

The "ROLL-OFF"

Leedy Mfg. Co., Inc.

This Booklet

*contains much information about Drum Corps
—their personnel, activities and instruments*

If you are interested in organizing a Drum Corps, this booklet will be of great assistance. It answers many questions not found elsewhere.

If your Corps is already a "going concern," this booklet will act as a stimulant to create further interest among your members.

See that every member receives a copy. It will be mailed free to every address sent in to our office.



Leedy will also be pleased to send each member a copy of DRUM TOPICS—"The Exclusive Drummer's Magazine"—issued every three months. Contains sixteen pages and over one hundred photographs. All the latest news of the Drum World, with many new effects, stunts and tips fully explained. Send in your name today.

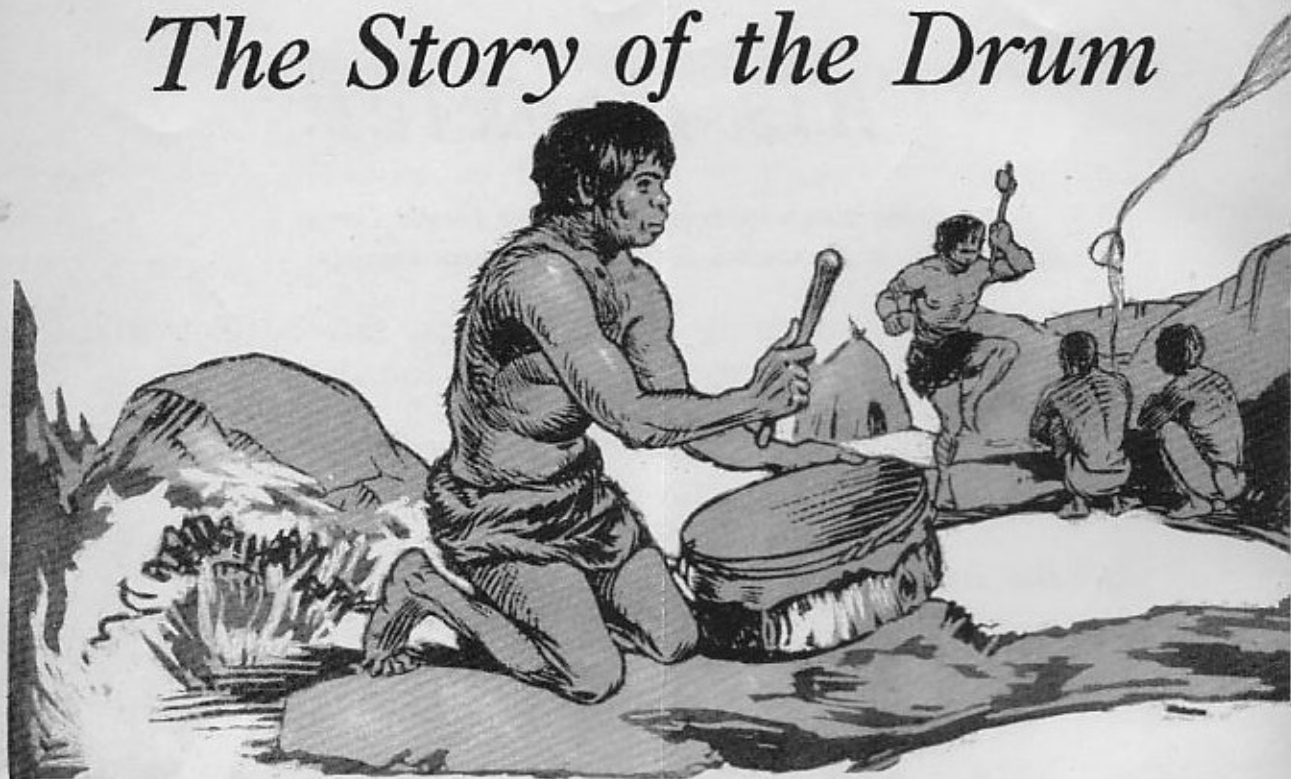
Leedy Mfg. Co., Inc.

Palmer St. and Barth Ave.

Indianapolis, Indiana

U.S.A.

The Story of the Drum



THE LOWEST of the savages had no musical instruments at all, and indeed only a very limited language. For music and language always went together, and those who are studying music know that it is itself a language, understood by all civilized people, no matter what tongue they may speak.

Next above these beginners come those tribes who have percussion, or striking, instruments only. And it is with these savages that we have to deal.

We can, then, with the help of those lowest tribes, imagine a time when there was absolutely no music in the world. And then we can imagine how a savage, probably by accident, first struck two pieces of wood or stone together at regular intervals, and, judging from what we read of savages today, we can imagine how pleased and interested he would be. For, although sounds like the roaring of the wind, the rumbling of thunder, the splashing of waves, or the singing of birds, have existed as long as man, all these sounds wanted one thing to make them of any real value as music, and that was Rhythm.

Rhythm, then, is the oldest element of music, as the drum and its kind are the oldest of musical instruments.

By striking a regular rat-a-tat-tat, two or three times, this curious ancestor of ours came to a very interesting and perfectly natural conclusion. He noticed the difference between this sound and any he had ever heard before, although he did not call that difference by its name—Rhythm. The clever man also recognized the idea of a language; and after turning it over in his mind for a while, he came to the conclusion that the mystery and pleasure of the sound was the voice of a spirit. Having acknowledged this, the next step he took

was to worship the spirit and to improve the forms in which it was to dwell. At first he simply used any sticks or stones which came to hand, and threw them away. Next he conceived the brilliant idea of hollowing out a gourd, filling it with pebbles and rattling it. Finally, after many centuries, no doubt of slow improvement, he reached the height of ingenuity from which we have scarcely departed today—he hollowed out a log, closed over the ends with skins, and beat them with sticks.

At last he made a DRUM.

The worship of the drum now became one of the forms of a strange religion which scientists call fetishism. The hollow log was dressed up with feathers, mounted on a pole and attended by priests, who carried it about among the various tribes. The pole was fixed in the ground and the people came in crowds to worship it. It was consulted as an oracle; offerings were laid at its feet.

In some tribes the religious idea was a little different; the fetish was not the spirit itself, but was possessed with magic power to drive away or mollify evil spirits. And it is a striking fact that this idea has continued all through the ages of history and among civilized nations nearly down to our times. For what is a bell but a metal drum, with the drumstick hung inside? And how many superstitions do we read of about bells and belfries in the Middle Ages—how bells were rung to insure a good harvest or fine weather. We do not stop to consider why we ring bells at weddings, funerals, or New Year's eve and other special occasions. To be sure, the only reason WE do so is that it always has been done. But our ancestors of the Middle Ages rang bells for the very same reason as our primeval ancestors rattled gourds or beat drums.

Zibeon Hooker

The Drummer-Hero of the Battle of Bunker's Hill

MOST of us have forgotten all about the Battle of Bunker's Hill. It came up among our first history lessons along about the fifth grade. That's years ago now. No wonder that few can recall the many interesting details about what happened on June 17th, 1775. Do you remember General Warren's famous order—"Don't fire until you see the whites of their eyes"? And how the British, after rowing in boats from their warships in Boston Harbor, landed at the foot of the hill in Charlestown and marched up in regular massed marching formation to attack the entrenched Colonial Troops? There were many heroes on both sides that day, but the writers of our school histories forget to tell us about Zibeon Hooker, the 23-year-old Drummer-Hero who stood close beside Gen. Warren and pounded out orders on a big 12"x17" home-made English type military drum. During the heat of the battle, after Gen. Howe and his British troops had charged the second time, an enemy musket shot shattered the shell and batter head of Zibeon's drum. Quickly discarding it, he picked up a fallen

comrade's musket and waded into the thickest of the hand-to-hand bayonet fighting. Gen. Warren fell during that memorable struggle and later Gen. Putnam, who succeeded him, promoted Hooker to an Ensign in recognition of his brave act. He served in Putnam's 5th Regt. until long after the end of the war, being discharged in 1783. In 1780 Gen. Putnam promoted him to a Lieutenantcy.

Zibeon Hooker was the son of William and Sarah Hooker, born in Medfield, Mass., Feb. 12th, 1752, and died in Newton, Mass., Dec. 24th, 1840. In 1775, at the age of 23 and within a few days following the Battle of Lexington, which was the opening of the Revolution, he enlisted as a Drummer in the newly-formed Medfield Co. of Minute Men. This company soon became a part of Gen. Washington's regular forces, joining them at Cambridge when Washington took charge of the Continental Army. At Hooker's funeral, Alfred L. Baur, Rector of St. Mary's Church, Newton Lower Falls, Mass., chose as a subject for the burial service, "The Brevity of Human

Life," in part stating: "Mr. Hooker was a man of strict integrity and great moral worth. He was never known to be at variance with any human being. . . . Of him it can with truth be said, 'He had not an enemy in the world.' He was a friend to his country. Trained in the school of Washington, the principles there imbibed he adhered to with firmness and constancy."

NOTE—While this historical struggle has always been known as the "Battle of Bunker's Hill," the actual engagement took place on Breed's Hill, which adjoins Bunker's Hill. A mix-up of orders resulted in the Continental soldiers entrenching themselves on Breed's Hill.

Zibeon Hooker's signature



The Drum used by Zibeon Hooker at the Battle of Bunker's Hill



Zibeon Hooker at the Battle of Bunker's Hill. Drawing conceived by C. E. Coryn from historical description



Zibeon Hooker's grave in the churchyard of St. Mary's, Newton Lower Falls, Mass.

An Immortal Masterpiece Inspired by The Military Drummer



*"The Spirit
of '76"*

(Painted in 1875 by
Archibald M. Willard)

WE HAVE all seen this picture dozens, yes, hundreds, of times since our first days in the kindergarten. To view it is to know its title. To make mention of its title is to see it in our mind's eye, for undoubtedly "The Spirit of '76" is one of the world's foremost works of art and dear to the heart of every American. But—how many of us are familiar with the interesting data concerning it? Archibald M. Willard, its creator, was born in 1836 at Bedford, Ohio, the son of a Baptist minister. Even at 12 years of age Archibald displayed an artistic talent and genius was soon pictured on barn doors, walls and fences about the town. In 1855 the family moved to Wellington, Ohio, and soon afterward young Willard apprenticed himself to E. S. Tripp, a decorative painter. Here he became a valuable acquisition and his fame as "Willard of Wellington" was known far and wide. He responded to the call for volunteers in the War of the Rebellion, enlisting in the 36th Ohio Regiment as color-bearer. After the war he opened his own studio in Cleveland. There he painted a picture called "Puck," his first great achievement. Then followed many others that have lived as notable works throughout the years. There was "Deacon Jones' Experience," "The Drummer's Latest Yarn" and "Pitching The Tune," all works in a humorous vein. Later, "Jim Bludso" and "The Minute Men of the Revolution" proved the serious side of his artistic skill. Willard's crown-

ing success came in 1875 when he produced the masterpiece, "The Spirit of '76," which was painted to commemorate the Centennial of American Independence. The original picture was called "Yankee Doodle," but inasmuch as it did not fully satisfy him it was worked over many times, choosing and dismissing model after model. At last the whole scheme of patriotic spirit, endowed with force, meaning and enthusiasm, appeared on the canvas. The old man in the center of the picture is the artist's father, who well answered the requirement for a strong, determined character. For the fifer Willard chose an old farmer-soldier who had actually blown his fife throughout the Civil War, brave old Hugh Mosher of Wellington, Ohio. The boy was found in a true young drummer 15 years old, who was, at the time, attending the Brooks Military School at Cleveland—Harry Devereux, son of General J. H. Devereux. Harry was considered the smartest boy in the school and, being a real drummer, well knew how to pose, in fact, it was he who instructed the elderly Willard how to hold the sticks. The picture was first exhibited at the Philadelphia Centennial of 1876. It found a last resting place and permanent home in Abbott Hall (the Town Hall) at Marblehead, Mass., the gift of General Devereux, who purchased it from Mr. Willard and presented it to the town of his and young Harry's birth.

Why Belong to a Drum Corps? ~

THERE are new sounds and new flashes of color in the city street. A parade is passing. The rhythmic, thunderous "roll-off" of many drums makes the blood race from head to toes. Men in red trousers, red coats with gold braid and snappy caps to match, swing down the dull avenue and brighten it as never before. Other men in drab grays and browns and blacks hurry to the curb—a new light in their eyes, a quickening of the pulses, a young, alive feeling in their breasts—and watch these gorgeous creatures: creatures like themselves who, except for this parade, these uniforms and these drums, are wont to wear the same drab grays and browns and blacks, but who are now god-like in their brilliant hues and their wonderfully invigorating strains of rhythmic beats. What if they are, at other times, just plain work-a-day folks? Now they are persons of importance. They are not only giving a service—they are having a heck of a lot of fun in the bargain. They belong to a Drum Corps. Truly a Drum Corps offers more pleasure and

amusement for groups of men and women than most social activities. A Drum Corps IS social if the members make it so. A fine club spirit is easily created. A Drum Corps creates pride in the organization which it represents, also in the personnel of its members. It offers healthy exercise with military training and the opportunity to travel from time to time. A Drum Corps gives instruction and education along musical lines. Drumming is the foundation of music. The Corps is for the rich man and poor man alike. It is one of the least expensive amusements.

It is easy to learn to drum. Drumming is simply rhythm and rhythm is instinctively born in us all. Drumming is now made easier than ever before by the use of the Leedy Drum Corps Instruction Charts. See page 7.

Yes, it's real sport to belong. It's a real thrill. The man on the curb envies every Drummer in the street. He cranes his neck and strains his ears until the last sound of the drum dies away in the distance.



American Legion Drum Corps
Racine, Wisconsin

Facts About Drum Corps

When the WILL is there and the "head men" give the final word to proceed in forming a Drum Corps, the rest is easy. Let's go!

SELECTING THE OFFICERS

The following officers are needed: President, Secretary, Treasurer, Business Manager, Drum Major, Drill Sergeant, Drum Instructor, Bugle Instructor and Fife Instructor. The Business Manager and Drill Sergeant should not be playing members of the corps, because the former is often busy elsewhere when the corps is in action, and the latter must be outside the ranks to direct the maneuvers during rehearsals. Install as many experienced business men in the first four offices as possible. This will assure sane guidance, as they are best fitted for such work. Once they agree to put their shoulder to the wheel, heed their counsel and support them. Work together. Many corps would be a greater success if business men were at the helm and if the rest of the boys would think and act with them as instructed. Form no "cliques"—this is dangerous and will do more to hinder progress than any other condition.

