The School Drummers' Manual

$4.62

by Ludwig and Ludwig Inc.
Reimagined by RJ Valencia

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AT YOUR SERVICE

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LUDWIG & LUDWIG, INC., has always devoted a great deal of attention to the educational aspects of drumming and is constantly striving to help the drummer, teacher and those engaged in band and orchestra direction. To this end numerous educational pamphlets, brochures and charts have been issued from time to time, prepared especially for LUDWIG & LUDWIG, INC., by nationally famous drummers and teach ers, many of whom are consultants with us in the design of Ludwig & Ludwig drummer equipment.

In issuing educational material of this kind we assume the responsibility of its authenticity and adaptability to all forms of musical expression, based on our own experience in the field of music and by virtue of constant contact with outstand ing professional percussion players and teachers. Our personnel has had experience in every phase of drumming and many of our employees are drummers; some, also, competent arrangers with a background of years of experience in the professional field and active experi ence in the direction of school bands and orchestras—the latter being of in estimable value in understanding the problems of the music educator.

Your problems concerning drums or drumming are automatically our problems. We fully appreciate the fact that our success has been and will continue to be based on an understanding and fulfillment of the drummers' require ments.

In the manufacture of LUDWIG & LUDWIG percussion equipment, every possible care and attention is given to the production of first quality instru ments and accessories.

For over thirty years LUDWIG & LUDWIG, INC., has been the "Drum Standard of the World" and many of the important drum developments have originated with this firm. Many patented features are found exclusively in LUDWIG & LUDWIG instruments and ac cessorives.

Each new development has religiously followed the same routine—careful de signing, the use of first quality materials, finest craftsmanship, and finally thorough testing under actual playing conditions.

It is our sincere aim and desire to be of service to all those engaged or inter ested in drumming. The entire staff of LUDWIG & LUDWIG, INC., is anx ious to serve you in any way possible. Do not hesitate to write us on any phase of drums or drumming . . . We will be glad to hear from you.

THE MODERN DRUM SECTION

It is the purpose of this manual to help drummers and drum instructors who play in or instruct the drum sections of the modern band and orchestra.

Modern bands and orchestras are highly trained and flexible music groups with the percussion section of utmost importance. Therefore, a full understanding of the requirements of the individual players is necessary.

The student must realize first that there is a standard method of procedure in the study of percussion instruments and carefully follow this method, learning first the fundamentals of drumming and next how to apply them to music forms. Both of these steps are of equal importance, for without either one the student cannot hope to become a successful player.

We caution the student against short cuts and so called "Easy Methods." The temptation is great during the early stages of the drummer's training to quicken his progress by the adoption of a sure-fire, easy method. The results are the formation of bad habits, difficult to break and, more serious, limitations in technique that are bound to occur.

Rudimental drumming is standardized in today's bands and orchestras. This is the scientific and musically correct method of playing the snare drum which is the basic instrument of the percussion group. Under this school of drumming the student progresses from the elementary essentials to the more complicated rhythmic patterns, developing a method of sticking that is time-tested and correct. The elementary practice is apt to be come tiresome and dull but will soon yield when some flexibility has been developed. Once this has been passed, the lesson and practice periods will become interesting and the student himself will be the first to realize that his progress has been in the right direction.

The application of the rudiments to musical figures is of vital importance. Remember that rudiments are but the first principles of drumming and the proper application of the rudiments to music requires much study and practice. In this regard the drummer must add musician ship, experience, and routine to his technical ability to produce the finished percussion player.

For the conscientious director, teacher, and drummer, we recommend without reservation THE LUDWIG INSTRUCTOR in the art of snare drumming (often called the Moeller Book). This instruction method is the most complete rudimental treatise ever written on the snare drum and is now available in a recently revised edition.

All early practice is BOOK best done on a silent practice pad, (or with rubber practice tips) using heavier sticks than used in actual playing for the development and strengthening of the wrists.

The well-trained rudimental drummer can play any drum part artistically and musically correct. Rudimental drumming is applicable to all branches drumming and is beyond question the standard school of drumming in use today.

THE RUDIMENTS OF DRUMMING

The term rudiments, as applied to drumming, is not synonymous with the word military as many persons seem to believe. The word rudiment means first principles, or fundamentals, and it follows that the fundamentals of drumming must be thoroughly learned by the drum student if a satisfactory degree of proficiency is to be attained.

The drum rudiments comprise a series of grouped drum figures, some of which are very old. Certain of these drum rudiments existed even before the present system of notation was devised. Drummers of Basel, Switzerland, a town on the French border, were familiar with drum rudiments back in 1640. Napoleon's drummers used rudiments, and rudiments were known and used by the British, who later first introduced them in this country.

The first authentic information and notation that we have in this country in book form appeared in 1812. The author was Charles Stewart Ashworth. Eighteen rudiments were shown in this method, all of which have been retained to this day, with only a few additions.

In 1861, George B. Bruce, and Daniel D. Emmett, published the "Drummers and Fifers Guide", containing practically the same eighteen rudiments with seven more added. In 1869 Gardener A. Struke published a drum method containing twenty-five rudiments, and this book was adopted by the United States Army as a standard instruction method for the Army drummers.

