

TIMBREL MANUAL



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STATEMENT OF PURPOSE

The Founder is said to have remarked, "If standing on my head and beating a tambourine with my toes will win a soul for Jesus, I will do it." Whether he did is not recorded but it is a fact that the timbrel has become an integral of the Army's ministry for many, many years. Whether in attracting people to the Open-Air or accompanying singing in the indoor meetings, its usefulness can not be denied.

There is no smarter sight in the whole of the Army's ranks than that of an immaculately groomed timbrel brigade with smiling faces.

This manual has been prepared especially for use in music camps principally from material supplied by Violet Witmond Brown. It is the distilled wisdom of many years of practical experience. The help of Margaret Arnold and Dianne Hogan is also gratefully acknowledged.

Properly used, the manual will insure that the young timbrelist is thoroughly grounded in the art of playing and presentation.

A feature is the folio of original drills to well-known marches which will serve as the basis for an excellent library.

A cassette with accompaniment to the march drills featured in Grade Lessons 1-6 is available at nominal cost from the Trade Department, Territorial Headquarters.

ADVICE TO THE INSTRUCTOR

1. Leadership

Accepting responsibility for a timbrel brigade is a big challenge, and one which may not always be an easy one. You are the pacesetter, the example, the one who makes the brigade what it should be. A leader must take the "bull by the horns" and tame it into something notable and worthwhile. To merit the name of a true brigade, you will need to give a great deal of yourself. You must impart enthusiasm and keep *esprit de corps* at its peak.

A good rule to remember is that you can not ask or expect your girls to do that which you yourself will not do best. Standards are set for us to meet and a leader is the one who must keep them flying high.

A personal concern for each young woman must be felt. You must relate to them, yet maintain their utmost respect.

To a new group now bound together with a common bond of service and witness, you are probably the best thing that could happen to them. A consistent life for Christ will make its impression and impact on the life of each timbrelist who comes under your leadership. The outreach of your life and that of your girls' cannot be measured.

Establish criteria for membership. Apart from dress codes, rehearsal discipline, etc. insist on development of praying and testifying skills, song leadership and reading of the Bible during public meetings. Try to develop the group as a total and effective unit of witness.

With these ideals in mind, begin by studying a little on your own and come prepared to offer each one something new and exciting. Whether you are an experienced leader or one just starting out in this field, "preparation and presentation" is the key. Your impression on the brigade of ideals, standards, conduct, etc., will be mirrored many times over in attitudes, outlooks, ideas, performance and standards adopted by them. Even your manner of dress can set the scene and create a dignity about your rehearsals.

Getting a timbrel in the students' hands as soon as possible is the best means of keeping them interested. Explain the techniques as outlined in the manual. Your presentation and explanation must be clear and slow at first. Repeating several times will help them to learn. Show them the beat. You might write it on the blackboard with both music and symbol, slowly at first--then let THEM try.

In teaching beginners, especially small children, it has been found helpful even before they actually hold a timbrel to: 1. first have them clap a rhythm on their hands to get the pulse of it. 2. Next using hands only, move the right hand on the left hand as if there were a timbrel in it. Using the same rhythm clapped say aloud "down-up-down-up", etc. in time. 3. Have them shape their hands into the correct position to hold a timbrel and slip the timbrel into their positioned fingers. 4. Finally, combine rhythm, up and down movement of wrist and finger position.

(In practice this method rarely fails. Some people have very little sense of rhythm - they usually do not make good timbrel players. The method has been used with handicapped children, senior citizens with arthritis, and very young children. It was found that they learned quickly and enjoyed playing sooner.)

Getting learners to play after watching the leader is very important. They will be anxious to try it for themselves. Thus, they will become familiar with the sound and associating it with the numbers and the beating of the "basic beats".

Encourage practice. A good rule to use is that no playing be done extemporary -- only when called upon during the rehearsal time. All playing begins and ends with silence. To avoid needless annoyance and loss of time, this is the best policy.

In order to keep the respect and cooperation of your group, as well as accomplish something during the time you have to practice, you must keep order and demand attention. A rehearsal is a time for sincere work and everyone must join in to make the most of it. You may have to be firm with authority, but remember to have a soft spot, too.

Introduction of a few designs, playing the basic beats through for them, will be a start for you and your aggregation. Then --MEMORIZE THEM. This is a must! Playing from memory is the only way to do it. Don't try reading something inside of a timbrel or on a blackboard somewhere at a public performance. If you do not have it memorized, you will ruin the synchronization of the entire display. Only through memorization of each project presented to the brigade, will they advance toward more difficult pieces of work.

Reviewing the drills of the previous grade level should be done first before continued building of timbrel drills begins. From this point use them individually to choruses or put them into a complete march composition of your own.

You will note that styles and methods differ in timbrel playing, and who is to say that one is better than the other? You, as a leader, will have to decide the type you will want to use for your very own. You may even want to incorporate several techniques found among the brigades of the world. Versatility and the ability to use many styles will add to the uniqueness of your special group. As you begin to do some of your own original playing, the style will be more and more unique incorporating the leader's new designs and drills for her brigade.

Stenciling all music and timbrel information may be handy to you and your timbrelists. Once printed, exchange is made easier, allowing possibilities for branching out into displays with massed brigades playing in unison.

There are many sources of new ideas, you just have to seek them out. A little boost in getting new concepts, etc., for unusual displays, drills, etc., is available to you if you will: 1)write other timbrel leaders in the United States, Canada or overseas; 2)read the Young Soldier, Musician, War Cry, etc.; 3)see other brigades in action firsthand; exchange viewpoints and ideas with their leaders; 4)collect photographs, tapes, etc.; 5)apply present day trends or themes from newspapers, TV, etc., to your brigade talks. There may be occasions when you will have heartaches or find opposition. The road is not always smooth, but you must overcome these hurdles and keep your eye fixed on the final goal.