RULES AND DISCIPLINE

Lay down rigid rules right from the start—fine everyone who disobeys them. A Drum Corps is thoroughly military in character and all things military must be strictly disciplined to be successful. Attendance at rehearsals is very important—offer prizes for those who make the best records every six months. Being on time for calls, rehearsals and meetings is also important—there is nothing so un-military as to have members straggle along late in arriving at given points for drills or parades.

FINANCIAL

The question of funds has many angles. Raising money for uniforms, instruments and other equipment is always governed by local conditions. Programs that work successfully in one locality will not do so in another. A Drum Corps is, in almost all cases, affiliated with an established organization. The officers of an organization know best what to do regarding money matters, therefore no set plan can be laid down by those on the outside. However, the old-time stunts such as shows, dances, fairs, picnics and carnivals are sure-fire result-producers if managed properly. In late years it has become customary for local town, city and county governments to subscribe a portion of the necessary funds for a Drum Corps that is a part of a worthy organization. The reason is quite simple—a good Drum Corps is a wonderful advertising medium for any locality, as well as for the organization. Leading merchants and manufacturers will also often subscribe.

NUMBER OF MEMBERS AND INSTRUMENTATION

Enroll as many members as possible—the larger the corps the greater the "flash" in parade formation and drilling—the greater the showing—the greater the advertising. There are no set rules as to the number required for a corps. There should be two buglers to each drummer and, if fifes are employed, one to each drummer. Scotch bass drumming has recently become quite popular in the United States. This style is really much better for Drum Corps than the old single-stick, straight-time beating form. There should be one Scotch (double stick) bass drum to every eight snare drums. If the regular model bass drum is used the same number of one to every eight snare drums is the correct balance. Tenor Drums (or barrel drums) are very effective in any corps. This instrument is really a small bass drum, usually being 20" (head diameter) by 18" (shell depth). It has no snares and is played with two sticks. It may be carried in the same manner as the snare drum or like the bass drum, whichever is decided upon. Felt Ball Sticks (Leedy No. 371) are the most





suitable. When full instrumentation is possible there should be two tenor drums in the smaller corps and four in the larger ones. Nowadays cymbals are often used in Drum Corps—one pair for twenty-five to thirty pieces, two pair for larger corps. Corps of less than twenty-five seldom use them. 14" or 15" is the correct size—smaller than this is amateurish and a larger size would be too great a strain on the player.

SIZES OF INSTRUMENTS

Opinions on this important subject vary greatly, therefore no specific rule has become established. Very often a certain size will become popular in a locality because a leading drummer or successful corps recommends same. It is well to consider this matter seriously, because should your members be over-burdened with a too heavy or bulky instrument for their age, size and strength, they will soon lose interest. On the other hand, if the drums are too small for the personnel they will not be satisfied with the quality of tone or the volume produced. The age of the personnel has a great deal to do with the selection of both snare and bass drums. Young folks between the ages of eight and fifteen should use a snare drum in the 8"x14" size and a bass drum 10"x24" or 12"x24". From sixteen years of age to twenty, they should use a snare drum 9"x15" and a bass drum 12"x26" or 14"x26", and for those from twenty years up, the snare drum should be 12"x15" or 12"x16" and the bass drum 12"x30" or 14"x30". Some prefer a 10"x17" or 12"x17" snare drum. These sizes are O.K. provided the members are large and strong enough to carry them properly and do them justice. The best size for Scotch bass drums is 8"x28" or 10"x30". In other words, choose sizes to fit the personnel. This is one of the most important items to consider in order to keep up the interest of all members. To make them labor with unsuitable and freak sizes will take the fun out of the game.

TYPES OF INSTRUMENTS

"To be proud of your instruments is to play better," therefore procure the kind your members will brag about. The best drum corps instruments naturally cost more at the start, but they last longer, look finer and sound better. This booklet shows every practical type of drum corps instrument, with full descriptions. There will be no diffi-

culty in making a choice according to the funds available. Every Leedy instrument is guaranteed to be exactly as represented and if any questions arise on the subject of choice we will be more than pleased to assist all possible. Just write to the Leedy Drum Corps Department; men with many years' experience in this line of work are at your service. We strongly advise against the use of rope tension drums: they are as old style as the horse and buggy and it is impossible to keep them tight in damp weather. Rope tension drums are always hard to play on and seldom have as good a tone as the rod type. These points, coupled with the fact that it requires great skill to keep them in shape, have about obliterated them from the field.

MORALE The success of any organized body of men or women depends upon each individual's spirit and interest. These must be kept at a high mark. "Good

Fellows" are the greatest asset a corps can have because they always play fair and keep smiling. One "crab" or agitator can "wreck the works" in short order, so if your corps has such a member get rid of the party at once. It is better to keep out this kind at the very start. When matters of importance come up for decision no one man's opinion should rule—a vote of the majority is the only satisfactory solution. And once the vote is cast every one should put their shoulder to the wheel and support the problem to the end. Remember, there is a lot of fun in belonging to a Drum Corps and every member will thoroughly enjoy it all if the right spirit is shown. No one man can make a corps successful—it takes the combined efforts of them all and every one must do their "bit."



Clifford Knapp
Grand Rapids, Mich.

General Information

INSTRUCTION There is no truer saying than—"A good teacher is cheap at any price." Get the best possible for each division of your corps. A Drummer of the out-door school always makes the best drum instructor; however, many theatre men have turned out champion corps. The Leedy Drum Corps Instruction Charts offer the shortest known road to perfecting the rudiments. Be sure to read about them on the next page. A good cornet player will soon whip the buglers into shape and if fifes are used a professional flute player makes the best instructor. As for the drill master, each locality presents its own problem in this respect. It pays to engage the services of the most experienced man it is possible to obtain, even though you have to bring him in from some other city or town.

PRACTICE Yes, despite belief to the contrary, practice hours can be made a pleasure. The whole secret of making them so is undivided attention to the teacher when he is explaining and demonstrating. When such attention is given, a thorough understanding of each step becomes simple and clear. Progress speeds up. The finished job is at your command before you realize it. You are creating, by way of your own skill. Is this not pleasure and satisfaction? Don't fool around and "kid" while the teacher is doing his best. He is doing something for you—don't make his work more difficult. Do your "clowning" before and after the session. It is best to use practice pads instead of the drums for the first four or five rehearsals. This enables members to learn the correct position and movements without the noise. (Practice Pads shown on page 18). The drums should be brought into use just as soon as the first rudiments are beginning to take form, but the pads should not be discarded. They can often be used to smooth up the rough spots of individuals. There should be a rule that members must use the pads for their individual "warming up" before the rehearsal is called to order. This eliminates the deadening roar of drums and makes it possible to converse in the same room if desired. It is also always wise to keep drilling on the positions and movements. Pads are best for this work. Besides, they are the most practical for home practice because they can be used without disturbing the folks in the next room. The interested drummer will practice at home.

CADENCE Drum Corps Members will hear a great deal of this word. It means, **THE UNIFORM TIME AND PACE IN MARCHING.** Corps should march to the cadence of 128 steps per minute, which is the official United States Army and Navy regulation. A metronome should be kept in the rehearsal room and used as much as possible in order to implant in the minds of every person concerned the exact speed of 128 per minute. The metronome can be kept going even when the members are conversing or doing individual practice before the regular rehearsal actually begins. Put all the time you can on cadence—it is **VERY** important and in most contests the judges allow 20 points on it. Many a fine playing corps has lost a contest on cadence alone.

DRUMS The importance of the snare drum can not be overestimated and of course the better the drum the better the quality of tone produced, which in turn makes a better drum corps. It is a scientific fact, based on mechanical principles, that a separate tension drum will not only have a better tone but will play much easier than the single tension type. A separate tension drum is stronger throughout than the single tension models and will outlast the latter when it comes to wear and rough usage. Drum corps drums **DO** get rough usage in spite of all warnings, therefore it is best to have the most sturdy instruments. The difference in the cost between the best drums and the cheaper ones is so slight that this point can hardly be given as a reason for not procuring the finest. We are explaining the various points concerning each of the Leedy models on pages 8 to 12. However, we will be glad to answer any further questions you may have in mind, so do not hesitate to write us.

BUGLES Bugles are also an important factor in drum corps activities. They furnish the melody and inasmuch as their tone often carries further than the drums it is necessary that this tone be true and smooth, with all bugles in exactly the same pitch. Our models described and pictured on page 26 are all of that. There are many beautiful effects to be gotten from the bugle section of your corps, such as harmony parts. Your instructor will know best how to get the most out of the material at his command and if the talent is good the sky is the limit as to the possibilities. Musicians are always to be found who can arrange special numbers of either a simple or advanced character. Buglers or trumpeters playing special announcing fanfares are almost necessary in the modern corps and these effects always put a classy touch to an organization, making a big hit with the crowd. The 28" long model is the most popular nowadays; they not only look more flashy, but it is possible to suspend banners from them if desired. The position of the bugler is as important as that of the drummer. The instrument should be held horizontal, or pointing slightly **ABOVE** the level, heads erect as per the position of the soldier at attention. On the march a graceful swinging movement should be used, being very careful that there are no stooped shoulders. This applies to every member, for freedom and ease in marching while playing is just as important as the playing itself.

FIFES In late years this instrument has sort of taken a back seat, so to speak, in favor of the bugle, especially in the smaller corps. However, there is at the present time a trend which shows that the fife is coming back. They should always be included in a corps of more than a dozen members, as there is nothing prettier than a few good fifers when playing neatly and in unison. They are also a great help for alternating purposes, as they can play along with the drums or even solo while the bugles or drums are resting. This lends a greater variety to the drum corps' scope. There are many books containing fine fife numbers; these are to be found in the catalog of drum corps music on page 40 of this booklet, and the fifes themselves are listed and described on page 26. We recommend the wood Crosby model fife, as it is more powerful and has a sweeter tone than any other. Wood fifes should always receive great care, being wiped inside and out after using.

CONTESTS Drum Corps Contests are the vogue of the day and most all organizations are putting considerable effort in this direction. They add pep and enthusiasm to all meets; they create ambition and pride; they are the sport of the game. Rules for judging contests vary greatly because each committee appointed has different opinions regarding them. The most popular method is to allow a maximum of 20 points to each of five subjects, totaling 100 points. Five judges are appointed, one for each subject, as follows: Drumming, Bugling, Drilling and Maneuvers, Cadence, Uniforms and Appearance. Individual instrumental contests are also most interesting and they should be encouraged, both in a given organization and at meets where several corps take part, for they stimulate practice and develop the individual talent.

Leedy Drum Corps Instruction Charts

Twelve Large Wall Charts (36" x 36")
Complete Instructions for Drum Corps Drummers

Charts will improve the technique of corps already established and offer the shortest known road to perfecting a new organization.

Drumming is not difficult. Drumming is rhythm. Rhythm is instinctively born in us all. Even walking is rhythm. In rudimental drumming the manipulation of the sticks it is built up to finished execution just like simple addition. The Leedy Drum Corps Instruction Charts give the shortest method ever created for teaching correct rudimental drumming. Engage a good drummer as your instructor: he will thoroughly understand these charts and keep your members on the right track. If a drummer-instructor is not available in your locality it is possible with the aid of these charts to perfect the principal beats. When you hang them on the wall of your rehearsal room you place the whole story of the Drummer's problems right before his eyes where it can be absorbed with less effort than by any former method. Another big point of assistance is that various questions can be settled without the presence of the instructor. 99% of all possible questions are in plain view—no digging into books that lack the full explanation. Everything is fully explained in terms that all can understand. Printed in red and black on heavy yellow paper. Get a set at once and watch your work improve by leaps and bounds in record time.

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Leedy Mfg. Co.

Leedy Drum Corps Instruction Charts

LESSON ONE
MARCH ONE

D RUMMING is not difficult. Drumming is Rhythm. Rhythm is instinctively born in us all. Even walking is rhythm. In rudimental drumming the manipulation of the sticks is built up to finished execution just like simple addition. The Leedy Drum Corps Instruction Charts give the shortest method ever created for teaching correct rudimental drumming. Engage a good drummer as your coach. He will thoroughly understand these charts and keep your members on the right track. With this system a good drum corps can be turned out in 12 weeks. A good drum corps is a credit to any community.

The Leedy Mfg. Co. offers these Drum Corps Instruction Charts with the idea of creating additional interest and pleasure in the practice hours of drum corps members. It is the first time drum corps instruction has ever been presented in chart form. This method assumes unity in execution because every member will grasp the same concepts of drumming. They are simple and brief. At the same time they answer many questions not found in drum instruction books. Truly a wonderful, progressive help to either the 1st or 2nd corps. These charts give the most essential rudiments. A few of the more advanced rudiments are not given because of the lack of space. However, everything necessary for ordinary play is given. Should any further questions arise, do not hesitate to write the Leedy Mfg. Co., Indianapolis, Indiana. Your questions will be cheerfully answered, without charge, by experienced drummers.

POSITION of the Sticks, Hands, Fingers and Instrument

Technic with relaxed muscles in the arms, wrists and fingers is the secret of good drumming. You MUST keep this in mind MORE than any one thought during practice. Any other positions than those shown below are unnatural and will cramp your muscles. You cannot work up speed or accuracy in cramped positions. Cramped positions mean that the sticks travel farther to accomplish the beat. THIS IS LOST MOTION. There should be NO lost motion in drumming.

STAND ERECT—ARMS HANGING NATURALLY AT THE SIDES.



FIG. 1

HOW RAISE BOTH FOREARMS TO THIS ANGLE. PALMS DOWN.



FIG. 2

NEXT—WHILE HOLDING THIS POSITION, TURN THE LEFT PALM UPWARD, LEAVING RIGHT PALM DOWN.



FIG. 3

Hold this position—the coach will now lay a drum stick in your left hand—like this—well up in the crotch of the thumb.



FIG. 4

Now bring left arm of the right hand between the first and second joints.



FIG. 5

The coach will then lay a drum stick in the right hand which will be grasped loosely, the middle finger (to the first joint) and thumb.