John Phillip Sousa published a drum and bugle method in 1886—(out of print)—showing nineteen rudiments. He was first to score rudimental drum parts in his famous marches and always used rudimental drummers in his world-famous band. The Sousa drum section was always one of the outstanding sections of the March King's organization—a fact in itself proving the merits of the rudimentally trained drummer.

MOELLER BOOK

In 1921 LUDWIG & LUDWIG published the Moeller Book, by Sanford A. Moeller, containing twenty-six rudiments. This is the first drum method to list, in music notation, the single stroke roll. To this method, in addition to the rudiments, fully explanatory text and precise illustrations were added together with graded practice studies and drum solos. The book was revised in 1929, and again in 1939, the latter revision containing fifteen new rudimental solos prepared for the revised edition by well-known rudimental drummers.

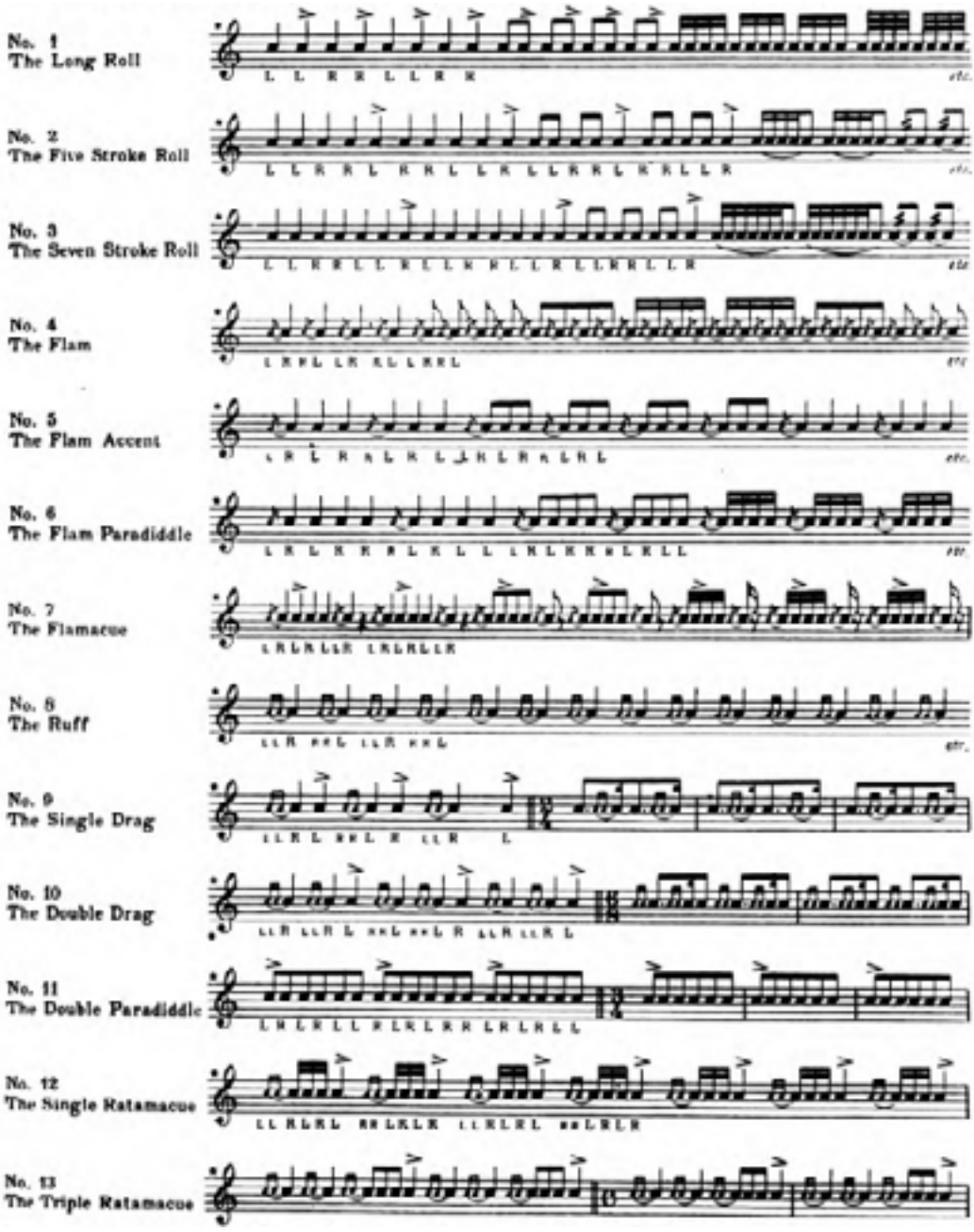
Of the twenty-six rudiments of drumming, the first thirteen are deemed the essential ones and thus every drummer should know and be able to competently perform these thirteen essential rudiments. The conscientious drummer will not stop here but will master the entire twenty-six.

The school drummer should know at least the first six of the thirteen essential rudiments before entering the school band or orchestra for active participation. The thirteen essential rudiments are shown on the next page. Lack of space prevents explanation of the production of each rudiment, but the student may refer to his instruction method for explanatory text and illustrations. These rudiments constitute the elementary technique of snare drumming and are today recognized as the only correct method of playing the snare drum.