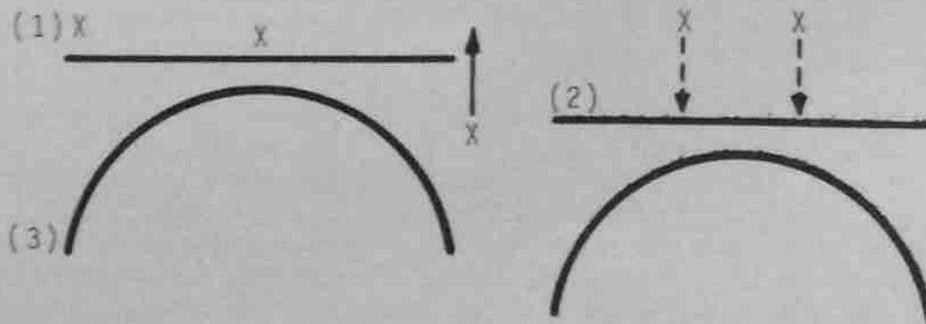
2. Platform Arrangements

You will want your group to be displayed to best advantage for maximum effect. The playing may be good, but correct placement and stance on the platform floors will increase your ability to present a well-practiced, precision item. This can have a great effect on the audience appreciation and a little practice will be well worth the effort.

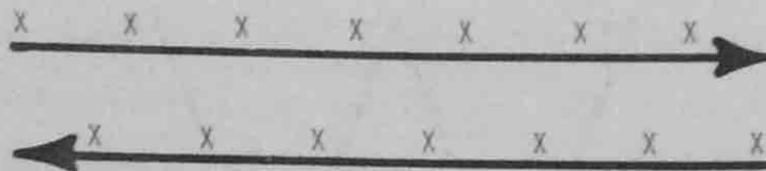
Before getting into some work on this, remember that the way in which each girl stands on the platform is as important as where she stands. We don't want any wilting "daisies". For timbrel players, the on-duty ready position is "feet together -- body erect". There is no need to look glum about such a joyful affair, so "smile-- it maketh like a good medicine".

A straight line is the usual thing you will see but there is such a range of variation open to your vivid imagination-- be sure to "give it a go". Don't be content to rest in the customary or the traditional forever -- do something different and you'll rate an "A" everytime.

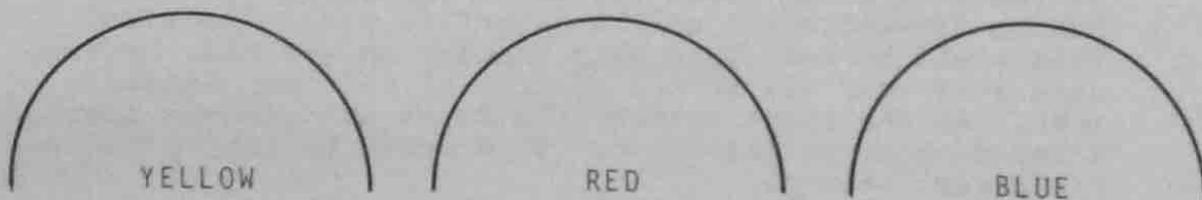
To begin with, total your assets and examine the march to be played. Some particular pattern or theme may present itself and some sort of floor formation might be worked out with this in mind. If you have a small group, you might try placing them in twos or threes in various positions on the platform. Movement might then be worked effectively during a rest or while playing -- to staggered lines -- then ending in two semicircles.



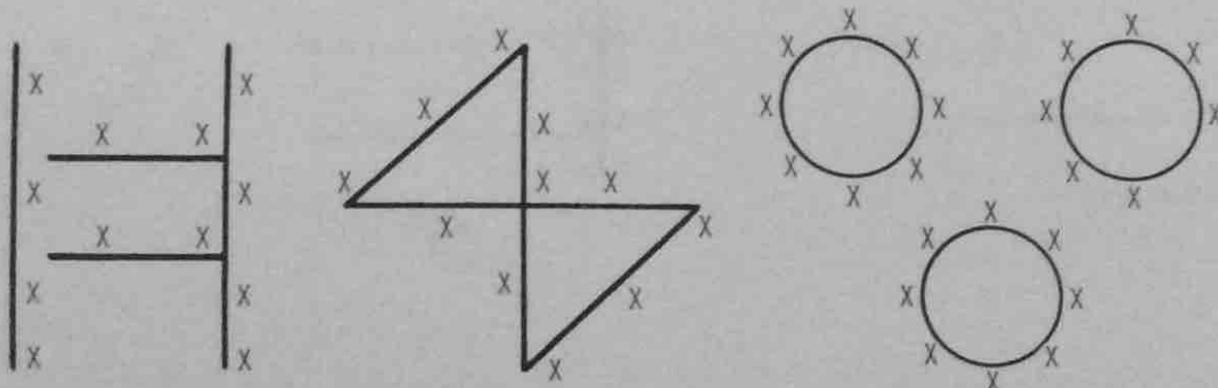
Forming two single file lines, you might have the brigade make its entry from opposite sides of the platform and remain with timbrels at their sides, facing each other. At the right moment, according to the music, have them turn to face the audience, bring their timbrels to the waist, ready to play. This effect may also be done in turn, something like falling dominoes.