FIG. 6

There is a "finger rest" at the right hand. This is a "finger rest" which is placed on the first joint of the middle finger. This is a "finger rest" which is placed on the first joint of the middle finger. This is a "finger rest" which is placed on the first joint of the middle finger.



FIG. 7

All this time you have been practicing the above position. Now you will practice the above position. Now you will practice the above position. Now you will practice the above position.



FIG. 8

Showing more position in Figure 8, with drum.



FIG. 9

This is a front view of the same stick position as Figure 8. COULD BE USED IN ALL POSITIONS. STICKS SHOULD BE HEAVY ENOUGH TO GIVE A REBOUND THAT IS ALMOST AS STRONG AS THE STROKE.



FIG. 10

People teach the whole practice in a drum. A plain word that all might understand is "beat". This is a "beat" which is placed on the first joint of the middle finger. This is a "beat" which is placed on the first joint of the middle finger. This is a "beat" which is placed on the first joint of the middle finger.



FIG. 11

NOTES: Both arms (from the shoulders to the elbows) should hang vertical. The elbows must hang natural and not hug the body. The left forearm is always at nearly right angles with the stick (see Figure 9) while the right forearm slants downward to meet the angle of the drum head, which slants to the right about 30 degrees. The wrists must never bend in any direction. Don't choose a light pair of sticks. Match the sticks to the thickness of the heads. Sticks should be heavy enough to give a rebound that is almost as strong as the stroke.

Very often the student is given the roll (sometimes called "da-da-da") for the first lesson. But as the roll is made up of two beats with each stick (double strokes) we believe that he should learn the technic of the single beats first. There are six simple exercises before the roll, consisting of single beats. Just as one comes before two in counting, so a single stroke comes before a double.

A good roll depends upon knowing what it is made of and not just drubbing the sticks and listening for the "right sound."

Price
Complete Set of Twelve Charts,
[Charts not sold separately]
\$10.00

[page seven]

The Finest Outdoor

It is true that those "outside of the know" are under the impression that a drum is just a drum. Little do they realize how different they can be. It is also true that those "in the know" demand certain qualities that have proven their worth toward making a better corps. These qualities are: first, a real drum-istic tone, combined with snap and quick response; second, ease in playing; third, working parts that are mechanically correct and precision built; fourth, neat lines and classy appearance; fifth, durability thruout. So, a drum that is "just a drum" won't do. Every Leedy drum is more than just a drum, it is built to serve and satisfy those "in the know." They are guaranteed to "toe the mark" in every requisite mentioned above.

The FLOATING HEAD Model

(Separate Tension)

Prices

No. 727 9"x15".....\$35.00
No. 731 12"x15"..... 35.00
Choice of Snares.

Sticks and Sling Included.

Black or White Duco Shells
and nickel plated metal parts
furnished at no extra charge.

For "Full Dress" finishes
see page thirteen



Paul Currie
Anderson, Indiana

The Leedy Floating Head feature is recognized as the greatest practical improvement ever applied to drums. It means that even head tension can be accomplished at all times, which in turn assures that easy-playing "feel" sought by every Drummer. It also means that the flesh hoop does not and can not touch the shell at any point because it fits snugly into the flange of the counter hoop instead of hugging the shell as in other models. This eliminates all possibility of a binding flesh hoop and head breakage is reduced to a minimum. The separate tension rods on the Floating Head model are self-aligning. They never bind. The shell is of solid walnut, heavily reinforced. The heads are the finest "Hardwhite" and "Uka" brands. The snare strainer is of the strong post type and either gut or silk wire wound snares are furnished at will. Your corps will be proud to carry and play Leedy Floating Head Drums.

Drums in the World

When a Drummer is convinced that he is playing the finest model drum obtainable there is no question but what he "goes after" his work with a more determined spirit to do his best. There being such a slight difference in the price of the highest grade instruments (such as a Leedy Floating Head or Military model) and the cheaper type that it does not pay in the long run to consider the latter. When it comes to convincing the Drummer regarding an instrument it is of course the test under actual playing conditions that tells the story. The two highest grade drums ever made are pictured on this and the foregoing page. They convince because they meet any legitimate test. They are the finest outdoor drums in the world.

The MILITARY Model

(Separate Tension)

Prices

No. 1100	9"x15".....	\$32.50
No. 1102	12"x15".....	32.50
No. 1104	10"x16".....	32.50
No. 1106	12"x16".....	32.50
No. 1108	12"x17".....	32.50
Choice of Snares.		

Sticks and Sling Included.

Black or White Duco Shells and Hoops with nickel plated metal parts furnished at no extra charge.

For "Full Dress" finishes see page thirteen



Wm. D. Kieffer
U. S. Marine Band
Washington, D. C.

The advantages of the separate tension snare drum are many, particularly so in respect to outdoor instruments which are equipped with thicker heads and which receive much heavier blows than those used indoors. Therefore it is necessary that the batter head be drawn considerably tighter than the snare head. The separate tension principle permits this condition and enables the drummer to establish the correct relation of tension between the heads for producing a snappy tone, combined with a feeling of ease in playing. The Military Model has the combined features of separate tension rods, maple counter hoops, "Hard-white" and "Uka" heads, strong laminated shell, gut or silk wire wound snares and a strong post type snare strainer. It is also an extremely light weight drum and one that your corps will never regret choosing.

Quality Drum Corps Models



The "Doughboy"

Here we have another high-grade corps drum in the separate tension, low metal hoop type, and at a lesser price than the Floating Head model. It is a fine, sturdy instrument and, being separate tension, the heads can of course be tensioned to correct relative degrees for both depth and snap in tonal qualities. The shell is laminated, strongly reinforced and finished in brown polished mahogany. Flanged metal counter hoops, brass, nickel plated, will not rust. Eight strong rods. Hardwhite batter head and Uka snare head, with choice of gut or silk wire wound snares. Sticks and sling included.

Black and White Duco shell and nickel plated metal parts furnished at no extra charge.

No. 740	9"x15".....	\$32.50
No. 741	12"x15".....	32.50
No. 742	10"x16".....	32.50
No. 743	12"x16".....	32.50
No. 744	12"x17".....	32.50



W. H. Schaeffer
LaPorte, Indiana

"Full Dress" Finishes Listed on Page Thirteen

The "Standard"

There are no finer single tension, wood hoop Street Drums than the Leedy Standard Solid Shell models. They have stood the test for twenty-nine years. They are slightly heavier in weight than laminated shell drums because of the solid wood construction and extra strong reinforcing hoops. When it comes to durability they have no equal. Another important feature is the absence of glue throughout. Highly polished brown mahogany shells, extra heavy natural maple counter and flesh hoops, pressed steel thumb screw rods, Hardwhite and Uka heads, post type snare strainer and choice of gut or silk wire wound snares. Sticks and sling included.

Black and White Duco shell and nickel plated metal parts furnished at no extra charge.

No. 172	9"x15".....	\$30.00
No. 172A	12"x15".....	30.00
No. 184	10"x16".....	30.00
No. 184A	12"x16".....	30.00
No. 188A	12"x17".....	30.00



O. A. Wigger
Evansville, Indiana



For Every Requirement



The "Tournament"

This is an exceptionally wonderful drum for the price. Designed slightly more economically than the Standard model and without any sacrifice of the principle, it is just the instrument for corps who do not care to invest in the higher grade types. It has a strong, laminated, highly polished brown mahogany shell with natural finish maple hoops. Ten pressed steel thumb screw rods, post type snare strainer and fine Hardwhite and Uka heads. Your choice of gut or silk wire wound snares. Sticks and sling included.

Black or White Duco on shell and hoops, with nickel plated metal parts, furnished at no extra charge.

No. 189	9"x15".....	\$27.50
No. 190	12"x15".....	27.50
No. 191	10"x16".....	27.50
No. 192	12"x16".....	27.50
No. 193	12"x17".....	27.50



J. A. Mosmer
Anderson, Indiana.

"Full Dress" Finishes Listed on Page Thirteen

The "Special"

In this model we present a drum that is truly "special" in quality and price. The fifteen-inch diameter head will produce a volume of tone on a par with higher priced models of the same size. It is the simplified design and the fact that we make the Special in one size only that enables us to offer it at such a low figure. Strong laminated, highly polished brown mahogany shells, with natural finish maple hoops. Best heads. Ten pressed steel rods. Strong military type snare strainer and silk wire wound snares. Sticks and sling included.

For Black or White Duco shell and hoops add \$2.50 per drum.

No. 963 9"x15" (one size only)....\$20.00



Alfred H. Roloson
Columbus, Ohio

Excellent Models for the Young Folks

The Regimental



Sticks and sling included.

No. 997A
10"x14"

Made in one size only.

\$16.00

A slightly smaller drum than any shown on the previous pages, having a 14" head diameter. Especially adapted for ladies' or young men's use. It is just the type for schools or Boy Scouts. Light in weight, but very strong. Will stand up under rough handling. The shell is of laminated construction, brown mahogany polished finish. Maple counter and flesh hoops, eight thumb-screw rods, military strainer, fine quality heads and silk wire wound snares.

The School Model



Sticks and sling included.

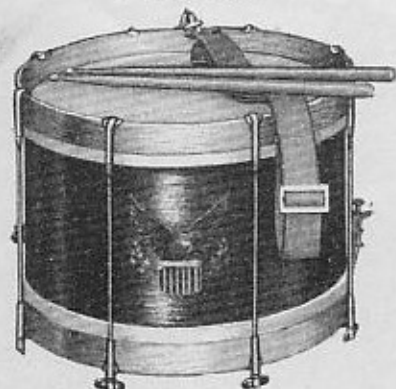
No. 966
8"x13"

Made in one size only.

\$11.50

We want to call particular attention to the high-grade parts employed in this instrument. Designed particularly for boys and girls from ten to fifteen years of age. Note the fine construction of the thumb-screw rods and the extra strong hoop hooks, also the large size maple hoops. Excellent quality of heads and the military strainer are used. Silk wire wound snares. Polished brown mahogany laminated shell. A dandy drum.

The Scout



Sticks and sling included.

No. 964
8"x14"

Made in one size only.

\$14.50

An excellent model for the younger boy or girl scouts. It is almost the same as the Regimental shown above excepting the shell is 2" less in depth. Only the finest materials are used in its construction. Highly polished brown mahogany laminated shell, maple hoops, eight pressed steel thumb-screw rods, military strainer, fine quality heads and silk wire wound snares. A "big buy" for the price. Furnished with or without the Eagle emblem.

The Junior Parade



Sticks and sling included.

No. 990
7"x12"

Made in one size only.

\$7.00

The little fellow wants to play a drum as well as the big fellow, and he wants a regular drum, too. So here we have just the right kind. While designed on a small scale for juvenile use, it is not in any sense a toy. Very strongly built and finely finished. High-grade heads, waterproof snares, strong snare strainer, black maple counter hoops and natural polished maple shell. An excellent drum for school purposes.

"Full Dress" Finishes for Snare Drums

BEAUTY, Color, Flash, Appearance. The fashions of today demand them all, allowing no quarter to unsightliness. Whether it be an automobile or Drum Corps, the public's eye must be pleased if favorable comment is desired. Presentation ranks equally as important as playing or marching ability and the instruments are as much a part of the whole scheme as the uniforms and men themselves. For centuries past appearance has been a foremost factor in all things military. It is generally conceded that the most attractive uniform in the world is that of the Royal Canadian Mounted Police (formerly the Royal North West Mounted Police). They have no drum corps, but imagine what a wonderful sight they would present coming down the street with drums finished in scarlet Duco shells and hoops (with Nobby Gold rods) to match

their likewise scarlet tunics. This is an example that well applies to every drum corps. Instruments are now made in various "Full Dress" finishes that match or blend with every uniform, regardless of the color combination. The famous Leedy Marine Pearl, Sparkling Gold, Jade Green and Black Onyx finishes are truly magnificent. All four of the above are Du Pont Pyralin sheeting approximately one-sixteenth of an inch thick (and harder than the hardest wood) applied over our regular shells. Leedy originated this type of drum and they are guaranteed not to warp, crack or chip. This material is far more durable than any other applied finish. Send for a sample of each type; they will be mailed free. Don't be misled by imitations of the Du Pont materials. Such imitations are much thinner and less attractive in design. Leedy models are truly the pinnacle of drum construction.

Elaborate Drums are NOT the "finishing touch" of the Drum Corps. They are the FOUNDATION of its appearance.



Prices quoted below are in addition to the cost of drum chosen. Du Pont Pyralin can ONLY be applied to the following models: Floating Head, Military, Doughboy and Standard.

Marine Pearl

With Nobby Gold Rods, etc.

\$27.50

With Nickel Rods, etc.

\$20.00

Sparkling Gold

With Nobby Gold Rods, etc.

\$27.50

With Nickel Rods, etc.

\$20.00

Jade Green

With Nobby Gold Rods, etc.

\$22.50

With Nickel Rods, etc.

\$15.00

Black Onyx

With Nobby Gold Rods, etc.

\$27.50

With Nickel Rods, etc.

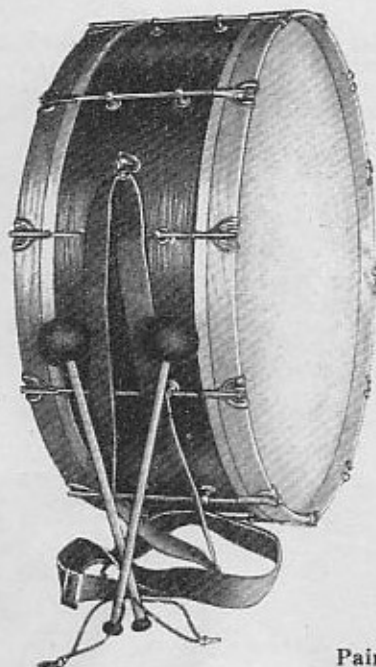
\$20.00

Duco Color Finishes at No Extra Cost

For corps who do not care to equip with the more expensive Du Pont Pyralin finishes (described above) Leedy is making a specialty of applying Duco on shells and hoops—in almost any shade and color combination desired—at NO extra cost over the price of the drum chosen. This offer applies ONLY to our FIVE best models, viz: The Floating Head, The Military, The Doughboy, The Standard and The Tournament. For Duco finishes on the lesser priced models there is a charge of *er*. This offer is for plain colors only. Designs, striping, etc., Send in your color samples. We will make every effort to match them correctly. Where one color is applied to the shell and another to the hoops it is always best to apply the stronger color to the latter and the lighter shade to the former. This offer is for plain colors only. Designs, striping, etc., are charged for according to the time required for such work. Prices given after examination of design.