Click the Moeller Book image to see the latest version of this book!

THE 13TH ESSENTIAL RUDIMENTS

Start each rudiment slowly, increase the speed to your capability, then decrease to the starting point.
Click on the title to see the full rudiments webpage, or click a rudiment to see resources on that specific rudiment!



HOW TO HOLD THE DRUM STICKS

Click the picture to see a demonstration!

The right stick is held between the thumb and the second joint of the middle finger, with the remaining fingers curling loosely around the stick. The stick is held firmly but not tightly.

The left stick is held in the crotch of the thumb and forefinger, with the stick resting on the second joint of the third finger. The first two fingers curl lightly about the stick, with the thumb at all times directly above the stick. The thumb acts as a guide; however, the actual grip should not be made with the thumb only.

A correct grip of the drumsticks is most important ' The student should constantly check his stick position to prevent the adoption of a stick grip that will later impede his progress. The above manner of holding the sticks is scientifically correct and should be used.

Both sticks are held at the point of balance near the butt end. Care should be taken that the grip is not too far towards the center of the stick, as such a grip will hinder the rebound of the sticks.

Use of the Practice Pad

The use of the practice pad is recommended for practice sessions. The use of the pad allows the student to hear each stroke distinctly, yet with a minimum of noise. It is best to use a heavy type practice pad, and stand while practicing. The standing position al lows more freedom of motion and a more natural position of the arms. Occasional practice on the snare drum is recommended for diversion and encouragement, but most of the practice sessions are best done on the practice pad.

Below—Silent Practice Pad. Ideal for home or bandroom use. Catalog No. 755.

No. 755

Above — Rudimental Practice Sticks. Weight, 6½ ounces per pair, 17" long. Catalog No. 595.

POSITION OF SNARE DRUMMER

For best practical results, in the concert band and orchestra, the snare drummer stands while playing. The standing position a 1 low s more freedom of the arms and wrists, and also is the best position for constant moving about to bells, chimes, traps, etc., which the drummer uses during the course of a concert. The bass drummer stands, the tympanist usually stands or may be seated on a high stool, so it makes a more uniform appearance to have the snare drummer stand as well. Re member also the matter of audience appeal. People like to watch the drummers— that's human nature—for the percussion section has "Eye Appeal" in that there is action in the section.

The snare drum should be held on a strong, rigid stand, adjusted to a comfortable playing height and tilted slightly. All traps to be used at a concert should be ar ranged in order, so that they are instantly available. Many drummers secure a table for this purpose, covering the top with felt, or a similar soft material. Tambourines, castanets, etc., are arranged on this table ready for use. This is a good idea, and very handy. Do not place traps on the keyboard of the bells or marimba. This practice almost invariably results in noise when the traps are picked up.

Remember, there is an important "silent" side to drumming and the drummer should avoid all noises and rattles while picking up the drumsticks, mallets or any accessories. Don't notify everyone, including the audience, by a myriad of strange clicking noises, that you are about to play.

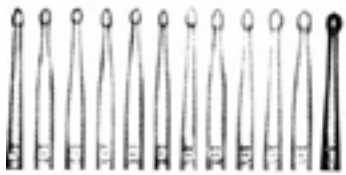
Click the picture to see a demonstration!

Correct Playing Position for the snare drummer.

Selection of Proper Snare Drumsticks

Drumsticks must match the drum and be of sufficient weight to bring out a good solid tone. An orchestra drum (6%"x14") with a light batter head does not require sticks as heavy as the parade drums (12"x15" or 12"x 16") which are deeper and equipped with heavier batter heads. Often we see drummers using light weight sticks on a large drum. The results are poor tone quality and im proper rebound.

LUDWIG & LUDWIG Snare drumsticks are made in twelve hickory models and two rosewood models. Orchestra sticks are identified by the letter "A" stamped on each stick—1A, 2A, etc. Band models are stamped with the letter "B" – 1B, 2B, etc. Parade drumsticks bear the letter "S"–1S, and 2S, with a heavier model 3S for use on the practice pad. Hickory sticks are the best for all-around purposes, as they are tough and durable. Many band, parade, and drum corps players, however prefer LUDWIG & LUDWIG rosewood sticks, which are available in 18 and 2B models.



Click the image to see an online selection of Ludwig drumsticks!

LUDWIG & LUDWIG hickory drumsticks are made of selected second growth hickory. They are uniform in size and carefully finished. Look for the Ludwig & Ludwig name and insist -- on genuine LUDWIG & LUDWIG drumsticks.

TENSIONING AND CARE OF DRUM HEADS

In tensioning the snare drum, start on the batter side applying tension to one screw and going clockwise around the drum, not across to the opposite rod as some think necessary. Do not turn screw very much at a time and give each screw the same amount of tension, keeping the hoop as even as possible. Test the tension of the head with the forefinger as tightening proceeds. There is no set rule for correct tension. When the batter head is up to playing tension it should give just a little to pressure of the forefinger on the center of the head.