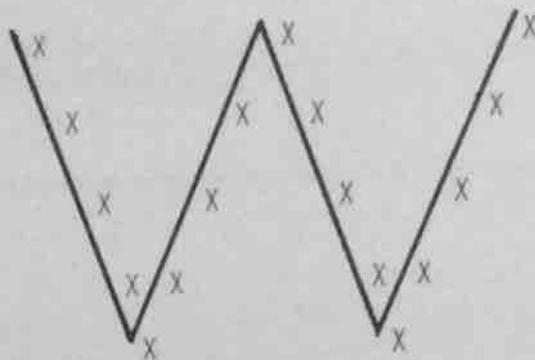
Three semicircles, depicting Open-Air rings may be appropriate when using "Banners and Bonnets" by Meredith Wilson. (Each semicircle using different colored centers and ribbons, along with a vocal solo, and blended voices.)



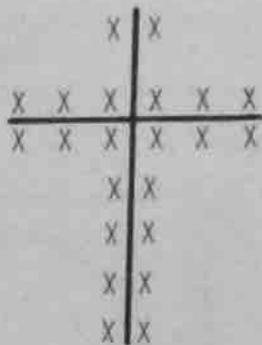
Should the timbrel drill contain several designs of one type, you might pick them out and magnify them by forming the same shape--such as lines, triangles, circles, etc.



Forming letters to fit a title is a novel idea; example--
 "Wellingtonian".



A cross, using all red or all white ribbons in centers is very lovely, and can correspond nicely to the theme of the item being used. If there are enough players, having "shaded sides of the cross" is also effective. This might be used in a mass display on a field, having each girl wear all white, covered by her navy uniform coat. At the right moment, the coats are removed leaving a human cross of all white. This would be lovely during the Easter season.



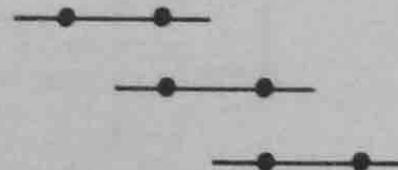
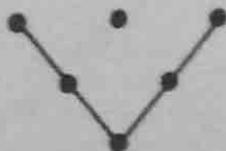
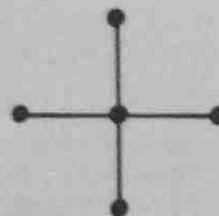
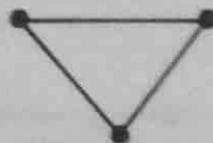
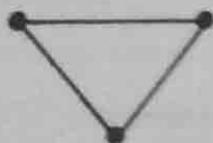
As stated before, your entrance and exit are just as important as your performance on the platform, so plan carefully. Come in either in single file, twos, threes or even a complete line, if there is enough room available.

It should be remembered that a smart entrance and exit as well as platform arrangement can make for an attractive and precise display.

Try the snare drum with a steady roll or cadence to march you on or off the platform. This can be a change from the band playing the refrain to "kill time". A repeat of several sections of the number might enable you to do some countermarching on the floor or leave part of the brigade to finish the piece (approximately four girls) while the others make their exit. However, be sure to make it military--no waltzing around to the music. Depending upon the number within the group and the size of the platform, the following formations might be effectively used by either a small or large group:

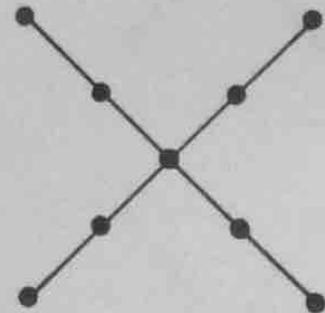
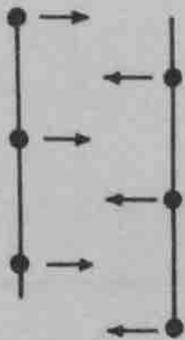
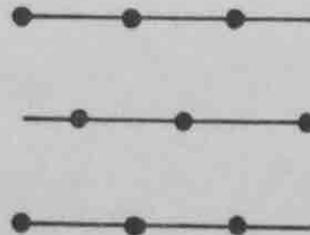
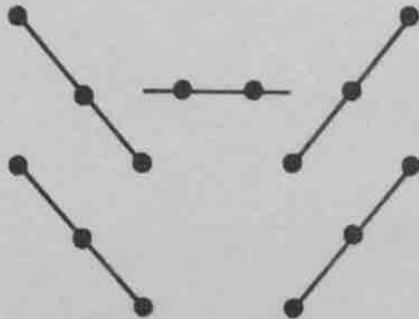
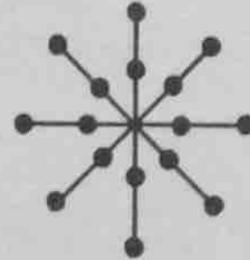
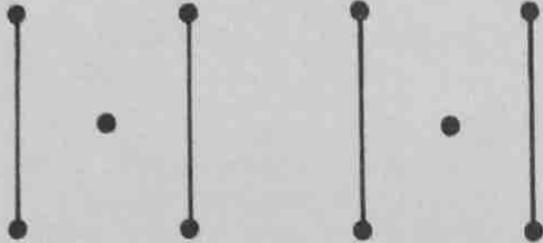
THE SMALL BRIGADE

(6 or less)



THE LARGE BRIGADE

(6 or more)



Combining two, three or four of the illustrated formations can lend interest, amplifying various sections of the march, trio, selection, etc., and intensifying the expression of the composer, or of the land from which the music originated.