Nobby Gold Metal Parts, \$7.50 in addition to price of any chosen model.

Military Model (Scotch Type) Bass Drums



There are several practical reasons why the Scotch type bass drum is now considered the correct instrument for drum corps use. First, it is light in weight and very strong. Second, it has separate tension rods of a key tightening design, therefore no thumb screws project beyond the hoops to interfere with the hands. Third, it is built with a narrow shell, which is not only a great help in double stick playing, but also makes the drum easier to carry on the march. Fourth, they are also best for single stick playing. It is not the depth of the shell that governs the volume of tone; it is the diameter and the evenness of tension combined with the degree of tension, i. e., a 10"x30" bass drum will have a greater volume than a 12"x28". Choose your bass drums according to the size of your players. If they are under 5' 10" in height, use a 10"x28", if from 5' 10" to 6' use a 10"x30", if over 6' use a 12"x32".

Leedy Military Model (Scotch type) bass drums are built for both tone and service. The shell is our 3-ply Spartan style with adequate reinforcing and finished in highly polished brown mahogany. Hoops are best grade maple, natural finish and polished. Best Leedy "Hard-white" heads and pressed steel double hook separate tension rods.

No. 1350	8"x28".....	\$47.00
No. 1351	10"x28".....	48.00
No. 1352	10"x30".....	50.00
No. 1353	12"x30".....	52.00
No. 1354	12"x32".....	56.00
No. 365-S	Scotch Bass Drum Sticks, per pair.....	5.00
No. 243	Scotch Webb Bass Drum Sling.....	1.50

Pair of Scotch Sticks and Sling Included With Each Drum

"Full Dress" Finishes for Bass Drums

Should your corps decide to equip with the beautiful Leedy Marine Pearl, Sparkling Gold, Jade Green or Black Onyx snare drums it is possible to build bass drums of the same design. Prices for such bass drums depend upon the size selected. Space in this booklet does not permit the listing of every size and finish, therefore we will have to quote prices after receiving your specifications.

Duco Color Finishes at No Extra Cost

Leedy is making a specialty of Duco color finishes on snare and bass drums at NO extra cost over the regular price of the model bass drums listed in this booklet. Send in your sample colors for matching. This offer is for plain colors only (one color for shell and one color for hoops). Designs, striping, etc., are charged for according to time required for such work. Prices given on examination of design.

NOBBY GOLD Single Tension Bass Drum Rods, per set.....\$ 7.50 extra

NOBBY GOLD Separate Tension Bass Drum Rods, per set.... 10.00 extra

Lettering and Emblems on Heads

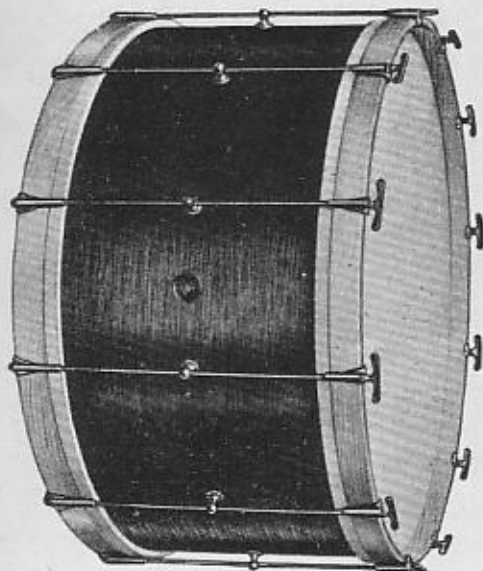
This work is all of a special nature therefore prices can not be set herewith. We will be glad to quote after going over your specifications. All work is of the highest quality and done by our own artist at the factory. Prices will not include cost of head. We do not letter or paint designs on old heads. Standard American Legion transfer in blue and gold, 6" diameter, placed on bass or snare drum shells at \$1.00 each. This emblem is too small for bass drum heads.

About Rope Tension Drums

We strongly advise against the use of rope tension snare or bass drums. It requires years of experience and great skill to keep them in shape. They do not have a good tone and corps members soon become dissatisfied with results. The heads are seldom tight enough and never exactly even in tension. However, if rope tension is insisted upon we will supply them with the best Italian heavy rope and patented Leedy roller cord hooks and ears at the same prices as the rod models.

Strong, Light Weight Bass Drums

Spartan Models



For those who prefer the single or separate tension thumb-screw rod type bass drum there is nothing finer available than the Leedy Spartan models. They have a specially constructed shell made of three built-up layers of wood laid with the grains running opposite. This assures great strength and there is no question but what they will hold their shape indefinitely. The heads are of the best Leedy Hardwhite brand and the rods are all of the pressed steel tympani handle type. Note that all Leedy bass drums are equipped with slightly larger and stronger counter and flesh hoops than other makes.

Single Tension

No. 1220	8"x28"	\$32.00
No. 1221	10"x28"	33.00
No. 1203	12"x28"	34.00
No. 1222	10"x30"	36.00
No. 1223	12"x30"	37.00
No. 1206	14"x30"	38.00
No. 1224	12"x32"	41.00

Separate Tension

No. 1320	8"x28"	\$42.00
No. 1321	10"x28"	43.00
No. 1303	12"x28"	44.00
No. 1322	10"x30"	46.00
No. 1323	12"x30"	47.00
No. 1306	14"x30"	48.00
No. 1324	12"x32"	51.00

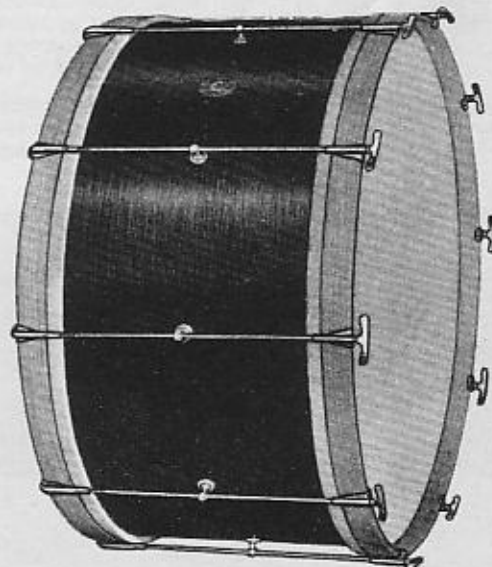
Any bass drum on this page furnished in Black or White Duco shells and hoops, with nickel plated rods, at no extra charge.

Sticks or Sling NOT included—prices on pages 18 and 23.

"Full Dress" Finishes on page 14.

Reliance Models

Reliance bass drums are still lighter in weight than either the Spartan or Military models. This is due to the fact that the shells are constructed of two-ply laminated wood instead of three; otherwise they are the same thruout, having the best grade Leedy Hardwhite heads and pressed steel tympani handle rods. The two-ply laminated shell is strong enough to last for years, as only the finest materials are employed and the inside reinforcing hoops are strong and properly fitted. The outside of both the Reliance and Spartan shells is brown mahogany, highly polished, and the hoops are rock maple in natural finish and polished.



Single Tension

No. 1080	8"x28"	\$27.00
No. 1081	10"x28"	28.00
No. 1047	12"x28"	29.00
No. 1082	10"x30"	31.00
No. 1083	12"x30"	32.00
No. 1051	14"x30"	33.00
No. 1084	12"x32"	35.00

Separate Tension

No. 1090	8"x28"	\$37.00
No. 1091	10"x28"	38.00
No. 1067	12"x28"	39.00
No. 1092	10"x30"	41.00
No. 1093	12"x30"	42.00
No. 1071	14"x30"	43.00
No. 1094	12"x32"	45.00

The Tenor Drum



Owing to the large diameter (20") and depth (18") of the Tenor Drum it is a little awkward to carry in regular snare drum fashion as pictured above. However, many prefer this method because it does not limit stick execution.

"Full Dress" Finishes
listed on page thirteen.



Leedy Tenor Drum with new style single tension key rods.

No. 240, Head Diameter 20"
Shell Depth 18".....\$32.50

Black or White Duco shell and hoops with nickel plated rods furnished at no extra charge.

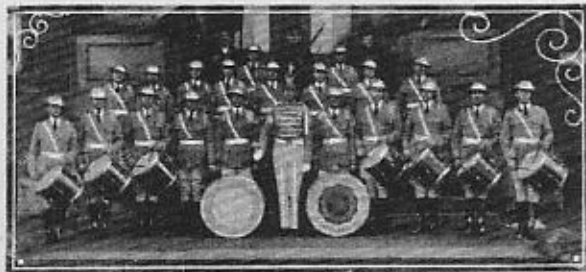


It is also permissible to carry the Tenor Drum as pictured above. This method is quite popular at present because it is much more comfortable on long marches. This places the heads in a perpendicular position, which of course offers limitations in execution.

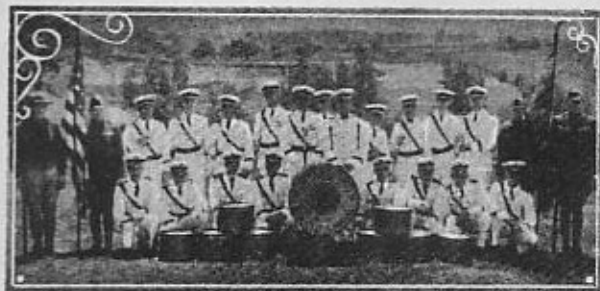
Sticks and Sling Included.

There was a time when a drum corps was not considered complete without two or more Tenor Drums. Following the Spanish-American War they fell into the discard because many corps were cut to such small numbers and the following generation seemed to forget them. Now that Drum Corps have "come back" and are an important part of almost every organization, the Tenor Drum has come to life and is taking its rightful place. It fills a gap between the high tone of the snare drum and low tone of the bass drum that is just as important to a corps, from a musical standpoint, as the alto in the band. They add color and body to any corps.

Leedy Tenor Drums are made of 3-ply Spartan polished mahogany shells, single tension pressed steel key type rods, best "Hardwhite" heads. Special felt ball sticks and webb sling included. NOTE—The term "Tenor Drum" is often misapplied to the snare drum. There are no snares on Tenor Drums.



American Legion Post No. 13
Cumberland, Maryland



American Legion Post No. 137
New Castle, Indiana

Giant Bass Drums

A Leedy Giant Bass Drum will gain more publicity for a Drum Corps than any other medium known. It is a never-failing attraction and a trade-mark that makes the crowds remember the corps that features one. All Leedy Giant drums are fitted with specially constructed rods that are in proportion to their size, not with ordinary small bass drum equipment. The flesh hoops are steel and will not warp, while the counter hoops are extra wide and thick. The shell is heavily reinforced with angle steel. These points assure that Leedy Giant Bass Drums are built along quality lines. They will retain their shape and stand up indefinitely. Purdue University has been using one continually for seven years.

† No. 605G	4'x20".....	\$250.00
† No. 604G	5'x22".....	300.00
† No. 603G	6'x24".....	350.00
† No. 602G	7'x28".....	450.00



Four-Wheel Bass Drum Carriage

For 4', 5', 6' and 7' Drums Only



This type of carriage is the most practical for Giant Bass Drums. The frame work is built of steel tubing, electrically welded at the joints. The wheels have steel wire spokes and solid rubber tires. These wheels can be quickly and easily detached. The entire outfit is constructed to stand the bumps of a rough street and general hard usage. The neat appearance of this carriage helps to show off a big drum to still greater advantage.

† No. 607C Complete.....\$75.00

Two-Wheel Bass Drum Carriage

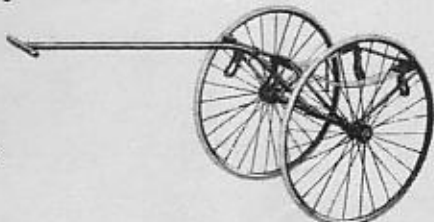
For All Size Drums up to 48"

The two-wheel carriage is made in the same manner as the four-wheel described above. It is plenty sturdy enough for drums up to the 48" diameter size. Quickly taken apart.

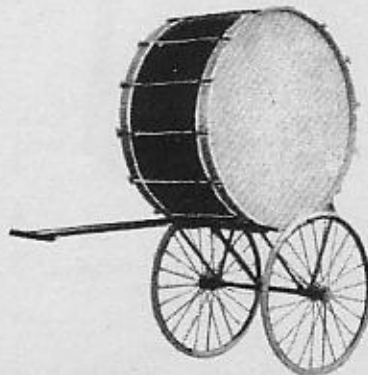
† No. 608C Complete.....\$50.00



Carriage Taken Apart



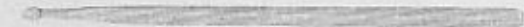







Carriage Ready for Drum



Drum on Carriage

Snare Drum Sticks

	H-5	16"	\$0.35
	R-5	16"	.80
	H-11	15 3/4"	.35
	R-11	15 3/4"	.80
	H-7	17"	.35
	R-7	17"	.80
	SD-13	16 1/2"	2.50
	SD-14	17 1/4"	2.50

Always choose fairly heavy drum sticks for drum corps playing. A long, thin stick does not produce as good a tone as the "stocky," quick tapered heavier models whose rebound is almost as strong as the stroke. A light stick has to be lifted and lifting is lost motion in drumming.

All Leedy sticks are made from the very finest materials obtainable. The Hickory models are of selected second-growth, straight-grained, white stock. The Rosewood are of British Honduras straight-grained stock taken from our xylophone wood, and the Snakewood (also called Leopardwood) is of the highest grade, imported from Thymal Island in the Malay Archipelago.

Leedy makes a specialty of made-to-order, hand turned sticks of all kinds excepting Ebony. Ebony is not a practical wood for drum sticks. Send in your old stick; we can reproduce it exactly. Prices per pair—Hickory, 60c; Rosewood, \$1.00; Snake-wood, \$2.50.

