect on drum and bugle corps, organizations seem to find new ways to generate funding. As a new decade approaches, the outlook for competitive drum and bugle corps, color guard and marching bands is most encouraging.

- _____. "Drum Corps 1976." *The Instrumentalist* 30, no. 11 (June 1976) : 38-42.

Vickers stresses the variety of music played by the nations' top corps and notes the effect drum and bugle corps are having on marching bands. Three pages of photographs depict the 1975 DCI season and the top corps each receive a paragraph review of the 1975 highlights. There is also a directory of 1976 events.

- _____. "The Drum Corps Scene -- 1991." *BD Guide* 5 (May/June 1991) : 6-7.

Growth of the activity cited in Vickers annual review of drum corps in 1990 continues. Also increasing is the cooperation between drum and bugle corps and marching bands as evidenced by crossover of staff members and of equipment.

The state of the activities in Europe and Asia are described as are such topics as all-star corps, musical repertoires for 1991 and the summer contest schedule highlights. Photos include Dutch Boy, Star of Indiana, Cadets of Bergen County and the Blue Knights.

- _____. "The Drum Corps World in 1979." *The Instrumentalist* 33, no. 11 (June 1979) : 22-23.

Vickers comments on the state of the drum and bugle corps activity in this illustrated article that includes information on the economics, international activity, regionalism and speculation on the future of the activity. A major competition schedule is included. Photos include North Star, Garfield Cadets and Santa Clara Vanguard.

- _____. "The Drum Corps World in

1982." *The Instrumentalist* 36, no. 11 (June 1982) : 10-11.

Vickers annual examination of the drum and bugle corps activity includes coverage of budget and management issues, drum and bugle corps in Europe and a calendar of events in the U.S. This is a two-page overview that is brief and aimed at those who are not avid drum and bugle corps followers.

- Vickers, Steve and Hilton, Linda. "Drum Corps World in 1983." *The Instrumentalist* 37, no. 1[11] (June 1983) : 16-18.

Any article that begins with "Quality -- not quantity -- is the byword for the American drum corps scene in the 1980s" is bound to catch the attention of readers of drum corps literature. The Garfield Cadets grace the cover of this issue.

Economic factors have cost the activity numbers, but the top competitive level has improved in quality. The authors note that realistic and responsible management are the keys to survival, especially for smaller corps. The costs of touring nationally can be devastating to corps and it is likely that the number of large corps (128 members) will not increase substantially in the future.

Vickers has long believed that local- and regional-based competitions may be the key to survival of drum and bugle corps. Regional circuits such as Drum Corps Midwest are experiencing great success. The article includes details on the major competitive events for the summer.

- _____. "The Drum Corps World in 1986." *The Instrumentalist* 40, no. 11 (June 1986) : 10-13.

The state of drum and bugle corps and competitive color guard are discussed in this version of Vicker's annual "state of the art" report. This article focuses on the strong Midwest and international arenas.

The author notes that the drum and bugle corps activity has come a long way musically "from when marches were the norm."

The major events calendar for the coming year is included along with photos of the Boston Crusaders, Imperial Knights (Brighton, England), Star of Indiana, Beatrice (Hilversum, Holland), Santa Clara Vanguard and Spirit of Atlanta.



HILL JACKS CABALLEROS, Turtle Creek, PA (1964). Photo from the collection of Drum Corps World.



EMPIRE STATE EXPRESS, Elmira, NY (1978). Photo by Jim DeWitt from the collection of Drum Corps World.

- _____. "The Drum Corps World in 1992." *BD Guide* 6 (May/June 1992) : 26-27. The 20th anniversary of DCI and the 25th anniversary of the Santa Clara Vanguard are noted. As usual, Vickers reports on the top corps repertoires, highlights of the coming summer season and international activity. Also noted is the DCI selection of five rotating sites for the DCI championships (a concept that was abandoned quite quickly). Photos include the Cavaliers, Velvet Knights, Southwind and Empire Statesmen.

- _____. "The Drum Corps World in 1993." *BD Guide* 7 (May/June 1993) : 2-4. In his annual review of drum corps, Vickers reports on the new emphasis on cooperation in scheduling between regional organizations and DCI. Also covered are the summer competitive schedule, top corps repertoires, drum and bugle corps around the world and the DCI planning effort aimed at seeing the activity to the year 2000. Photos include Glassmen, Blue Devils, Spirit of Atlanta, Freelancers, Northern Aurora, Troopers, Cadets of Bergen County and Blue Knights.

- _____. "The Drum Corps World in 1994." *BD Guide* 8 (May/June 1994) : 2-4. Vickers discusses the growing controversy over "entertainment," noting that 1994 repertoires seem to reflect the fact that show designers have heard fan frustration. Vickers also covers new DCI rules, summer schedule highlights, alumni corps and international activity. The concluding section reports on Star of Indiana's plans to perform with Canadian Brass during the summer of 1994 under the title "Brass Theater." Photos include Glassmen, Freelancers, Cadets of Bergen County, Blue Devils, Santa Clara Vanguard, Empire Statesmen, Madison Scouts and Star of Indiana. The cover of this issue also has photos of Phantom Regiment and the Cadets of Bergen County.