Learning the beating first, then applying the movement on the platform proves to be the most satisfactory. All such moves should be based on militant, Army ideas, rather than relaxed dancing slides. Quick, precise turns and walking/marching changes prove to be best.

3. Composing

You should be an initiator of striking displays, a leader of imagination and creative ability. You are an artist in your own field and you will need to give zest and thought to make a few basic beats count, evolving in drill patterns which are pretty "super colossal". There is an abundance of variety -- a boundless scope of musical wealth waiting to be mined-- so dig in and give it a try.

Let us consider composition and design of the patterns in two categories. The first -- short drills with names, letters or numbers to classify them easily. Associating a pattern or beating "set" to some name, will enable you to keep various drills separate, making for easy learning and memorization. Choosing a name which depicts the shape of form of the pattern works out well. For example, "Apple", "Slide", "W", "X", Figure "8". Others may bring no particular article to mind, but might be named instead after a country, town, corps or Salvation Army term. For example, "Canadian", "Los Angeles", "Crossed Swords" - these names may be used by other brigades, so choose carefully and refrain from outlandish titles which might prove undesirable if voiced in public. Once mastered, these can be put in sequence to most any march or to choruses in your meetings.

The second aspect is composition applied to a complete march. Here, one may use the same short drills, inserted into the march, or compose something entirely new around the piece with no particular names applied to passages.

First, select the march you wish to write a drill around. Note the title and the composer. Something about each may give you an idea. The march may depict a certain locality or may have been written around a particular occasion, circumstance, etc. If this is known, you may find a wider channel for new effects. Examples, "Star Lake", named after an Army summer camp in the Eastern United States where countless young people have studied music out-of-doors, in fellowship together, and have experienced new walks with God.

"The Young Salvationist" speaks of the youthful soldier. "Under Two Flags", referring to the Union Jack and the Blood and Fire Flag, introduces the strains of "God Save the Queen". Marches generally are two types--those used in the Open-Air for marching, and festival marches used mostly in concerts. The latter are generally of some length.

Time signatures are very important when beginning to put beats to music. In general, you will find marches are written in 2/4 time, but be certain. If the march should be written in 6/8 time, be sure your beating is changed to suit the lilting triple rhythm. There is a difference and if you don't adapt your playing to the music, you may run into trouble with the rhythm set up by the band.

Your patterns in the air should fit the lilt of the piece. If the cornet section comes in with a lacy sounding piece of music, apply the same techniques to your composition - don't give it something harsh or striking. The same would apply to a passage in which the basses or drums boom out - give it some punch trying to recapture the feelings which the composer may have felt himself. You must interpret these feelings into beats, motions and color. Remember, too, that there are parts in some marches which just don't lend themselves to timbrel playing - so rest, or devise some movement of positioning the girls. These can prove as important as the playing sections. We might call this type of timbrel playing "definite accompaniment playing".

Another style, unlike accompaniment timbrel playing, is used in Brisbane and Adelaide, Australia. It is a method of playing to the exact notes of the music, right along with the parts being played by the band, rather than the normal beats used in accompaniment. Here, the sound being produced by the band will give you a clue to designing the notes.

When writing up drills for such a march - those covering cornet and euphonium sections will have two separate drills to learn, unless there are portions where music is played in unison.

Dividing into two parts - cornet and euphonium - you might teach your assistant leader one portion and have her instruct one section, with you taking the other. If this is not possible, slowly instruct one section, then the other, finally combining the effect. This is not easy at first and listening is a must! However, once mastered, this unique style is always a success for your audience and is a welcome change from the regular style of timbrel playing.

A good example of an ideal march in which to incorporate this technique is "On the King's Highway" (New York Band Journal). Other marches may have the distinct division of parts - some only in portions, and you may wish to use the technique part way through and then change back to accompaniment beating.

Many marches are built around a theme with one or more songs or favorite choruses interwoven. Be aware of this "hidden treasure" and use it as deviation from the general 1-minute continuous timbrel playing of a march. Perhaps stopping when a familiar chorus appears in the composition having the entire brigade sing the words. Or, you may wish to work this section into a solo, duet, etc. If the tune is repeated, you might have the second verse sung while two girls play - or every other player accompany the singing. This will keep the interest of both the players and listeners. Here are a few marches you might use: "Wellingtonian", "Looking Heavenward", "The Fount", etc.

What about exchanging timbrels or throwing them into the air.....? As stated previously, you are the leader and you must decide; however, remember that we are playing the timbrel, not throwing it around like a juggler in a circus, making us no better than baton twirlers in a parade. Keep the thought that you have dignity and a standard to uphold ... you take it from there. Exchanging timbrels can be used very effectively if done correctly and with exacting precision. One slip and the entire idea is "out the window". This sort of thing can be easily overdone and great care as to how and where it is applied should be taken.

For a change of pace, you might like to bring out a double or quadruple timbrel display for all or part of your presentation. For festival purposes, this can be quite nicely done, but should only be tackled after you are certain you can handle one timbrel well. Holding more than one timbrel, you will only get single beating with arm motions and swings, and it is quite difficult to hold the beating for a three minute length of time. It is more important to play one timbrel well, than to be too concerned about attempting two or four at present.

Marches are not the only area of composition into which you may venture. Gain skill and unusualness by branching out later on with some selection work - duets or trios, using much variation and movement while performing. Combined with singing, poems, or colored slides, a more reverent effect can result.