H-Hickory R-Rosewood S-Snakewood

Order by letter and number

Practice Pads

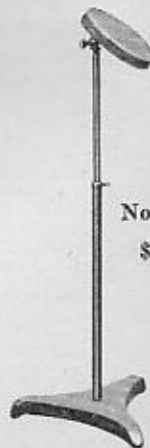
Every drum corps member should own his own practice pad. They are not only excellent for home practice, but are just the thing for individual "warming up" in the rehearsal room. They eliminate the noise of the drums and can be used without disturbing folks close by. No. 8 has a 4" circle of hard rubber inserted into a rock maple base. No. 9 is the same, but built on the proper drum slant. No. 9A has a plain rock maple playing surface with height adjustment rod and iron base. For use in standing positions.



No. 8, \$1.00



No. 9, \$2.00



No. 9A,
\$3.50

Bass Drum Sticks

Leedy bass drum sticks are made with the utmost care. They are noted for finished workmanship, quality materials and balance.

*No. 365D Patented resilient core covered with best grade piano felt. Polished hickory handle.....	\$ 1.75
*No. 365E Same as 365D with double beater.....	2.00
*No. 365G Natural lamb's wool ball, polished hickory handle with soft leather hand strap.....	3.50
*No. 365S Scotch Bass Drum Sticks, piano felt balls, polished hickory handles with small rubber retaining ball on ends. Per pair	5.00



*365D
\$1.75

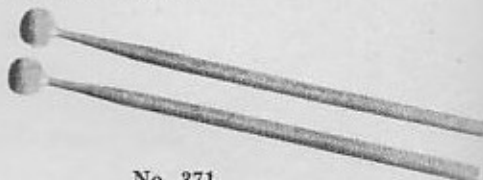


*365E
\$2.00



*365S
\$5.00 pair

Tenor Drum Sticks



No. 371
\$1.25 per pair

These are the correct sticks for tenor drum playing (see page 16). The balls are of the right texture, solid felt that will not beat flat or come loose. Sticks are polished white hickory, balanced to feel like regular sticks in the hands. Easy to roll with.



- *No. 599F For 9" shell.....\$0.45
- *No. 599G For 10" shell..... .45
- *No. 599H For 12" shell..... .45
- *Finished in Nobby Gold, each..... 1.00

Snare Drum Rods

Pressed Steel Rods Were Originated By Leedy

Equip your old rope drums with rods. Rods are better than rope. (See page 5). Leedy rods are the strongest of them all. Examine one in comparison to any other make and note the difference in workmanship.

Bass Drum Rods

Tympani Model Single Tension

- *No. 601A For 10" shell.....\$0.65
- *No. 601B For 12" shell..... .65

*Finished in Nobby Gold, each.....\$1.40



- *No. 601C For 14" shell.....\$0.65
- *No. 601D For 16" shell..... .65

Bass Drum Rods

Tympani Model Separate Tension

- *No. 255B For 16" shell.....\$1.50
- *No. 255C For 18" shell..... 1.50

*Finished in Nobby Gold, each.....\$2.50



- *No. 255 For 12" shell.....\$1.50
- *No. 255A For 14" shell..... 1.50

Snare and Bass Drum Rods (Scotch Type)

Single (Key) Tension

IMPORTANT—Specify Whether for Snare or Bass Drum

- *No. 256 For 10" shell.....\$0.75
- *No. 256A For 12" shell..... .75

*Finished in Nobby Gold, each.....\$1.40



- *No. 256B For 14" shell.....\$0.75
- *No. 256C For 16" shell..... .75

Snare and Bass Drum Rods (Scotch Type)

Separate (Key) Tension

IMPORTANT—Specify Whether for Snare or Bass Drum

- *No. 257 For 12" shell.....\$1.50
- *No. 257A For 14" shell..... 1.50

*Finished in Nobby Gold, each.....\$2.50



- *No. 257B For 16" shell.....\$1.50
- *No. 257C For 18" shell..... 1.50

Snares



- No. 116A Gut, best quality, 12 lengths.....\$1.50
- No. 116B Waterproof, 12 lengths..... .60
- No. 116D Silk Wire, Wound, 12 lengths..... 1.00
- No. 116 Gut, best quality, in coils of 29 feet.... 1.25

NOTE—Our gut is the finest quality obtainable. It comes in sizes 15-gauge (smallest), 14-gauge, 13-gauge, 12-gauge (largest). State which you prefer.

Always State Size of Drum When Ordering.

Double Post Type Snare Strainer

The best for all military work. This model is well made thruout and nickel plated.

Be Sure to State Depth of Shell.
No. 77 Complete with snare jaws\$1.50
Finished in Nobby Gold.....\$2.25



Genuine Chee Foo Chinese Horn (Musette)

This is the only type of Musette that will produce that true Oriental "twang tone." The best kind to use in your comedy or Oriental band.

- *No. 95 18" size.....\$1.25
- *No. 96 13" size.... .75
- *No. 97 Reeds, ea. .04



The "ROLL-OFF"



*American Legion Drum Corps, Post No. 47
Fort Wayne, Indiana
Louis Manz, Drum Major Edward Allen, Director*



*Helen Johns' Girls
Playing Big Tim*



*Elks' Drum Corps, B. P. O. E., No. 142
Portland, Oregon
Charles H. Starr, Drum Instructor*



*Joseph W. Soistman
Baltimore, Maryland*



*Loyal Order of Moose Drum Corps
Hammond, Indiana*



*American Legion Drum Corps, George H. Hockett Post No. 127, Anderson, Indiana
Mark E. Green, Drum Major J. R. Esile, Director Walter F. Jones, Business Manager*



*Girls' Drum Corps
Time Vaudeville*



*American Legion Drum Corps, O'Brien Post No. 326
Shelby, Ohio*



*Drum Corps, L. O. O. M. 570
and, Indiana*



*George A. Thompson
Buffalo, New York*



*American Legion Post Drum Corps
Press-Lloyd Post No. 247
Chisholm, Minnesota
Ivar Swanson, Drum Major C. H. Howe, Manager
Oscar Simstrem, Instructor*



*The Leon Knapp All-Star Drum Corps, Grand Rapids, Michigan
Leon Knapp, Drum Major and Instructor*

Cost of Instruments and Accessories for Drum Corps

For 17 Pieces—

(D.M.)	1	Drum Major's Baton, *No. 956 (Page 26).....	\$ 12.00
	1	Drum Major's Whistle, *No. 56 (Page 24).....	.50
(Dr.)	5	Military Model Drums, No. 1102, 12"x15" (Page 9), with Sticks and Slings, @ \$32.50 each.....	162.50
(S.B.D.)	1	Military (Scotch Type) Bass Drum, No. 1352, 10"x30" (Page 14), with Sticks and Sling.....	50.00
(Bu.)	10	U. S. Army Trumpets, *No. 950 (Page 26), @ \$5.50 each....	55.00
			<hr/>
			\$280.00

Suggested Formation

		(D.M.)			
(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)
		(S.B.D.)			
(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)
(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)

NOTE—5 abreast is an odd number for drilling, but O. K. for straight marching.

For 22 Pieces—

(D.M.)	1	Drum Major's Baton, *No. 956 (Page 26).....	\$ 12.00
	1	Drum Major's Whistle, *No. 56 (Page 24).....	.50
(Dr.)	8	Military Model Drums, No. 1102, 12"x15" (Page 9) with Sticks and Slings, @ \$32.50 each.....	260.00
(C.)	2	Pair 13" Kiraljian Cymbals, No. 331A, @ \$9.00 each cymbal.....	36.00
(T.Dr.)	2	Tenor Drums, 18"x20", No. 240 (Page 16), with Sticks and Slings, @ \$32.50 each.....	65.00
(S.B.D.)	2	Military (Scotch Type) Bass Drums, No. 1351, 10"x28" (Page 14) with Sticks and Slings, @ \$48.00 each.....	96.00
(Bu.)	8	Long Model Bugles, *No. 53 (Page 26), @ \$10.50 each.....	84.00
			<hr/>
			\$553.50

Suggested Formation

		(D.M.)			
(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)
(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)
(C.)	(T.Dr.)	(T.Dr.)	(C.)		
		(S.B.D.)		(S.B.D.)	
(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)
(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)

For 37 Pieces—

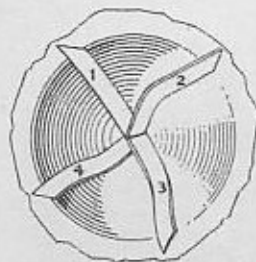
(D.M.)	1	Drum Major's Baton, *No. 956 (Page 26).....	\$ 12.00
	1	Drum Major's Whistle, *No. 56 (Page 24).....	.50
(Dr.)	12	Floating Head Drums, No. 731, 12"x15" (Page 8), with Sticks and Slings, @ \$35.00 each.....	420.00
(C.)	2	Pair 14" Kiraljian Cymbals, No. 332A, & \$10.00 each cymbal.....	40.00
(T.Dr.)	2	Tenor Drums, 18"x20", No. 240 (Page 16), with Sticks and Slings, @ \$32.50 each.....	65.00
(S.B.D.)	2	Military (Scotch Type) Bass Drums, No. 1351, 10"x28" (Page 14), with Sticks and Slings, @ \$48.00 each.....	96.00
(Bu.)	18	Long Model Bugles, *No. 53 (Page 26, @ \$10.50 each.....	189.00
			<hr/>
			\$822.50

Suggested Formation

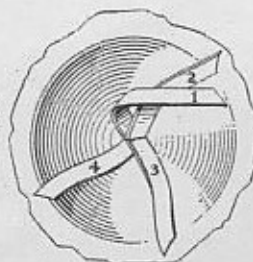
		(D.M.)				
(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)
(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)	(Dr.)
(C.)	(T.Dr.)	(T.Dr.)	(C.)			
		(S.B.D.)		(S.B.D.)		
(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)
(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)
(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)	(Bu.)

NOTE—the above listings are only intended to give an approximate idea of the cost of drum corps instruments and accessories. It will be seen at a glance that a change in models or sizes will in turn change the prices. There are dozens of practical listings. Of course each corps is governed by the number of men and funds available, therefore there can be no set rules as to how many men to use, or the formation. Our "Personal Service" Drum Corps Department will be glad to assist all possible if you will write in, outlining your problem. Address the Leedy Drum Corps Dept., and your letter will be answered by men with years of experience in both the professional and amateur fields.

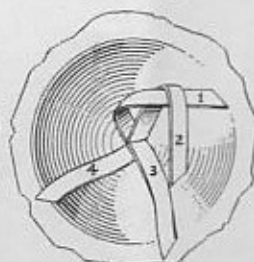
How To Tie A Cymbal Knot



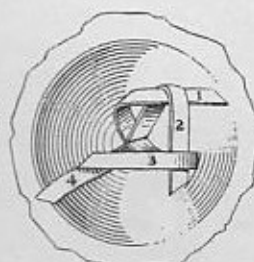
Lay the four leather ends flat in cup of cymbal.



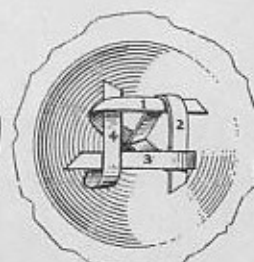
Fold No. 1 to the right over No. 2.



Fold No. 2 downward over No. 1.



Fold No. 3 to the left over No. 2.



Fold No. 4 upward over No. 3 and under No. 1. Pull ends tight.

The Famous Sam Browne Belt

While this belt was originally designed for army officers, it has also proven to be one of the very finest of drum slings.

All of Full Grain Cow-hide with Regulation U. S. Quartermaster Solid Brass Hardware, complete with drum holder strap.

- No. 58 Mahogany finish.....\$6.50
- No. 58A Black finish 6.50
- No. 58B Russet finish..... 7.50
- No. 58C White finish..... 8.50
- No. 58D Hunting Red finish.... 8.50
- No. 58E Royal Blue finish 8.50

IMPORTANT—
State Waist Measurement



This DRUM HOLDER STRAP may be obtained separately in all of the above finishes. Being adjustable, it fits all Sam Browne Belts and has a strong swivel snap for holding instrument.

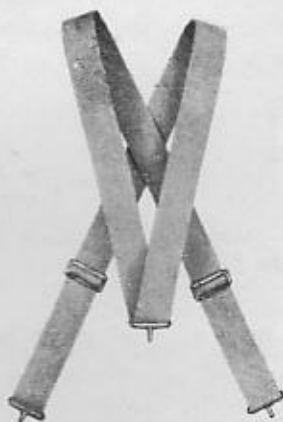
- No. 58S\$1.00



Webb S. D. Slings

Here is a sling that has many fine features. It is adjustable to length and has a very neat pressed steel hook and snap. This sling is designed to go around the neck and not under the arm.

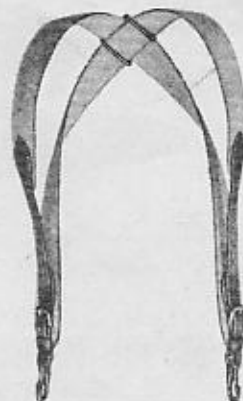
- No. 83, in Khaki.....\$1.00
- No. 83W, in White.... 1.25



Webb B. D. Slings

This is the mate to Webb S. D. Sling. Is adjustable to length. Crosses over back to hold bass drum in place. One hook for eye in drum and two for rods on sides. Drum won't swing.

- No. 81X in Khaki\$1.50
- No. 81-XW in White\$1.75



Heavy Webb and Leather B. D. Slings

Made in both single and double style. 1 3/4" extra heavy webbing, with leather end straps. Adjustment of 12". Drum won't swing.

- No. 81, Double Webb and Leather\$3.00
- No. 81W, Same as 81, in White 3.50
- No. 82, Single Webb and Leather 1.50
- No. 82W, Same as 82, in White 2.00

Standard Leather Slings

This sling has both neck and waist strap, which equalizes the load. Provided with an incline hook and eye, the drum is held securely in place and cannot swing. Best trace leather.

State Waist Measurement

- No. 84 In Russet Leather\$3.50
- No. 84W In White Leather..... 4.00



Light Leather Slings

A special lighter model of the heavier Standard Leather drum sling, designed on the same principles. Best trace leather. Your drum is always in place.