Follow the same procedure in tensioning the snare head, but do not apply as much tension as in the case of the batter head. This is possible on separate tension models only. Test the head tension with the forefinger near the center of the head next to the snares. The head should give freely to this pressure, a little more so than in the case of the batter head.

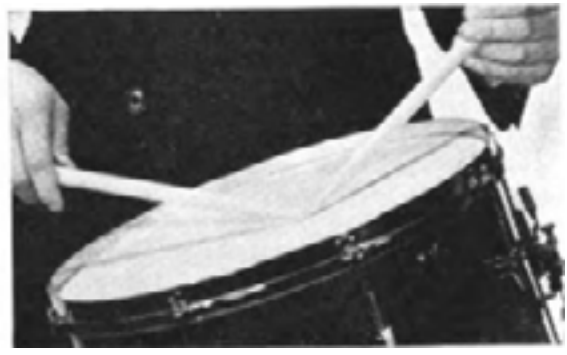
The tonal crispness of the drum determines the correct tension. Do not tighten the heads until the tone is "glassy" hard nor allow it to be too loose with a resultant "soggy" tone. A little experimenting will help to solve the problem.

More drums are spoiled from loosening the heads too much than from leaving the tension normal. A good rule to follow is to leave the heads alone as much as possible after tensioning. When the weather is damp and rainy it is necessary to add tension to maintain a good tone. When through playing, the drummer must release this extra tension to allow the heads to return to their normal condition, so that when the atmosphere dries, and the heads contract, breakage will not result.

When the drums are not to be used for a few days, loosen the heads a trifle (about one complete revolution of each screw) but not to the point of complete looseness. Cheap drumheads are a waste of money. Use only the best obtainable. LUDWIG & LUDWIG Select or White Calf batter heads and Selected Crown or Crown snare heads are recommended for good tonal results. Keep the screws of the drum lubricated and when the drum is not in use keep the snares tight.

Where to Strike the Drum

Most instruction methods state that the snare drum is to be struck in the exact center and in the marching band and drum corps this rule should apply. In the concert band and orchestra, however, this rule is modified to meet the requirements of these groups and a beating spot about two inches from the exact center is usually chosen. This is the correct beating spot for general playing. In pianissimo passages the player may deviate from this rule, but he should not allow the sticks to hug the counter hoop any closer than 3 to 4 inches.



The sticks should be close together on the drumhead, in fact all playing should be done within an imaginary circle not exceeding three inches in diameter. The sticks should move straight up and down

IMPORTANCE OF CONCERT SNARE DRUMS

Too often we see the drum section in a concert band using parade drums for concert work. The results cannot be satisfactory, for the large parade drums are intended, and were made, for marching band use. They are not responsive and crisp enough for the modern concert band, where finesse and flexibility are required. Sometimes this practice is carried to the extreme and 12" x15" or 12"x16" parade drums are used in orchestra work, where the results are, of course, even worse than in the case of the concert band.

For standard orchestra work and for the smaller size concert bands, a 6"x14" snare drum, either in the Super or Standard LUDWIG & LUDWIG model, can well be used. The Super LUD WIG snare drum, with individual snare adjustment, is the ideal selection for the very best musical uses. The new Universal 6%"x14" snare drum and the famous Pioneer snare drum, in the same size, also serve the needs where a quality instrument at a low price is required.

For the average size concert band and the large orchestra, the 8"x15" concert snare drum is the ideal selection. This size affords ample volume and tonal solidity, yet with the crispness and response re quired for concert work.

The matter of the choice of snares on the concert snare drum is somewhat a matter of opinion. Gut snares when properly set and adjusted give splendid results, but, unfortunately, are subject to dampness and require constant care and careful handling. Gut snares are also harder to play unless they are in perfect adjustment, but will give splendid results for parade drum use. When great volume is required they are unexcelled. For most practical purposes, how ever, Silk-wire snares are thoroughly satisfactory. They require little attention and produce a solid tone. Not being subject to weather changes, silk wire snares, properly set, remain in good adjustment and give splendid results for concert use. Coiled wire (snappi) snares are used in the dance orchestra but are not recommended for con cert use.

Realizing the need of one type of snare drum for both parade and con cert use, LUDWIG & LUDWIG recently announced the now famous 9"x15" Super-Duo Combination Parade and Concert Snare Drum. This drum has two sets of snares. One set consists of eight hard-woven snares which are not affected by moisture and one set of eight silk-wire snares. Both sets of snares are arranged alternately on the snare head and are thus always centered, an important matter in se curing good tone quality.

The silk-wire snares can be used alone for concert work, where lightness is required. The heavier snares, alone, produce the true military drum tone. For general concert playing both sets of snares produce excel lent results as the silk wire snares respond to the slightest taps, the hard-woven snares coming into play as volume is increased.

Above—No. 20, 9"x15" Combination Parade—Concert Drum with Super-Duo Strainer. Two sets of snares.

Above—No. 25, 8"x15" Standard Concert Snare Drum. Full-Flanged metal counter hoops, fast, positive snare strainer.

Above—No. 49, 8"x15" Champion Concert Snare Drum. Flanged metal counter hoops, eight separate tension rods.