Adaption of the split-section technique to instrumental (cornet, horn, etc.) duets or trios, is illustrated in the cornet trio, "The Veterans". In this case, have three girls play the solo parts of the cornet trio, standing separate from the group, while the rest of the brigade plays the cornet and euphonium accompaniment parts. A novel idea comes from the Albion Corps, Brisbane, Australia. Insert yellow, red and blue paper circles, cut to size, inside the timbrels to differentiate the trio solo parts from the two sections of the timbrel band. Cornets might have all red, solo trio - yellow, and euphoniums - blue. Matching ribbons also create a complimentary color scheme. Other occasions might enable you to use silver, gold or white effectively. Sticking to these and the tri-colors are in the best of taste. Holidays, such as Christmas, bring occasion to use a little something festive, such as silver foiled paper, centered with twigs of holly, with perhaps silver threaded ribbon.

A crest inserted into the head of the timbrel is also a nice idea for a change, or a letter in each timbrel spelling out the title of the march, slogan, etc.

Attractive trimmings used by brigades throughout the world for special events range from lanyards to sashes of plain or velvet ribbons, small Salvation Army flags pinned across the bodice, cuffs over the uniform sleeves to add brilliance, tassels, shoulder bows, etc. Gloves also add to an outstanding appearance of the hands in a drill - especially blacklight displays, although the ungloved hand is more graceful and has better control of all techniques required in a piece. Lighted timbrels are most striking, as are colored spotlights, and will be long remembered if done well.

INTRODUCTION TO THE TIMBREL

The timbrel is one of the oldest musical percussion instruments known. In the Old Testament, we find mention of the metallic-tinsel sound of the timbrel, filled with jubilation and praise, echoing through the past.

The timbrel was used early in The Salvation Army movement as part of the "war equipment" and soon became a traditional symbol associated with the Army alone.

The Salvation Army has never balked at novelty in its desire to secure the attention of the masses for its message. A timbrel brigade: lasses in full uniform, playing with the lightness and ease of true musicians and possessing smiles from their hearts, are a vital means of attracting others to Christ. For over a century such groups have been part of an Army always on the march. An Army of individuals fighting for a common cause with unchanging goals of the salvation of the lost.

Today the timbrel is still used, but it has stepped out of the shadow of lone accompaniment, and embarked upon a broader field of independent work meriting its own place in Army musical circles. It would appear that we are on the fringe of discovery so far as the timbrel's use for Army purposes is concerned. There is a scope unlimited for skill of movement and rhythm for witness and service. Timbrel playing has moved out from mere banging and rattling with no particular musical plan and has come into its own.

In Salvation Army meetings around the world, you will find the timbrel's cheery accompaniment ringing to choruses and rousing band marches. You will find hundreds of girls praising Him with the timbrel.

THE TIMBREL—ITS COMPONENT PARTS

Let us begin with the instrument itself and learn about its parts and make-up as a percussion-type drum.

1. The Rim A circular wooden frame.
2. The Head A tightly stretched skin.
3. The Jingles Discs made of brass or nickle, placed in holes along the sides of the rim.

Timbrels range in size from the toy to the large orchestral type. Each size of timbrel itself will have a different tone or sound. There are two definite tones available - bass and treble depending upon the cupping of the jingles. A combination of these tones will add various unusual effects to brigade playing.

Excellent timbrels are available (with cases) in 8 inch, 9 inch and 12 inch (special order) sizes from the Trade Department. It is well to keep the jingles polished and the timbrel away from heat and dampness for long wear. Fine leather cases are also a good investment for you and your brigade.

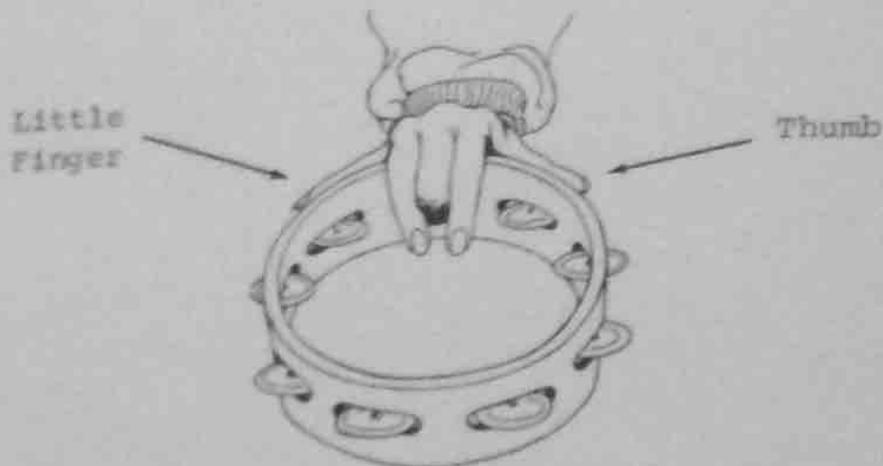
CARE OF THE TIMBREL

1. Keep jingles polished - use silver polish, glass wax, etc.
2. Keep away from intensive heat or dampness.
3. Do not hit the timbrel head when limp or taut.
4. Allow it to resume its normal appearance gradually.
5. Carry in its carrying case when possible.
6. Keep ribbons unwrinkled and carefully trimmed at the ends. Apply clear nail polish to cut ribbon ends to prevent raveling.
7. Paste rosin applied to thumb will make the timbrel roll (don't lick your thumb!).

HOLDING AND PLAYING THE TIMBREL

Proper control of the instrument is essential for the timbrellist. Hold the timbrel firmly in the right hand, the middle finger placed through the hole, the first and third fingers inside the rim and the thumb and little finger along the outside. The little finger will become your main source of power and its placement will allow the playing of more vast drills.