- _____. "The Drum Corps World in 1995." *BD Guide* 9 (May/June 1995) : 2-4. This annual report includes information on DCI's change of leadership and the financial problems of the organization. In addition to DCI, there is extensive information on the regional organizations, the international scene (the United Kingdom and the Netherlands),

alumni corps and all-star corps. Highlights of the summer competitive schedule appear. Vickers also reports on the ebb and flow of the activity as some corps take a year off or cease operations while others return after a hiatus. The financial challenges to the activity are obvious. Photos include Santa Clara Vanguard, Empire Statesmen, CapitalAires, Americanos, Madison Scouts and Beatrix.

- _____. "1984 Report: Drum Corps World." *The Instrumentalist* 38, no. 11 (June 1984) : 9-11. This is the tenth annual article written by Vickers on the state of the drum and bugle corps activity. He continues to track trends reflected in the activity. His annual articles could serve as a historical monitor of drum and bugle corps. This year he notes growth in the Pacific Northwest and the South, as well as international arenas. Other topics include a color guard update and comments on relations between drum and bugle corps and marching bands. Photos include Spirit of Atlanta, Santa Clara Vanguard, Garfield Cadets, Colts and the Skylarks Color Guard.

- _____. "1985 Report: Drum Corps and Color Guard News." *The Instrumentalist* 39, no. 12 (July 1985) : 14-16. A good balance of text and photos make this eleventh annual report on the state of the drum and bugle corps activity effective and leaving the reader with a sense that the three pages could easily have been doubled. Drum corps and color guard competitions share the coverage. The article includes DCI schedules and should serve to whet the appetite of readers. Vickers notes trends that see color guard growing and drum corps shrinking in numbers.

- _____. "Summer Corps Contests." *The Instrumentalist* 35, no. 11 (June 1981) : 78-79. The DCI summer schedule for 1981 (DCI's tenth anniversary year) is included with an outstanding photo collage that includes the Sky Ryders, Guardsmen, Troopers, Spirit of Atlanta, Bridgemen, Ventures and the U.S. Air Force Academy corps.

- Vogel, Lauren. "A Day on Tour with the

Phantom Regiment." *Percussive Notes* 20, no. 3 (June 1982) : 56-58. A look at what it is like to be a member of a top-flight competitive drum and bugle corps is presented by a member of the corps. Included are several pictures of the popular Phantom Regiment from Rockford, IL. The rigorous rehearsal schedule with emphasis on sectional and full-corps activities is especially interesting. Life on the road is captured as the writer takes the reader through a 24-hour period. This article would be good for prospective corps members and their parents to obtain a real feel for what the drum and bugle corps experience entails.

- Vogel Weiss, Lauren. "Fred Sanford." *Percussive Notes* 38, no. 4 (August 2000) : 14-17. Drum corps legend Fred Sanford died on January 28, 2000. This tribute talks about his drum and bugle corps background, his education, his business career and his experience as a teacher and arranger, especially his association with the Santa Clara Vanguard. Coming through clearly in the text is the respect and affection that so many had for Sanford.

- _____. "PASIC '95 Marching Preview." *Percussive Notes* 33, no. 5 (October 1995) : 20-21. This is a preview of clinics to be staged by Fred Sanford and Thom Hannum at the upcoming Phoenix conference. Sanford's will focus on the potential of electronics, while Hannum's will be on sound quality and arranging for indoor and outdoor environments. Photos of the two clinicians accompany the text.

- Wanamaker, Jay A. "Administering the Marching Percussion Section." *The Instrumentalist* 33, no. 4 (November 1978) : 58+. Wanamaker offers tips to marching band directors on how to deal with the increasingly important percussion sections. Topics include responsibility for equipment, maintenance and storage of equipment and management of the section.

- _____. "Corps-Style Clinic Column." *Percussive Notes* (regular column) (1979-1980).



RHODE ISLAND MATADORS, Providence, RI (1979). Photo by Bill Dixon from the collection of Drum Corps World.



PHOENIX, Samia, ONT (1986). Photo by Roger Ellis from the collection of Drum Corps World.



MUCHACHOS, Hawthorne, NJ (1972). Photo by Jane Boulen from the collection of Drum Corps World.

Wanamaker devotes each column to some aspect of corps-style percussion. Among the monthly column titles are corps-style warm-up, visual effects and an untitled column on grip, stroke and drum position. These are helpful little columns, some of which include photos.

- _____. "Developing the Marching Percussion Section: Timp-tom Trios, Marching Timpani, and Tuned Bass Drums." *Percussive Notes* 16, no. 2 (Winter 1978) : 55.

A well-balanced percussion section to enhance the appearance and sound of a marching band should be the goal and Wanamaker offers suggestions on how to achieve that. Tuning of timp-toms (the alto percussion voice), angle of the drum head and mallet choice are discussed.