State Waist Measurement

- No. 25 In Russet Leather.....\$2.00
- No. 25W In White Leather..... 2.50



Belt Hook and Eye

For use with the Standard Leather Sling on metal or wood hoop type drum. Hook is built on an angle to hold drum in proper playing position.

- No. 84A Belt Hook....\$0.50
- No. 84B Belt Eye..... .50



Snare Drum Sling Eye

Made of heavy steel, nickel plated, and will fit on any type key rod. Can be used with Sam Browne, Light Leather and Webb Slings.

- No. 34.....\$0.25





Genuine K. Zildjian & Cie. Turkish Cymbals

If your corps is to be equipped with cymbals get the best. It pays, for the difference is there in tone. Cymbals do stand out in outdoor playing. Zildjian is the finest made and these are the genuine.

- No. 336A, 13" each.....\$20.00
- No. 337A, 14" each..... 23.00
- No. 338A, 15" each..... 26.00



Genuine Kiraljian Italian Cymbals

This is a very high grade Turkish model made in Italy by workmen who left Turkey during war time. They have a fine, brilliant tone and are highly satisfactory for drum corps work. Noted for their toughness.

- No. 331A, 13" each.....\$ 9.00
- No. 332A, 14" each..... 10.00
- No. 333A, 15" each..... 12.00

Leather Cymbal Straps



Heavy soft leather hand strap for cymbal players, which permits full tone and protects the hands.

*No. 43, per pair \$0.70

Leather Cymbal Pads



For use with cymbal strap for protection of hands and knuckles. Made of heavy soft leather. Padded.

*No. 44, per pair, \$1.10

Chee Foo Chinese Gongs (Tam Tams)

The Chinese Gong has no equal or substitute for Oriental effects or for funeral processions or dirges.

- *No. 91A 18", each \$10.00
- *No. 91B 21", each 14.00
- *No. 91C 23", each 18.00
- No. 631 Special Felt and Hickory Gong Stick\$ 1.00



Cymbal Handles

No sore knuckles when these handles are used. Adjustable leather straps and strong maple grips.

*No. 308, per pair.....\$1.00



Wire Cymbal Beater

Strong maple handle and heavy spring steel wire beater. 10" diameter loop.

*No. 305A, each.....\$1.00



Bass Drum Cymbal Holder



Made of pressed steel parts instead of castings. Will not break. The only holder that is adjustable back and forth on the bass drum shell. Cymbal rests on a felt-cushioned wood block.

No. 41H.....\$1.60

Parade Music Holder

The most practical music holder for outdoor playing. For snare drum, wire loop fits under coat. For bass drum, clamps to hoop.

- *No. 300 For S. D.....\$1.50
- *No. 301 For B. D..... 1.25



Drum Major's Whistle

A strong, reliable and very shrill metal whistle, nickel plated. Fits the mouth and easy to hold.

*No. 56, each.....\$0.50

Waterproof Mackintosh Drum Cases

Every drum should be placed in a case when not in use. Leedy mackintosh cases are made of the highest grade material, extra heavy and flannel lined.

For Snare Drums—

Give shell size only—State model of drum.

*No. 45A—ALL SIZES.....\$3.00

For Bass Drums—

Give shell size only—State model of drum.

*No. 45B For 28" dia. shells, any depth\$6.00

*No. 45C For 30" and 32" dia. shells, any depth\$7.00



Presto Mackintosh Drum Cases

A case that will always keep out the dirt and dust. No buttons—just pull the little metal ear and, "Presto!" the case is opened or closed in a "jiffy." Best materials. For Snare Drums—give shell size only. State model of drum.

*No. 46A For all size Snare Drums\$4.00

For Bass Drums—give shell size only. State model of drum.

*No. 46D For 28" and 30" dia. shells, any depth\$8.00

*No. 46E For 32" dia. shells, any depth10.00



Dimensions are for shell only.
Allowance is made for hoops and rods.

Leedy Rain Cover (Patented)



A patented adjustable metal band extends around the inside of the drum hoop and holds the rubber sheeting firmly against the head. When not in use simply roll up cover, put it in your pocket and leave the metal band in place on drum.

Be sure to state size of drum.

No. 61.....\$4.00

Round Telescope Fibre Cases

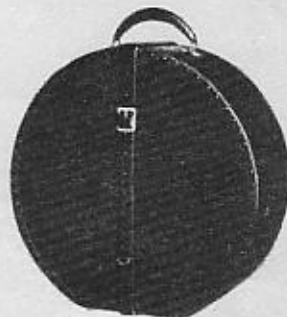
An instrument worth owning is worth protecting. Leedy vulcanized black fibre telescope cases are not only the best of protection, but neat in appearance. Light in weight.

*No. 625 For 14" shell....\$6.00

*No. 626 For 15" shell.... 6.00

*No. 627 For 16" shell.... 6.00

This style is also made for bass drums—prices on application. State size of drum.



All these cases and trunks are made in the Leedy factory.

Square Telescope Fibre Bass Drum Cases

This case affords ample protection to bass drums in transit on autos and trucks. Made of best grade hard black vulcanized fibre. Cases are strongly reinforced. Four heavy leather straps.

State size and model.



Bass Drum Trunks

A good trunk is the only satisfactory protection to bass drums for railroad transportation. Leedy trunks are built of 3-ply Basswood, covered with heavy black fibre on both sides. Truly a wonderful trunk for the price.

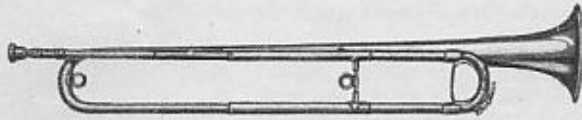


- *No. 474S 28"x12" to 16" deep.....\$20.00
- *No. 475S 30"x12" to 16" deep..... 21.00
- *No. 476S 32"x12" to 16" deep..... 22.00
- *No. 477S 34"x12" to 16" deep..... 23.00

- ‡No. 534 For 28" drums.....\$30.00
- ‡No. 260 For 30" and 32" drums 35.00
- ‡No. 261 For 34" drums..... 40.00

- *Mackintosh Bugle Bags made to order.....\$1.50 each. State model of bugle.
- *Mackintosh Baton Cases made to order..... 1.50 each. State model of baton.

American Legion Bugle



This is the Fan-Fare 28" long model bugle now almost universally used by drum corps. It is not only a sturdy, reliable instrument, but presents a very wonderful "flash" as well. Buglers all over the country are strong in praise of it.

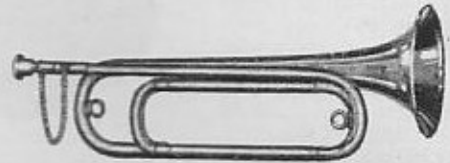
- *No. 53 Brass, highly polished.....\$10.50
- *No. 54 Silver, points burnished..... 15.00
- *No. 55 Silver, gold in bell, points burnished.... 18.00

Regulation U. S. Army Bugle

A very desirable bugle for drum corps purposes. Same model as used in the army. Built in G with easy slide action to F.

- *No. 950 Brass, highly polished.....\$5.50
- *No. 951 Cords for bugles, either red, yellow or white 2.50

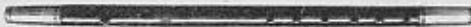
Mention color of cord desired.



Crosby Wood Fife

A strictly high grade professional fife. Accurate in tune. Made of cocoa wood, with nickel-silver ferrules. The best on the market.

- *No. 241\$2.00



Metal Fife

The finest type of metal fife. Nickel-plated raised finger holes and hard rubber embouchure.

- *No. 954 Key of B flat..... \$1.40
- *No. 955 Key of C..... 1.40



Drum Major Batons

Here we present a variety of Drum Major Batons that will meet every requirement. Each one is carefully made for correct balance and of the best materials.

- No. 956. Rosewood finely finished staff, with nickel plated brass ball and ferrule. Heavy gold cord and tassels. A beauty. 44" long.
- No. 957. Same as No. 956 with a slightly different shaped ball. 45" long.
- No. 959. Ebonized wood staff with gold cord and tassels. A light weight model. 43" long.
- No. 958. Light weight, all metal (brass, nickel plated) tapered all the way from ball to ferrule. 42" long.
- No. 960. Light weight, twirling model. Straight, metal-covered wood staff with gilded wood ball. Finely balanced. 32" long.

Twirling Model—NOT MADE BY LEEDY. This is the finest twirling model baton made. Not tapered. Just the correct weight and balance. 36" long. These batons may be obtained from the maker, Mr. Edward Kramer, 315 University Ave., St. Paul, Minn. Price, \$15.00.



Drum Corps Notes

The professional military drummer always carries his snare drum low—5" below the waist line, with drum resting and swinging on the upper part of left leg. This gives the arms freedom to make natural and relaxed blows. You will soon get used to the swing of the drum as you walk. Drums carried too high and played with "elbows in the air" look amateurish and it is impossible for the Drummer to produce solid blows or good strong rolls, etc.

Don't allow the boys to smoke and talk while in parade formation unless the wait be long enough to order "fall out."

If you have any so-called "left-handed" Drummers in your corps change them over to right at the beginning. It certainly looks bad to see one or two men carrying their drums opposite from the rest.

Individual practice or fooling on the drums while waiting for the parade to start is amateurish.

The "counter hoop" of a drum is the top hoop, or tension hoop. The "flesh hoop" is the small hoop around which the head is tucked.

Years ago it was customary to place the fifers in the front line. This has been discontinued because the drums make the greatest "flash" when they come into view first.

The word "CORPS" means, a body of men usually referred to in military ways, as a marching body, drum corps, etc., derived from the French "corps," French derived from the Latin "corpus," meaning body. It is always spelled with the "s" whether used in the singular or plural form. Pronounced, sing. kor—plural korz.

Be sure to read all of page 7.

Be sure to enforce an iron-bound rule against sitting on snare drums. It not only looks sloppy, but is injurious to the instrument.

Don't use light drum sticks. Choose them heavy enough to give a rebound almost as strong as the stroke.

Cymbals DO improve the Drum Corps.

Cadence—watch it like a hawk. Drum Corps have been "made" because of even and correct cadence. And they have been "broken" because of poor cadence. Start at 128 per minute and keep it there. Don't slow down.



IT IS NOT ALWAYS NECESSARY to retuck a drum head. Sometimes it is very inconvenient to do so on account of the time required and the trouble of getting the head off the flesh hoop, especially if it is old and well tucked. Besides, there is the danger of tearing same. Soak the whole head and flesh hoop in water—not too cold, but not warm—for five minutes, then allow it to become almost dry before putting on shell. If it is a good head it will contract. After it is about three-fourths dry you can put it on the shell and adjust same as usual. This will result in almost as good a job as retucking.

It is not heat and cold that affect a drum head, but it is the condition of the heat and cold, namely, dampness and dryness. A damp heat will cause the head to slacken, and the same with a damp cold. A dry heat will cause the head to tighten, and the same with a dry cold. Therefore, watch the condition of the atmosphere rather than the thermometer and avoid head breakage. If you have tightened your head on a damp night, let it out after using to the point where you started to take it up. This will allow some slack for a "take-up" should the next day be dry. If your drum works nicely in dry weather, leave it alone as much as possible. Drummers who watch these points have been known to use the same heads for years.

If your heads have dried out and have lost their flexibility because of old age, try this—Put a little white vaseline on a soft cloth and rub it well over and into the heads of your snare drum, bass drum, tympani, tom tom or tambourine. The oil in the vaseline will soften them up and give them new life. Be careful not to use too much vaseline; a small amount well rubbed in is best.

The ring in a drum is never the fault of the material used in the construction of the shell. It is always in the matching of the heads and the particular tension at which they are set. Various drummers like a different "feel" under their sticks and if this "feel" can only be gotten with a certain combination of heads at a certain tension (which is called the ringing combination) there is bound to be a ring in the drum, especially if struck off center. If a drummer does not care to change the thickness or matching of the heads, or place them at a different tension, the ring can be eliminated in various ways. One method is to place a half-dollar on the head. Another is to place a large business card on the head. Either of these objects has a tendency to shorten the vibration of the batter head, slowing up its movement after being struck, which eliminates the ring. No drum will ring if struck exactly in the center of the head.

Master all drill formation without the instruments first.

Any drum head that has been soiled with dirt and dust can be quickly cleaned by rubbing with ordinary art gum purchased in any stationery store.

How To Tuck Drum Heads

There are several ways of putting drum heads on the flesh hoops, but the best results are obtained by soaking the whole head in clear water for about ten minutes for snare drum and twenty to twenty-five minutes for bass drum and tympani. The head should then be laid, flesh side up, on a suitable table and smoothed out with the palm of the hand until it lies perfectly flat and even. The flesh hoop is then placed centrally on the head, allowing an equal margin all around for tucking; the head should then be carefully folded over the hoop and tucked under the lower inside edge at four equal spaces to hold it in place. The tucking process can then be completed, being careful to avoid wrinkles or unevenness, and the head should be forced to the extreme outside edge of the hoop. If it turns up on the outside of the hoop and leaves a little ridge it will hold better than if it is just shoved under the lower side of the hoop.

After the head is placed on the hoop in this manner it should be put on the drum shell and tied securely around drum in the same manner as doing up a package, then allowed to dry thoroughly (which usually requires from eighteen to twenty-four hours) before the hoops, rods and other trimmings are put in place. If this method is followed there will be no danger of the head tearing around the edge, as they sometimes do when the drum is assembled while the heads are wet, which is due to them drying faster on the exposed surface than under the hoops, thus the contracting action of the dried part tears the wet fibres apart. This course is not necessary with bass drum heads, as they are much heavier and stronger than the modern thin snare drum head and therefore can be assembled while the heads are wet.

Leedy Own Make Drum Heads

This department is under the supervision of John Gyuka, an expert who has had years of experience in this line of work and his technical skill, combined with our knowledge of what they should be, places us in a position to turn out drum and tympani heads of the very finest quality.

Leedy drum heads are made in our own factory and always from fresh hides. We operate our own refrigerating plant for storing the raw product, which keeps them indefinitely in a fresh condition. Many modern machines are used; however, there is considerable hand work employed on the high-grade brands.



"Hardwhite" Brand for Snare and Bass Drums

For white heads there is nothing better than the Leedy "Hardwhite" brand. They are even in thickness, with the hard, white surface that is so desirable. It is always best to submit a sample of the thickness desired.