Above—No. 32, 6½"x14" Universal Concert Snare Drum. Metal counter hoops, separate tension rods, positive snare strainer . . . low price!

IMPORTANCE OF THE BASS DRUM

The experienced band leader knows the importance of the bass drum in the concert band and chooses the player with the same care given to first chairmen in other sections of the band ' The bass drummer is indeed a first chairman, in full control of the tempo given by the conductor. The bass drummer should be a good reader, possess good rhythmic sense, understand tempo markings and above all be willing, alert, and ready to respond instantly to the every whim and desire of his conductor.

The bass drummer must have confidence. Good bass drumming sounds bold in its musical attitude, not timid and lifeless. The attack is made with vigor and certainty, precisely with the conductor's beat.

Routine and experience build confidence and the bass drummer must understand his conductor. The bass drummer does not, as is generally thought, strike the bass drum ahead of the beat. Rather, through study, an innate rhythmic sense, and experience, he mentally anticipates the conductor's beat, however the bass drumbeat should be exact and precise, never lagging or sluggish, but sounding fresh and crisp.

In selecting the bass drummer it will be found that as a rule, a good snare drummer can, with a little experience, handle the bass drum competently. Often a pianist or bass player can be quickly developed into an excellent bass drummer.

For best practical results in the concert band the bass drummer usually plays bass drum and beats cymbals together, thus the tempo and dynamics. In the large concert band an extra cymbal player is often used for fortissimos and crash effects, but does not play continually with the bass drum.

It is very difficult to find a bass drummer and separate cymbal player who can play exactly together with the same dynamics and tempo control. For concert band it is advisable to have the bass drum and cymbals handled by one player. In the marching band, however, a separate cymbal player is required to relieve the bass drummer of the burden of carrying and playing both cymbals and bass drum.

A separate tension bass drum of the proper size should be chosen and the tensioning carefully watched. On the drum of average size, we suggest that both heads be tuned to approximately low F or G. Tuning to a low pitch as sures that the drum is not too tight and will have a resonant, mellow tone. A definite pitch is not desired but rather a low solid "Boom" tone of indeterminate pitch.

The bass drum is placed on a rigid stand and adjusted to a comfortable height; the bass drummer always assuming a standing position. For general playing, the drumhead is struck about three or four inches from the center. The drumhead is struck with a slightly glancing blow, using a "lifting" motion of the stick, raising the stick immediately after each stroke. Accented, staccato beats may be struck in the center of the head and with a more direct blow.

PROPER BASS DRUM SIZES

In order to produce a pleasing bass drum tone and one that will blend with the general ensemble, sufficient head surface is necessary. The head is the tone producing medium and must be of sufficient diameter to produce a low, resonant, bass drum tone. The shell itself is actually but a supporting member for the heads, the depth of the shell varying with the head diameters to secure the best tonal effect.

Many bands make the mistake of using too small a bass drum, while a few use a drum too large for their particular needs. It is impossible to secure a fine concert bass drum tone with a small head diameter, for it is the size of the head more than the shell depth, that determines the tone. When the bass drum is too large the volume is too great and after-ring with a predominating tone is the result.

The proper bass drum tone is not pre-dominant in character, yet is clearly heard and blends well with the general effect of the organization. In order to produce this effect the pitch of the drum must be low. Remember that the word BASS is pertinent. A bass drum of small head diameter cannot be tuned low enough, due to the limited head surface, to produce a deep resonant tone. As a result when the bass drum is too small, the pitch is too high and the tone lacks sufficient depth.

The proper size bass drum for concert organizations ranges from 14"x28" to 16"x36". The small band or orchestra should use a 14"x28" or 14"x30" size, for good results. The average size concert band or orchestra from 30 to 60 pieces will obtain splendid results from a 16"x30" or a 16" x32" size. This larger size is a splendid se lection for most needs and has become practically the standard con c ert size bass drum.

For the band of from 60 to75 pieces, or the large symphonic orchestra, a 16"x34" size is splendid, while many pre fer the 16"x36" size for larger organizations.

A separate tension bass drum should be used for best results. This permits the independent regulation of each head, allowing more careful tuning and also compensating for the unevenness which heads present. No matter how carefully manufactured, skins are products of nature and naturally vary as to weight and texture.

The parade band presents a different picture. If satisfactory carrying arrangements are devised, the concert bass drum can often be used. For parade, however, the full round tone of the con cert hall is not required, but a strong solid beat is essential. Many bands have a second bass drum for parade work only, using a 14"x28" or 14"x30" drum. Either of these sizes makes a good choice and will serve the purpose, as they are easily carried and possess sufficient volume for most needs.

Two Scotch bass drums are highly recommended for marching bands as they add much in appearance and are the easiest type to carry on the march.

GOOD CYMBALS - A NECESSITY

It is a waste of money to purchase cheap, inferior cymbals. Only the finest Turkish type cymbals should be chosen for the concert and marching band as well as for the orchestra. LUDWIG & LUDWIG has always chosen the best type of cymbals, regardless of source. Available are the A. Zildjian Turkish cymbals, generally recognized as the finest cymbals to be had, and the famous Zenjian Turkish type cymbals which are moderately priced and thoroughly satisfactory.