With the timbrel properly held, rock it back and forth, down and up, moving the wrist only to touch the two sides of the rim on the left hand. Increase your speed as you master the technique. Playing is done with the right hand using the left hand as the hitting and following partner. Both hands must learn to move in unison, blending the beats and designs in the musical air-patterns. To play the timbrel with ease and skill, allow your left hand to face palm toward you as you play down the front, the back of your hand toward your audience, relax, have the drill memorized and put yourself into it.



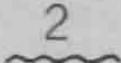
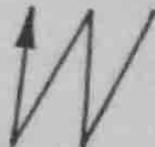
TECHNIQUES AND SYMBOLS

The system used in this manual is known as "Illustrated Design" which is already popular in many parts of the Territory. Generally a picture of the shape to be made with the beats is incorporated and has been found to be most effective.

To readily recognize the beats to be written against the timbrel patterns, shapes, designs, etc. we shall attempt to introduce a brief form for the following techniques and beats:

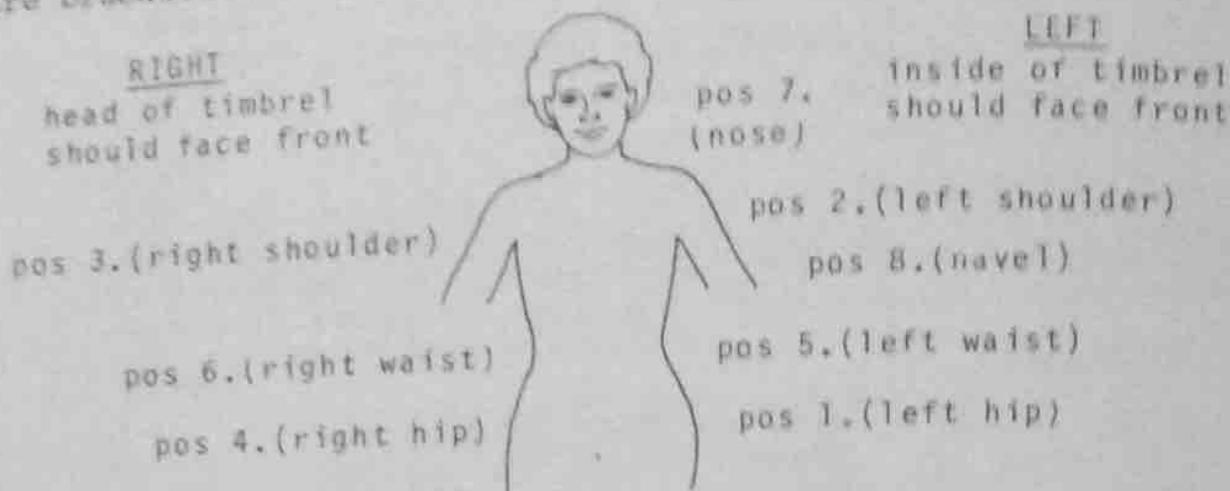
A. TECHNIQUES

SYMBOL

Roll	Move the thumb quickly and sharply around the edge of the timbrel head. Paste rosin used on thumb will produce this effect easily.	
Run (or trill)	A shaking vibrato action on the part of the wrist causing the jingles to vibrate.	
Shake	Shake the timbrel back and forth, out and back, similar to fanning or waving. The wrist is a prime factor in throwing the timbrel out, making the most of the ribbons.	
Swing-slash	Swing or slash the timbrel through the air - a solid count. Emphasize movement.	
Finger	Played on the fingers of the left hand.	F
Elbow	Played on the elbow, arm bent across the body.	E
Inside	Played on the inside of the timbrel with the left hand.	I
Wrist	Played on the heel of the wrist.	W

Note: When these letter brief forms appear, i.e. $\frac{4}{E}$ this indicates that the last note is played on the elbow, etc.

Some instructors have found that the following position numbers are helpful at the beginning of each drill pattern. This has been particularly so with beginners. If used, position symbols are bracketed at the beginning of each pattern: e.g. (Pos.1)X



READING TIMBREL DRILLS

Drills begin at the "X" position with the beats placed either at the beginning, end or on the arrow shape. Follow the arrow markings throughout the drill pattern observing the following markings:

<u>TECHNIQUE</u>	<u>DESCRIPTION</u>	<u>SYMBOL</u>
Repeat-short	According to the number enclosed in the brackets, the drawing preceding will be repeated.	(2) etc.
Repeat-whole section	A musical repeat sign denoting that the entire section preceding shall be repeated. Many times the first and second endings are included.	⋮
	An entire section may also be repeated using the bracket with a line running beneath it.	(2)
Starting	Begin drill at the "X"	X
Playing in Place	This means playing at the waist level. (Large "stars" may be used but this shall denote a repeating place.)	*
(A) (B) (C) etc.	Coincide with the musical score of the band to enable the reader to fit the patterns into that particular section.	
Pattern	Direction of movement.	→
Striking point	Period indicates play beat exactly at this position.	•

B. RHYTHMS

<u>DESCRIPTION</u>	<u>SYMBOL</u> *	<u>RHYTHM</u>				← BEATS
		1	2	3	4	
1. DUPLR TIME (May be repeated for quadruple time)						
even four	E4					
four	4 or 4R					
inverted four	4					"Come to the Ar-my"+
six	6					"Mis-si-ssi-ppi run-run"
triplet six	T6					"Mer-ri-ly, mer-ri-ly"
2. QUADRUPLE TIME						
slow four	S4					
slow five	S5					
syncopated five	Sy.5					
inverted six	6					
seven	7					
inverted seven	7					
even eight	8					
triplet eight	T8					
triplet twelve	T12					

* Last figures generally relate to numbers of strikes made.