The section on marching timpani is of historical note as timpani and keyboard instruments are generally no longer marched. Rather than the traditional role of time beater, bass drums are now melodic and Wanamaker discusses tuning, muffling, placement and mallets.

Note: This article originally appeared in *Woodwind World - Brass and Percussion* in spring 1977.

- _____. "George H. Tuthill: a Pioneer in Marching Percussion." *School Musician* 53, no. 1 (Aug-Sept 1981) : 22-23.

This interview covers a lot of ground -- drum and bugle corps history as witnessed by Tuthill, judging of percussion sections, percussion innovation, thoughts on DCI and corps-style bands. Tuthill is a highly-respected leader in both drum and bugle corps and bands and this is an interesting look at the man, his experience and his ideas.

- _____. "Marching Band vs. Drum Corps: One Marching Member's Opinion (interview with Jeff Newton)." *School Musician* 55, no. 7 (March 1984) : 8-9. Also *Percussive Notes* 21, no. 5 (1983) : 56-57.

This is an interview with Jeff Newton, a timp-tom player with the University of Southern California Marching Band and with the Freelancers Drum and Bugle Corps. Pictures of Jeff in his USC and Freelancers uniforms are included.

The text is very interesting as Jeff speaks of the benefits of each organization. Topics

include rehearsals, instructors and audiences. Newton is very articulate and this article presents an excellent perspective on the band and drum and bugle corps experiences. He has no patience with the corps vs. band debate, feeling that both have a place and that more people should experience both types of marching activities.

- _____. "New Trends in Rudimental Snare Drumming." *The Instrumentalist* 39, no. 3 (October 1984) : 62-65.

Several pages of music annotation are interspersed with textual instruction that focuses on new trends in snare drumming. The popularity of rudimentary drumming is another benefit of the popularity of drum and bugle corps. Wanamaker addresses rudiments, rolls and visual effects. The article concludes with a list of solos for advanced high school percussionists.

- _____. "1979 DCI Championship (rankings)." *Percussive Notes* 18, no. 2 (Winter 1980) : 39.

A brief recap of the 1979 DCI championships is given, with scores of the top 12 corps and comments on the percussion winner (Santa Clara Vanguard) and percussion news from the event.

- Wells, David. "For Hire: One Complete Corps-Style Concert Band Director." *The Instrumentalist* 35, no. 11 (June 1981) : 80+.

A somewhat satirical opinion piece is presented as another issue of *The Instrumentalist's* "Challenge" forum. The transition from fall marching season to concert season is discussed, with satire about the effects of corps-style. While the author professes respect for the corps-style marching band, he wants his readers to pay equal attention to the concert band. The bottom line is quality musical education.

- White, Jack W. "Corps-Style Rehearsals." *The Instrumentalist* 32, no. 11 (June 1978) : 30-31.

White proposes a modified drum and bugle corps approach to scheduling and organizing band rehearsals to take advantage of the mental focus achieved by drum and bugle corps. Adapting similar attitudes and experimenting with drum and bugle corps methods are

encouraged by the author.

- Willie, Eric. "The Logic of an Exercise Routine for Your Drum Line." *Percussive Notes* 38, no. 7 (December 2000) : 26-28.

Going through a set of exercises each day will keep percussion lines at a high level. It will keep little mistakes and poor habits from creeping in. The author details such an exercise program with text and music.

- Wooten, John. "Creating a Rudimental Drum Solo." *Percussive Notes* 38, no. 3 (June 2000) : 26-29.

According to the author, most snare and tenor competition solos are written by the performers themselves. He offers advice on getting started with a composition, styles, rudiments, transitions and creativity as well as performance suggestions.

- _____. "The Problems of Sound Delay on a Football Field." *Percussive Notes* 29, no. 2 (December 1990) : 35-37.

Wooten proposes two rules to deal with the problem of sound delays -- 1) whoever is furthest back should cue off the drum major, not the sound; and 2) players in the front should not cue off the drum major, but off the sound coming from behind when possible.

This is critical to overcome the phasing problems caused by sound delays. Wooten includes four formation "pictures" to illustrate the point and tells how the design of the 1989 Phantom Regiment show was done with these principals in mind.

- Wyman, Chad. "An Interview with Thom Hannum." *Percussive Notes* 37, no. 1 (February 1999) : 20-28.

In a question/answer format, Hannum discusses topics such as changing trends in marching percussion, percussion equipment, the effect of the pit, writing for marching percussion, the effect of drill, etc.

- _____. "Teaching Compound Rudiments Through Basics." *Percussive Notes* 35, no. 6 (December 1997) : 26-28.

Rudiments can be combined to become "compound rudiments" or variations. Several of the compound rudiments are described in text and score with a goal of making them more easily understood by students.



KINGSTON GRENADIERS, Kingston, ONT (2001).
Photo by Dan Scaffidi from the collection of Drum Corps World.



OUTLAWS, Belleville, NJ (1981).
Photo by Ron DaSilva from the collection of Drum Corps World.



MONARCHS, Wayne, NJ (1974)
Photo by Moe Knox from the collection of Drum Corps World.