Turkish-type cymbals are obtainable in thin, medium, and heavy weights. The medium weight is fine for concert band and orchestra; the heavy weight is recommended for the marching band and drum corps. Do not choose cymbals that are too thin, for concert work.

For the small orchestra, or band, 13" cymbals give suffi cient tone and volume. In me dium and large size organiza tions, 14" or 15" cymbals are preferable for general use, while 16" cymbals will be needed for heavy effects.

Click the picture to see a demonstration!

Baton Twirling

The modern drum major not only controls the band on parade but should be an expert twirler as well. In the last several years the twirling corps, a group of four or more twirlers at the front of the band, has become increasingly popular, and adds much to the appearance of any b a n d. A good twirling corps heading the band will attract much attention and gain favorable comment. The twirling corps may consist of boys or girls, or both. Baton twirling is not difficult. The "How to Twirl a Baton" book is written and profusely, illustrated so that anyone can master this art with a bit of diligent study and application.

The batons should be carefully chosen for correct weight and balance, all important to good twirling. The LUDWIG & LUDWIG Twirlo Batons are splendid for class work and the twirling corps.

The famous No. 535 Spinno model is ideal for the twirling drum major and for the crack twirling corps as well. The sensa tional new Flash Pearl batons, in gold or silver offer the ultimate in sparkling brilliance for exhibition and general twirling. For straight signal work the drum major should use the No. 533 Signal baton.

LUDWIG & LUDWIG were pioneers in the baton field and under-standing the twirler's needs, has developed batons that are used by many national champions. In sist upon genuine LUDWIG & LUDWIG Batons.

Click the picture to see a demonstration!

SOLO AND ENSEMBLE COMPETITION

Solo and ensemble competition affords the individual drummer and the drum section an opportunity to step into the spotlight.

Aside from the matter of featuring the drummers, such participation, in solo and ensemble contests, places the individual player on his merits and gives him a chance to prove that he is an integral part of the band. This results in a better attitude, greater confidence, better playing, and a completely new outlook on the organization in general.

In choosing a drum solo, select one that is a rudimental solo and within the capabilities of the player. Many drum soloists attempt to play solos that are too difficult, and being beyond their ability the results are not good. The solo should contain at least five or six standard rudiments in addition to the long roll. When the solo is selected, list the rudiments used so that practice can be given to each.

After practice session on the rudiments contained in the solo, start to work on the number. Work it out, a strain at a time, playing at a very comfortable tempo with full attention to rhythmic precision and dynamics.

Watch all dynamics carefully. A drum solo with no attention to contrast through dynamics sounds very monotonous. Delicate shadings make the drum solo a rhythmic concerto and prove the drummer to be a musician as well as a technician.

Do not attempt to play the solo at a very fast tempo. This is a common mistake. A standard march tempo is the correct one for solo work.

Careful attention should be given the drum for solo use. It is usually best to use a parade drum for solo work. If the heads are not live and fresh, replace them before the contest. Be sure the snares are not tangled and are working freely. Tune the drum carefully before playing. The instrument m us t sound crisp and respond easily if the player is to feel at ease and do his best work.

Drum duets, trios and quintets are becoming very popular and new literature is now available with scoring for all the instruments used in the percussion section. Chimes, xylophone, bell-lyra, vibra-celeste, snare drums, bass drums and cymbals are called for in some of these new numbers. Drum ensembles are very effective and impress the drummer with the necessity of musical teamwork and in dividual responsibility.

The ensemble numbers using mallet instruments are naturally more interesting to player and listener due to the melodic addition to the selection. This type of number shows the percussion section to best advantage and is splendid training for the entire section.

When more than one snare drum is used, tune the drums so that they sound as nearly alike as possible. Uniformity in appearance is also important. The snare drums should be of the same size and type.

The Moeller Book is a splendid source for fine solo material. Several fine ensemble numbers are available from various publishers.

THE MARCHING BAND DRUM SECTION

The marching band is military in scope and appearance and drums automatically play an important part in the crack marching group. To the standard drum section of parade drums, bass drum, cymbal, and bell lyras, an auxiliary drum section for field music routines, either ahead or directly behind the body of the band, can be made most effective.

The instrumentation of the large concert band of today contains many woodwinds such as flutes, oboes, bassoons, alto and bass clarinets, etc., which are not easily adaptable for marching band use. Often, then, in the marching band the full complement of players is not used. These instrumentalists can well be utilized in the auxiliary drum section of the marching band.

This auxiliary unit should be com posed of at least four snare drums, two tenor drums, two Scotch bass drums and cymbals, with additions for the larger bands. The purpose of the section is two-fold, firstly to produce a solid marching cadence and secondly to relieve the regular drum section between numbers.

Training the players is not difficult. The LUDWIG Drum and Bugle Man ual gives the essential rudiments re quired as well as street beats for marching use. The tenor drummers and Scotch bass drummers learn the simple twirling routines from an instruction method provided with these instruments. Tenor drums bridge the tonal gap between the high-pitched snare drums and the booming bass drum, adding solidity to the section.

The twirling routines of the Tenor and Scotch Bass drummers add an eye-appealing flash to the section.