+ If words are made up to match the rhythms, this will assist in correct interpretation and memorization.

<u>DESCRIPTION</u>	<u>SYMBOL*</u>	<u>RHYTHM</u>
		1 2 3 ← BEATS
1. TRIPLE TIME (By increasing speed and counting two bars as one these adapt to 6/8 time)		
Even three	3	
Three-four	3/4	
Three inverted four	3/4	
Three-five	3/5	
Three-six	3/6	
Three-eight	3/8	

* Last figures generally relate to numbers of strikes.

Other rhythms may be devised and the basic system of symbolization will adapt accordingly.

NOTES ON LESSON MATERIAL

Generally, the lesson material has two basic components:

1. Open-Air drills - these designs are given names according to shapes, and are useful, when memorized, for many impromptu performances in open-air or indoor meetings. Calling of these names by a leader enables the brigade to play uniformly at a moment's notice.
2. Specific March routines - the drills of which are contained with each lesson.

Depending upon the time available and/or skills of the particular group, the lesson material may be amplified. It must be remembered, however, that Grade Examinations will be based upon the materials specified.

The leader should also train the student in grooming, poise, rhythmic correctness, crispness, accuracy, pleasant appearance (smiles), etc. Grade tests will also have regard to these matters.

Note:

It will probably not be necessary to test students for class placement in Music Camps. It is anticipated that all students will be ultimately working toward individual proficiency awards and these are closely related to the grade levels set out for class teaching in this manual.

As with any other instrumentalist, it is important that the student does not proceed to a higher level until he/she can satisfactorily perform the open-air and march drills required in the previous grade.

In placing the student in classes, therefore, it is only necessary to identify his/her drill repertoire and classify accordingly.

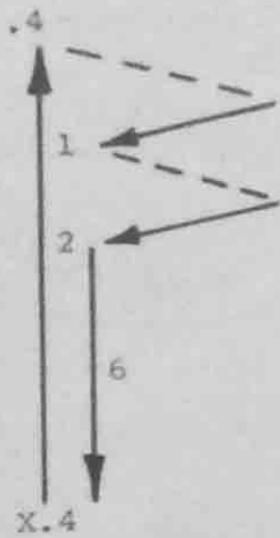
GRADE 1

Should cover the following material over several lessons:

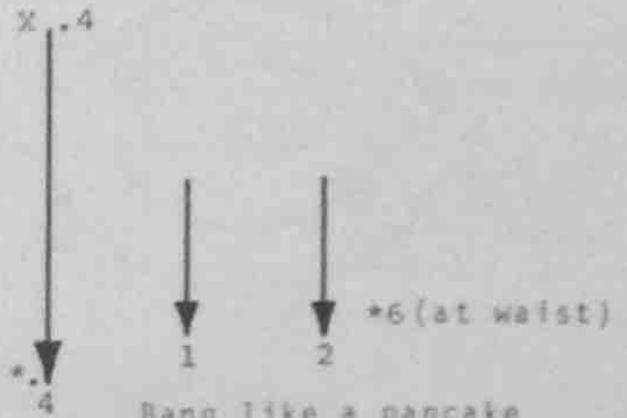
1. Introduction to the timbrel
2. The timbrel - its component parts.
3. Care of the timbrel.
4. Holding and playing the timbrel.
5. Techniques, rhythms, drills and symbols.
6. Open-air drills: commit "Flag", "Pancake", "Kettle-drum", "Football", "W", "Pie" and "Triangle" drills to memory.
7. March: learn drill to "Spirit of Joy" march.

Note: Before attempting to teach drills, the Leader should have committed them to memory in order that the lesson time may be used to maximum effect.

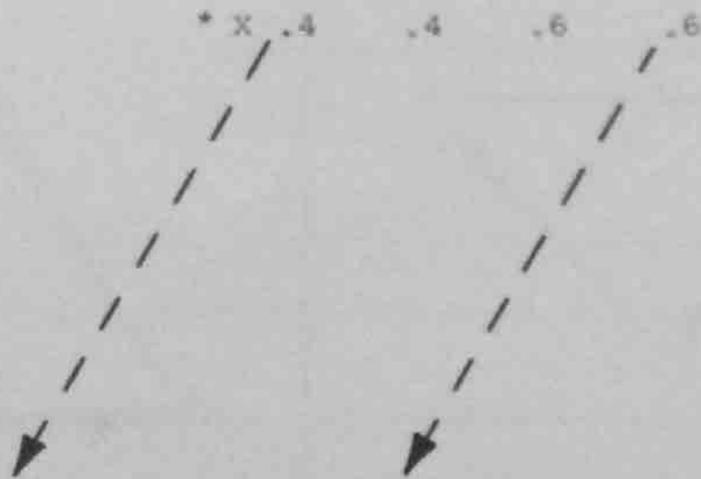
OPEN-AIR DRILLS



"FLAG"

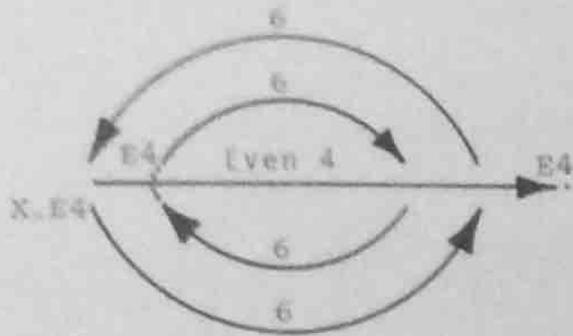


"PANCAKE"