For Snare Drum Batter Side Only

No. 425B 18" for 14" shell.....	\$3.25
No. 426B 19" for 15" shell.....	3.50
No. 427B 20" for 16" shell.....	3.75
No. 428B 21" for 17" shell.....	4.00
No. 429B 22" for 18" shell.....	4.25

For Bass Drum

No. 431B 30" for 26" shell.....	\$ 7.00
No. 432B 32" for 28" shell.....	8.00
No. 433B 34" for 30" shell.....	9.50
No. 434B 36" for 32" shell.....	10.50
No. 435B 38" for 34" shell.....	12.00

"Uka" Brand Snare Drum Heads

This brand of transparent head has no equal. It has stood a seventeen-year test and is still the favorite of thousands. Finished in its natural state—no chemicals used—which means that the fibres of the head are "alive" and flexible.

For Snare Side

No. 425 18" for 14" shell....	\$3.50
No. 426 19" for 15" shell....	3.75
No. 427 20" for 16" shell....	4.00
No. 428 21" for 17" shell....	4.25
No. 429 22" for 18" shell....	4.50

For Batter Side

No. 425A 18" for 14" shell	\$3.50
No. 426A 19" for 15" shell	3.75
No. 427A 20" for 16" shell	4.00
No. 428A 21" for 17" shell	4.25
No. 429A 22" for 18" shell	4.50



O. F. Rominger
Long Beach, Calif.

"Slunk Calf" Snare Drum Heads



LEEDY MFG. CO.

A more moderately priced transparent head. No defects; simply skins of slight discoloration, picked out of the best calf hides. A very satisfactory head.

For Snare Side

No. 465	18" for 14" shell.....	\$2.50
No. 466	19" for 15" shell.....	2.75
No. 467	20" for 16" shell.....	3.00
No. 468	21" for 17" shell.....	3.25
No. 469	22" for 18" shell.....	3.50

For Batter Side

No. 465A	18" for 14" shell.....	\$2.50
No. 466A	19" for 15" shell.....	2.75
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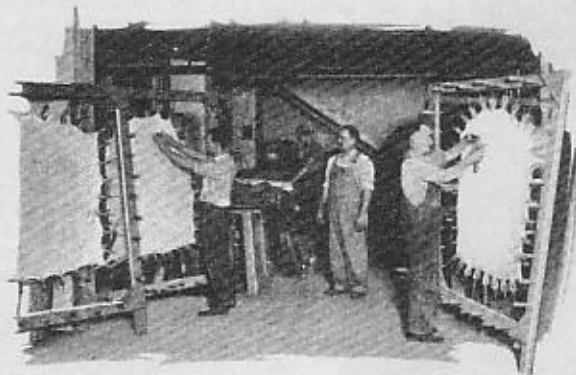
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Drum Major Signals

Every Corps Member Must Know Them

In order that all drum corps members may possess their own individual reference regarding the principal drum major signals or commands used in military duty, we are showing herewith several poses accompanied by brief explanations.

The following photos were posed by Lieut. H. Royse Moon, Crawfordsville, Indiana, who is at present Drum Major with the Byron Cox Post, American Legion Band, of that city, also acting Drum Major of the P. O. S. of A. and the B. P. O. E. Band. In 1916 Lieut. Moon served on the Mexican Border with Company C, 2nd Indiana Infantry, I. N. G., later transferring to the Regimental Band. At the U. S. entry into the World War he was called to Jeffersonville, Indiana, where his company was mustered into regular service as part of the 152nd Infantry, U. S. Army. There he was appointed Drum Major of the band which was soon transferred to Camp Shelby, Hattiesburg, Miss. After many months of Lieut. Moon's thorough and most efficient work at the head of this band it was acclaimed by the critics to be one of the finest musical units that passed through New York enroute to France. While at Camp Shelby, Lieut. Moon had the honor of being

appointed to act as Drum Major for the Amalgamated Band which consisted of all the bands of the 38th Division. He was also stationed at Camp Gordon, Atlanta, Ga., as instructor of the Physical and Bayonet Training School. After the war, Lieut. Moon's activities as Drum Major did not cease. He has acted in this capacity with many bands throughout Indiana and Illinois, and his wide experience in this field has made him an authority on drum major's duties. At the American Legion State Convention in Terre Haute, Indiana, September 25 to 27, 1922, the Byron Cox Post Legion Band of Crawfordsville, Indiana, led by Lieut. Moon, was awarded first prize. Lieut. Moon's work and reputation are known to all who attend the great Memorial Day 500-mile Auto Races at the Indianapolis Speedway. Year after year he has led the great massed band at this event and his work has been written up at great length by newspapers all over the country.

NOTE—There has always been a great difference of opinion as to the exact manner of executing the various Drum Major signals. Inasmuch as the War Department does not FULLY cover every command, it has become customary for the different localities and organizations to adopt their own. However, provided they are executed in a neat, snappy, military style, there is no harm in deviation.

NOTE—Positions marked "Optional" are not given in "Training Regulations" issued by the War Department. These positions, however, are used by the Drum Major in his regular routine, and photos show Lieut. Moon's interpretation of the practical manner to assume these positions. His opinion for these positions is based upon his observations in the work of many other military Drum Majors.



Fig.
1

Order Baton or Attention

While at a halt and the corps is in playing formation (but not playing) the baton is held at an angle of 60 degrees, with the ferrule on the ground and TOUCHING toe of right shoe, ball up and to the right. Right hand grasping staff near ball, back of hand to front. Left hand on hip, fingers together in front and thumb to the rear.

Parade Rest (Optional)

Place the right foot six inches straight to the rear. Bend left knee slightly, staff perpendicular with ferrule on ground in front center of body, both hands resting on ball with the left hand on top and fingers together.



Fig.
2



Fig. 3

Forward (Preparatory Signal)

At the first blast of the whistle (if whistle is used) the baton is swung in two or three forward circles (swinging optional—not U. S. Army regulation. Fig. 3 shows beginning of swing) and stopped pointing upward, to the front, at an angle of 45 degrees, with elbow at the side of body, the baton being in prolongation of forearm only.

March (Finish of Signal)

From the former position described above, simultaneously with the second blast of the whistle the arm is extended sharply to full length in direction that baton (Fig. 3A) is now pointing. On the next beat the Drum Major steps out with left foot.



Fig. 3A

Prepare to Play With or Without "Roll-Off" While Marching

(Preparatory Signal)

While marching the baton is swung in two or three forward circles (swinging optional) with the first blast of whistle, bringing baton into position shown in Fig. 4, right arm extended to full length at side in direction of staff at 60 degree angle. It is held in this manner while drummer finishes marching taps and "roll-off." If music is to start without "roll-off" while marching, staff is held at Fig. 4 position until musicians have had sufficient time to bring instruments into place.



Fig. 4

To Play (Finish of Signal)

Bring baton sharply to Port Position. Music starts simultaneously.

NOTE—Position as shown in Fig. 4A is known as PORT BATON and is used as part of many signals. This position is also used for beating time while corps is playing a number. Baton, ball down, is moved up and down by motion of the wrist, forearm remaining stationary. Left hand on hip, fingers together in front, thumb to rear.

To Cease Playing

The preparatory and finishing signals to Cease Playing WHILE MARCHING, are the same as Prepare to Play (Fig. 4) and To Play (Fig. 4A).



Fig. 4A

Prepare Without "Roll-Off"

(Preparatory Signal)

The Drum Major arrives at this position in exactly the same manner as description accompanying Fig. 4.

To Play With or Off While At a Halt

To Play

(Finish of Signal)

Bring baton sharply to Port Position. (Fig. 4A.) Music starts simultaneously.

To Cease Playing

The preparatory and finishing signals to Cease Playing, WHILE AT A HALT, are the same as Prepare to Play (Fig. 4) and the same as To Play—Port Position (Fig. 4A).

To Play from a Halt

(Preparatory Signal)

The same signal throughout as description accompanying Fig. 4.

To Play

(Finish of Signal)

Bring baton sharply to Port Position (Fig. 4A) and step out with left foot simultaneously. Most Drum Majors make a slight backward movement (while the baton is overhead) before coming down to Port Position. This acts as a cue or "up-beat" to give everyone a chance to anticipate the first beat.



Fig. 5



Fig. 6

To Halt
(Preparatory Signal)

At first whistle blast baton is swung two or three times in forward circles, then lower ferrule to left, allowing staff to fall into raised left hand at height of shoulder. Palms of hands to front and fingers closed together grasping staff. Raise baton horizontally above head with both hands, arms fully extended as shown in Fig. 6. Drum Major faces the band when giving this signal. Time of turning to face band during this signal is optional.

Halt
(Finish of Signal)

Lower baton quickly with both hands, keeping staff horizontal, to a level with the hips.

Carry Baton

Baton is carried between right upper arm and side, ball up and inclined to front, right forearm nearly vertical, fingers together and grasping staff, back of hand to right. Optional whether left hand is held on hip or at side.

NOTE—In long marches at attention the Drum Major may carry Baton under the LEFT arm, left hand grasping the staff instead of the right as described above. This position is assumed in the most convenient manner.



Fig. 7

The Whistle

"Training Regulations," by the War Department, states that the Drum Major uses his whistle only on occasions where he wants to convey to the corps the fact that a signal is about to be made, and forbids the use of a whistle thereafter during the command. The whistle when used properly and with discretion is effective, but too much whistling conveys the impression that the corps is not well trained. Some organizations, when they become proficient in drill maneuvers, dispense with the whistle entirely.

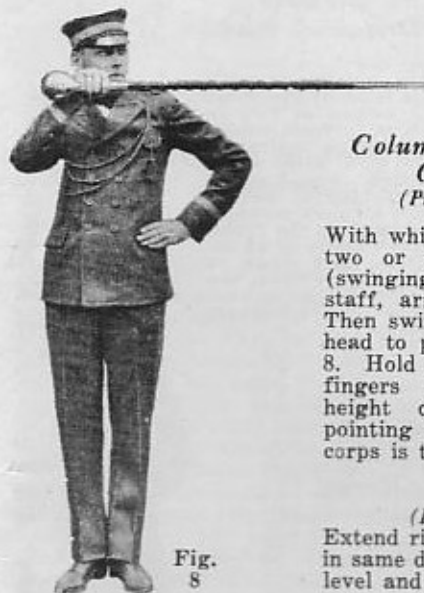


Fig. 8

Column Left and Right
Column Left
(Preparatory Signal)

With whistle baton is swung in two or three forward circles (swinging optional) then dip staff, arm extended, to right. Then swing in outside arc over head to position shown in Fig. 8. Hold baton just below ball, fingers together, baton at height of shoulders, ferrule pointing in direction in which corps is to march.

March
(Finish of Signal)

Extend right arm to full length in same direction, keeping baton level and at same height.

Column Right, March
Same as above excepting baton is dipped to the left and pointed to the right.

Right and Left
Oblique
(Optional)

(Preparatory Signal)

With whistle swing baton (swinging optional) in two or three forward circles. Stop baton with ball opposite the neck, pointing ferrule upward at 45 degree angle in direction in which oblique is to be made.

(Finish of Signal)

Extend arm sharply to its full length in the direction of staff as shown in Fig. 9.

NOTE—In order that every member of the corps sees this signal quickly and without unmilitary-like moving of heads, it is advisable to point the baton upward on a 45-degree angle.



Fig. 9

The efficiency of a Drum Major is more important than his size.

By the Right Flank

(Optional)

(Preparatory Signal)

At first whistle blast swing baton in two or three forward circles to a horizontal, fully extended arm position, grasping staff with fingers closed, palm to the front. Staff vertical, ferrule upward as shown in Fig. 10.

March

(Finish of Signal)

Bring ball of baton sharply to chest in front of chin, bending forearm and keeping elbow up, staff at a 45 degree angle and inclined to right (or left).



Fig. 10

To Diminish Front

(Optional)

(Preparatory Signal)

With first whistle swing baton in two or three forward circles, allowing staff to fall into left hand. Left hand is raised slightly above top of head and right hand is on level with the eyes, baton at an angle of 30 degrees as shown in Fig. 12. Palms to front, thumbs along staff, fingers together.

(Finish of Signal)

With second whistle drop left hand to level of right and then bring both hands to level of hips.



Fig. 12

By the Left Flank

Exactly the same throughout excepting baton is held in the left hand. Baton is quickly changed after swinging (if swinging is used) into left hand in front of body.

To Increase Front

(Optional)

(Preparatory Signal)

With whistle swing baton two or three times in forward circle and while right arm is extended to full length above head lower ferrule to left, allowing staff to fall into raised left hand. Left hand on level with eyes. Staff will then be at a 30 degree angle as shown in Fig. 11. Palms to the front, thumbs along staff, fingers together.

(Finish of Signal)

With second whistle drop right hand to level of left and then bring both hands to level of hips.



Fig. 11

To Counter March

(Optional)

(Preparatory Signal)

With first whistle swing baton in two or three forward circles (this swinging is regulation) and on last half of the last circle turn right about, facing the corps, extending arm to full length at a 45 degree angle as shown in Fig. 13.

March

(Finish of Signal)

March through center of ranks holding this position.



Fig. 13

To Play Flourishes or Ruffles

(Optional)
(Preparatory Signal)

This signal is used for rendering honors. At first whistle baton is swung in two or three forward circles and the signal finishes as shown in Fig. 14. Staff is held vertical in front center of the body, ferrule pointing down and ball slightly above top of head (so as to be seen easily from rear). Palm to front, thumb closed on fingers. Fingers closed. Left hand on hip, fingers together, thumb to rear. Next, Bugle Sergeant gives signal for Flourishes or Ruffles. While corps is playing same Drum Major should assume position of Baton Salute. (Fig. 16).

Fig.
14



To the Color (Optional)

With whistle, swing baton in two or three forward circles. Baton is dropped into raised left hand, which is just below the chin. Right hand is held at same height, making staff horizontal, ball to right, thumbs braced along under side of staff, palms to front, fingers together. Right hand is just below ball, left hand just above ferrule. (See Fig. 15). The Drum Major at the head of a military band always uses Baton Salute when band is playing the National Anthem.