For the high school band with a limited budget LUDWIG & LUDWIG Junior Parade drums No. 257, Junior Tenor drums No. 259 and the No. 775 Junior Scotch Bass drums will serve splendidly for this auxiliary drum section. Bands desiring better equipment should use the No. 237 Champion Parade drum, No. 2855 Tenor drums and the No. 2861 Scotch Bass drum. The drums can be supplied in school colors, and ribbons can be secured also in the school colors and attached to the handles of the Scotch and Tenor drum sticks for additional flash during twirling.

Marching beats for the section are easily worked out. Many fine beats ar ranged for snare, tenor and Scotch bass drum are found in the LUDWIG Drum Corps Guide and the Blue and Gold folio.

Bands using a special marching drum section of this kind have found them indispensable. Aside from the marching beats, the section can augment the regular drummers in marches calling for drum solos. Sixteen bars of heavy drum solos can be interpolated just before the trio of any standard march. This gives the wind instrument players a “breather” and adds a military touch that is most effective.

THE VALUE OF TYMPANI

Tympani are the aristocrats of the percussion section. Powerful in rhythmic expression and in producing tones of definite pitch, they add much to the musical value of a composition.

The standard size tympani are 25" and 28" in diameter. The larger 28" kettle has a range from low F (First space be low the staff, bass clef) to C above, chromatically. The smaller 25" kettle has a range of Bb (Second line of the staff, bass clef) to the F above, chromatically. The tones of the kettles thus overlap in the center of the register.

Usually one pair of tympani will serve. Sometimes, however, compositions for symphony orchestra call for three or even four tympani. In that case a 30" or 32" kettle is added for the low tones and a 23" or 24" kettle for the extremely high notes.

LUDWIG & LUDWIG tympani are made in three models, two of the pedal-tuned type and one hand tuned. Pedal-tuned tympani are of course recommended. The old method of tuning, accomplished by means of tuned type. hand screws, has now given way almost entirely to the improved pedal tuning. With the use of pedal tympani, fast, accurate tuning is possible. The pitch can be changed and corrections in pitch can be made instantly while playing.

The LUDWIG & LUDWIG balanced action pedal near the floor in a natural, convenient position allows remarkably fast and accurate tuning. The pedals will stay in any position placed. The absence of any ratchet devices to hold the pedals makes tuning fast and noiseless and also allows hair-breadth adjustments in pitch.

The pedal mechanism acts on a center pull rod and thus distributes tension evenly to the individual hand screws, resulting in a more uniform tension and better tone quality.

The hand-tuned tympani have but one advantage and that is low price. They will serve the smaller band in those instances where price is of the utmost consideration. Hand tuned tympani, as the name implies, are tuned by means of six fast operating screws to each drum. Time must be allowed for changing the pitch, however, and while making pitch changes attention is di vided between the composition and the tuning mechanisms. It is obviously much simpler and easier for the novice to tune pedal tympani, where the pedals pull the heads quickly. evenly, silently and quickly.

Click the picture to see a demonstration!

THE USE AND CARE OF TYMPANI

The tympanist should stand; however, he may be seated on a drummers throne (or stool) high enough that both feet will be free for fast pedal manipulation. Tuning the tympani is very important, but not difficult if the student will devote some time to the study of the instrument. To become pitch conscious, the student should study the scales and intervals commonly used on tympani, from a good instructor, or from a good instruction book. The principles of tuning are fully outlined in the "Fundamentals of Tympani Playing", by Roy C. Knapp, which will be sent to tympanists free upon request. Further tuning exercises, together with orchestral excerpts every tympanist should know, are given in the "LUDWIG Tympani Instructor", by Otto Kristufek.

When tuning, it is not necessary to test the tuning with the tympani stick as the tone may carry and dis turb. A flip of the finger will actuate the head enough for the pitch to be heard by the player without disturbing anyone else.

Tympani should be struck near the edge of the kettle, NOT near the center of the head, except for special effects. The beating spot is about four inches from the rim for general playing. Tympani sticks must be of the required weight and well made to produce the proper tone. For general playing we recommend No. 517, No. 579, and No. 578 sticks. Many effects are possible with these three models.

Tympani heads are subject to atmospheric conditions and during cold, dry weather, or when kept in a steam heated room, the heads shrink to such an extent that there is not enough slack to produce low tones. When this occurs, a restretching process is necessary. This is done by re moving the counter hoop and moistening the head well on both sides. Repeat this operation two or three times at five-minute intervals. The head under this treatment will become very soft. Replace the head on the kettle, and apply tension by means of the hand screws, drawing the counter hoop down about one-half inch evenly all the way around, then cover the entire head with paper, or a cloth, to re tard drying. Allow to dry thoroughly (24 to 48 hours). This process restores the proper slack for obtaining low tones.

When the tympani are not in use, do NOT release all tension from the heads. Leave them (large drum) and D (small drum) for best results. If the heads become dry and make a cracking noise during tuning, due to friction over the edge of the kettle, use a dry lubricant, preferably flaked graphite (talcum powder will serve), rubbing it into the edge of the head and the top of the kettle, first cleaning the edge of the kettle.