Fig.
15

Swinging the baton before the execution of all preparatory commands is NOT a U. S. Army or Navy regulation. However, as many fraternal organizations prefer to use it for "flash" purposes we have made notation of same wherever it is possible to employ it. Swinging should not be confused with twirling. Twirling is the circular movement of the baton around the fingers and comes under the head of fancy or juggling work. Twirling is NOT done in the Army or Navy.



Fig.
16

Baton Salute

No whistle or swinging before the execution of this position. Raise right arm fully extended to the front in a horizontal position, baton vertical, ball up. Then bend forearm only to the left in a horizontal plane, bringing right hand against left shoulder as shown in Fig. 16. Baton remains vertical, palm facing front, thumb and fingers gripping staff. Left hand on hip, fingers together, thumb to rear.

Regarding Oral Orders

Cases of emergency often arise whereby it is necessary for the Drum Major to issue a command not prescribed by baton signals. At such times these orders are called as inconspicuously as possible over his right shoulder to the front rank guide man of right file, who in turn passes the word to his left and rear. These men then pass the word back until the whole corps is informed.

Funeral Escort

(Optional)

During funeral marches, which are at a very slow cadence, the Drum Major's baton is held under the right upper arm with ball at rear and staff pointing downward at a 30 degree angle.



Fig.
17

Grasp staff midway between ferrule and ball, back of hand up, fingers together.

Signals to Field Music

The term "field music" applies to the drum (or drum and bugle) corps attached to and following behind a military band. Such corps sound the various flourishes and ruffles on occasions of ceremonies and in honor of officers or dignitaries of high rank.

This corps also often alternates playing with the band for rest purposes. In such cases the Drum Major, who marches in front of the band, often transmits signals back over the heads of the band to the sergeant in charge of the corps. These are signals to the Field Music and are always executed with the ball of the staff held high over the head, arm extended.



Fig. 18

To Play

With blast of whistle (whistle optional) Drum Major raises baton at side with right arm fully extended, at a 60 degree angle as shown in Fig. 18. Ball up, hand grasping ferrule near end. Left hand on hip, fingers together, thumb to rear. Sergeant in charge of field music will then give command to play. As soon as Drum Major hears the Sergeant's signal to play he returns baton to the carry position and does not beat time during field music.

To Cease Playing

Drum Major uses same signal as *To Play* excepting that the staff is held in the extended position (Fig. 18) until music ceases. Staff is returned on the last note of last measure.

To Correct Alignment

Lower ferrule to left, allowing the staff to fall into raised left hand, and hold baton in a horizontal position at height of shoulders with both hands. Back of hands to front, fingers together, thumbs to rear. Drum Major faces corps when executing this signal. Signal looks like Fig. 15 excepting the position of the hands.

To Rout Step or Silence

When conditions (such as encountering a frightened horse or passing a hospital) make it necessary to stop corps playing while on the march, the following signal is given by the Drum Major: Grasp staff by ferrule in right hand, raise ball high over the head to vertical position, arm fully extended. Swing ball in a one-foot horizontal circle until music ceases.

U. S. Army and Navy Regulation Positions of Carrying Drum Corps Instruments When Not Playing



The Snare Drum



The Bass Drum



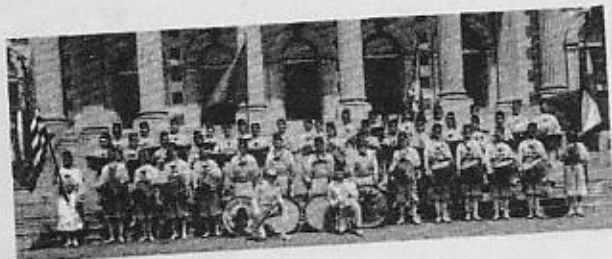
The Bugle



The Fife



The Cymbals



Hella Temple Shrine Drum Corps
Dallas Texas
E. A. Chamberlain, Secretary-Treasurer
Joe Ray, Captain Russell Koch, Director



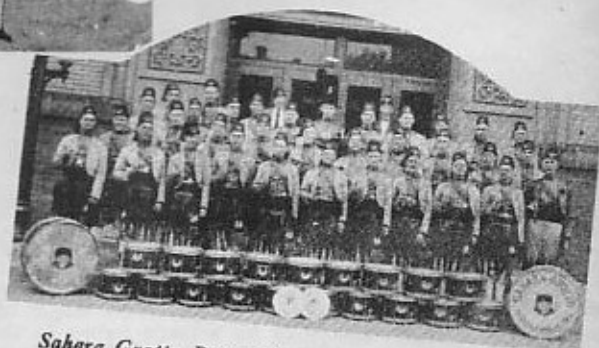
American Legion Drum Corps
Post No. 209, Akron, Ohio
J. E. Edwards, Drum Major
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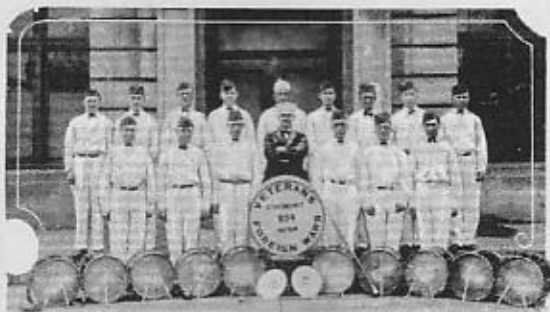
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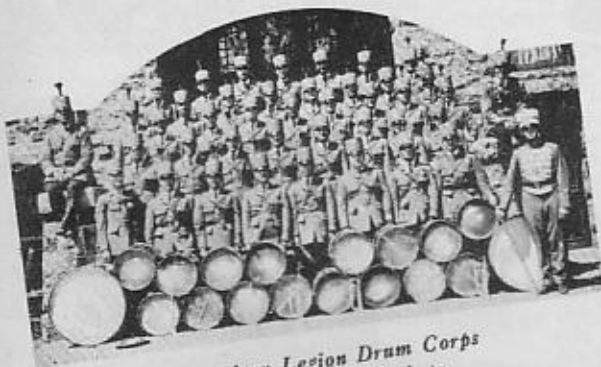
American Legion Drum Corps, Post No. 73
Vincennes, Indiana
Clarence Stout, Instructor



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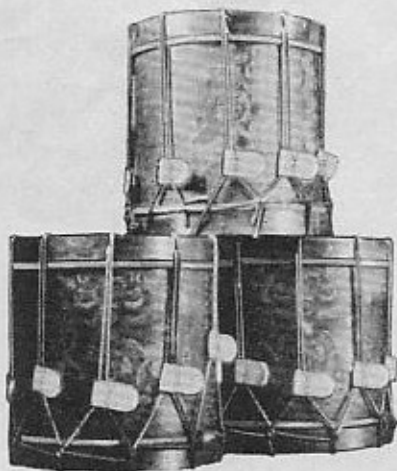
Famous Drums of the Past



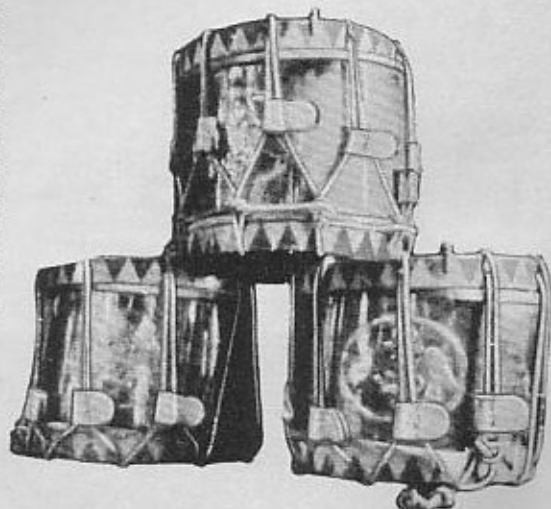
This old drum gave the signal to charge in many hard fought battles of the Revolution. It was carried by Timothy Church of Connecticut. Both he and the drum were important factors in the famous Battle of Saratoga. The shell is 15"x13½" and is still in good condition. A most interesting fact is that the heads and snares have been on the drum since 1778. It is now in possession of Joseph W. Church, a direct descendant of Timothy Church.



While tearing down an old blacksmith shop at Bridgeport, Conn., in 1900, this old Civil War drum was found among some household goods that were stored in the loft in 1866. The drum is of solid ash construction, 16"x12", and, while it has not been possible to trace its original owner, it undoubtedly saw considerable service during the War of the Rebellion, as the official army insignia is painted on the shell. The drum was presented to Mr. U. G. Leedy by a friend of his at Bridgeport.



This interesting instrument is considered by authorities to be the oldest known bass drum in existence. It bears the crown and cypher of Queen Anne, who reigned from 1702 to 1714. The shell is of solid ash construction, 22"x18", and is in a fine state of preservation. The counter and flesh hoops are the original ones, while of course the heads are not. Transferred by His Majesty King Edward VII from Windsor Castle to the Royal United Service Museum, London, England.



These three old English field drums (15"x13½", solid shell) belonged to a battalion of Foot Guards and were used in the final battle with Napoleon at Waterloo in 1815. They are emblazoned with the monogram of King George IV, denoting that they were in service during his reign, 1820 to 1830. When discarded they were placed in the Waterloo Gallery at Windsor Castle and later presented to the Royal United Service Museum, London, England, by His Majesty King Edward VII.

Three Russian drums captured by the 88th Connaught Rangers at the Battle of Inkerman in the Crimea on November 5th, 1854. They were presented to the Royal United Service Museum, London, England, by the officers of the 1st Battalion Connaught on the understanding that if the regiment is re-raised in the British service they are to be returned to them. The shells are polished brass, with a most beautiful hand-embossed emblem embodying the Russian bear.

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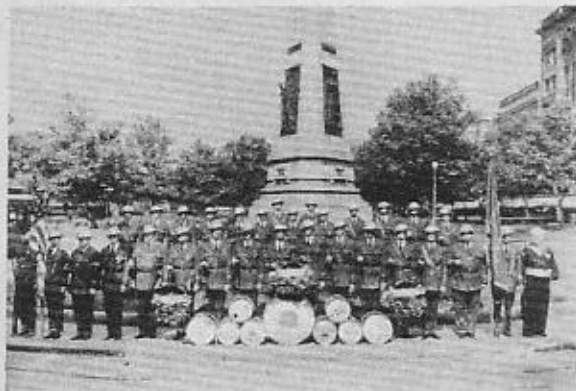
Of course it is not possible to cover every question and subject concerning drum corps activities, personnel and instruments in this booklet. We have made every attempt to give details concerning the most important items and subjects; however, if any further questions come to mind we want everyone interested in drum corps to feel free to write us asking about as many phases of the game as desired. Such letters will be answered by members of the Leedy Mfg. Co.'s staff, who have had many years experience in both the professional and amateur drum corps field, and you may rest assured that personal attention will be given each and every letter individually.

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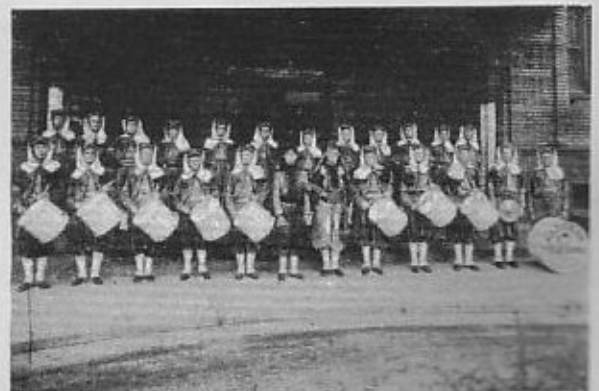
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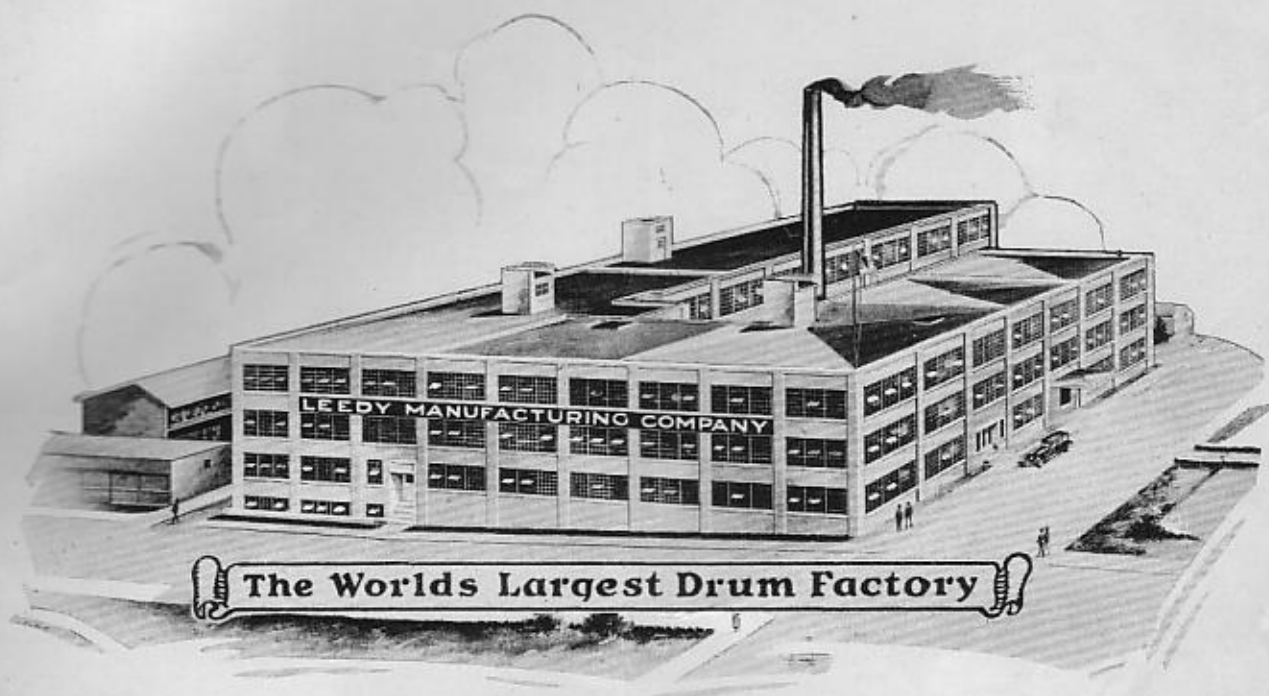
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