Paraffin or wax may also be used but either tends to gum in a few months, re quiring cleaning and a fresh application. Do not use any kind of grease, oil, or vaseline or any so-called head restoratives on tympani heads.

Click the picture to see a demonstration!

Tympani heads are specially processed for use on tympani and are clear and transparent. The use of fresh, live heads is strongly recommended. When the heads become old and dry they should be changed. Hard, dry heads will not produce good tone or proper resonance. Keep your tympani in good mechanical and playing condition at all times.

PERCUSSION KEYBOARDS

Click the instument names to see a demonstration!

Orchestra Bells

Orchestra bells are used in the band as well as the orchestra. Bells are frequently scored for, and are effective if of good quality. Good grade steel bars will give the brilliant, penetrating tone required. Cheap bells are never satisfactory. LUDWIG & LUDWIG orchestra bells are made from finest special alloy steel, carefully and accurately tuned.

Marimba

The marimba is much the favorite over the xylophone. Being lower in pitch and having a mellow, resonant tone makes the instrument ideal for solos, especially with three or four mallets. The marimba also adds a new tonal color to the concert band, and may be used in the regular instrumentation.

Pianists learn to play the marimba quickly and as a rule make excellent players. Two players on a 3% or 4 octave marimba will add a great deal to the concert band. Many parts in the regular band or orchestra arrangements can be effectively used without transposition, as: flute, oboe, violin, cello, bass, tuba, baritone (bass clef), bassoon or trombone (bass clef). By adding three flats and reading as bass clef, Eb cornet, Eb clarinet, Eb horn, alto clarinet, alto saxophone, or baritone saxophone parts may be used.

The marimba in the band or orchestra should be considered as an ensemble or accompany ing instrument and soft mallets should be used. It should support the other instruments and should not be definitely audible except in occasional passages.

The marimba makes an ideal solo instrument and is always well received by the audience. LUDWIG & LUDWIG marimbas are made with carefully seasoned Honduras Rosewood Bars, accurately tuned, with suspension mounting and scientifically correct resonators.

Vibra-Celeste

The Vibra-Celeste is of comparative recent invention. The pulsating vibrato produced by this instrument is hard to describe. The tone is ethereal in quality and beautiful to the ear. Everyone has heard the instrument over the radio where its lovely tones are frequently used.

The bars of the Vibra-Celeste are made of a special alloy. Resonators amplify the tone. Rotating discs at the mouth of each resonator, driven by an electric motor, produce the vibrato. Four-part chords on the Vibra-Celeste are particularly pleasing and arpeggio runs as embellishments are often used. A foot operated damper muffles the bars. Various weights of yarn-wound mallets are used in playing. Incidental chords and arpeggios add a marvelous tone color to the band or orchestra, particularly as a background for the woodwind section.

Vibra-Celestes are made in the popular 2% - octave size and the 3-octave size. The No. 8-120 3 octave, C to C, Ludwig & Ludwig Vibra-Celeste is the leading favorite while the 212 - octave size is splendid for incidental chord work.

OTHER PERCUSSION INSTRUMENTS

Click the instument names to see a demonstration!

Chimes

Chimes lend dignity and an imposing atmosphere to the con cert band and orchestra. There are many pas sages in selections where chimes can be used with pleasing effect, even if not specifically scored. Many standard selections require chimes.

Chimes are easy to play due to the modern chromatic mounting. The keyboard is the same as the bells or marimba and the use of a foot operated damper bar assures instant muting and correct phrasing.

The one and one-half inch tube chimes (one and one-half octaves, C to F) are recommended for the concert band and orchestra. Chimes have a definite volume according to their diameter. The one and one-half inch tube chimes have a tone of somber beauty and it is not necessary to force the tone of the instrument.

A chime tube is designed to produce the effect of a bell with its many overtones. The average ear can distinguish seven predominant overtones when a chime tube is struck. A heavy rawhide mallet is used to strike the chimes on the brass cap at the top of the tube.

LUDWIG & LUDWIG chromatic chimes, illustrated, are supplied with the one and one-half inch tube or can be supplied with one-inch tubes if desired. The rack (stand) is supplied with four wheels, two of

Bell-Lyra

LUDWIG & LUDWIG Bell-Lyras are made in the twenty-five-bar full size and the popular eighteen-bar size, with an alto model equipped with resonators completing the tonal range.

The use of bell-lyras in the band adds considerable flash and tone color on the march and they can also be used on the concert stage, mounted on a tilted stand and used as orchestra bells. On the street they are carried in a shoulder strap similar to that which a color bearer uses.

The regular twenty-five bar bell-lyra has the normal range of the cornet and is played with one mallet. The playing of too many notes should be avoided lest the tones run together and produce a discordant "jangle". The melody part may be used, but it is not necessary to play all of the notes in the melody. Two notes to the bar may be used in rapid passages, and the complete melody played only in the trio where the tones are usually more sustained.

The eighteen-bar bell-lyra has sufficient range for the marching band and has become quite popular. The alto bell-lyra is pitched one octave below the regular bell-lyra. It is equipped with resonators to bring out

REFERENCES

Content Source (Text and Images):

Ludwig & Ludwig. (1941). The school drummers' Manual.

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