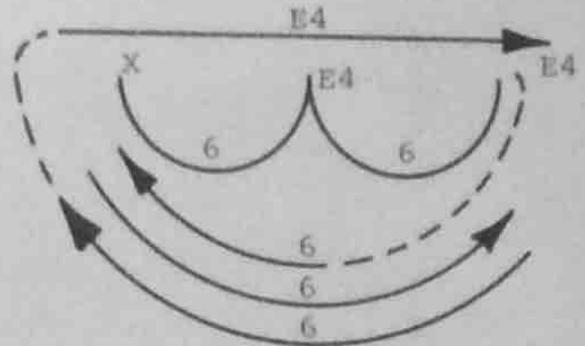


Last of beat down
to side sharply as a drum

"KETTLEDRUM"

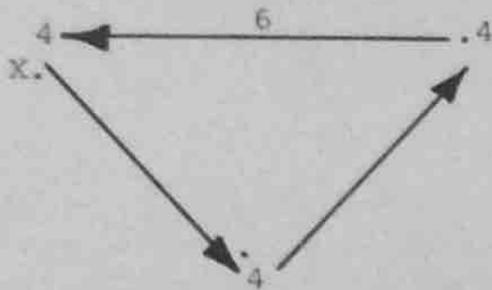


"FOOTBALL"

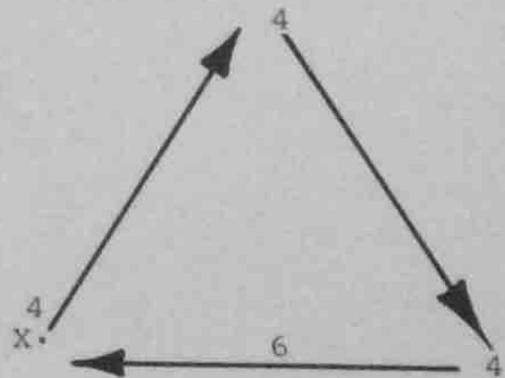


Note: W form, then arcs, then the E4 across top to finish and begin again

"W"



"PIE"



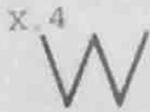
"TRIANGLE"

"SPIRIT OF JOY"

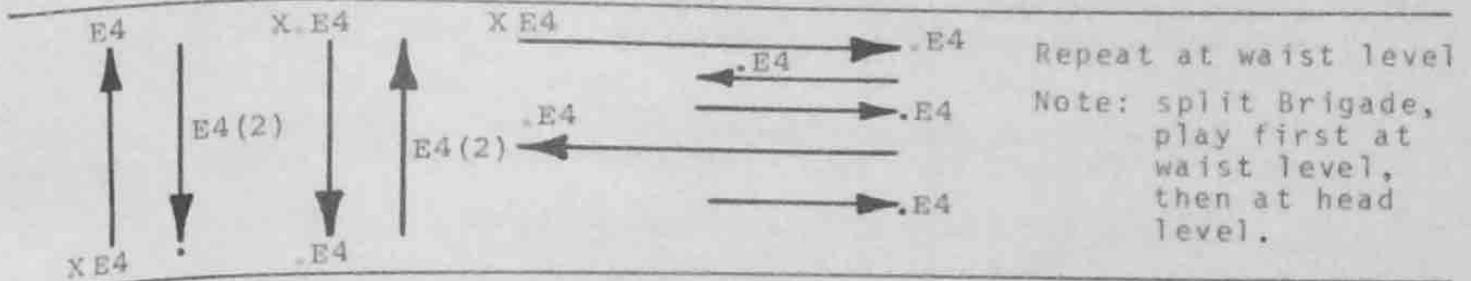
arr. V. Witmond Brown
1960

Introduction

2 measures (8 beats)



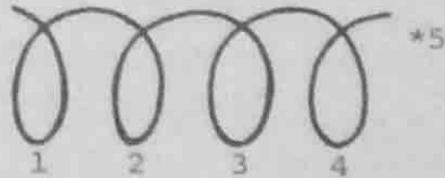
(2) With 4 beginning



"Football"



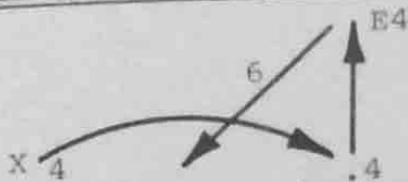
(around arm)



Rest 7 measures
(28 beats)

* (repeat "Football") *

Rest 1 measure
(4 beats)



Pie (2)
Triangle

Flag (2)
Pancake (2)

Rest 7 measures (28 beats)

Pie (2)
Triangle



1, 2, 3, 4, 5*
F E I F F

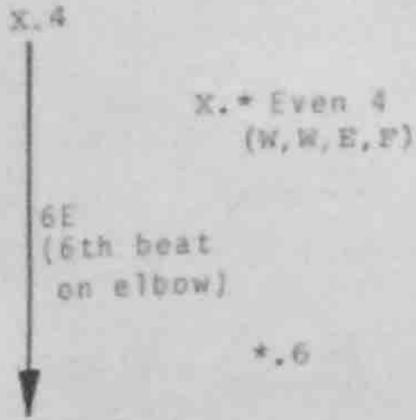
GRADE 2

Assumes a knowledge of the basics learned in Grade 1.
Should also cover the following material over several lessons:

1. Open-air drills: commit "Canadian", "Zig-Zag", "Elbow", "X", and "Switchback" drills to memory.
2. March: learn the drill to "Jamaica Citadel" march.

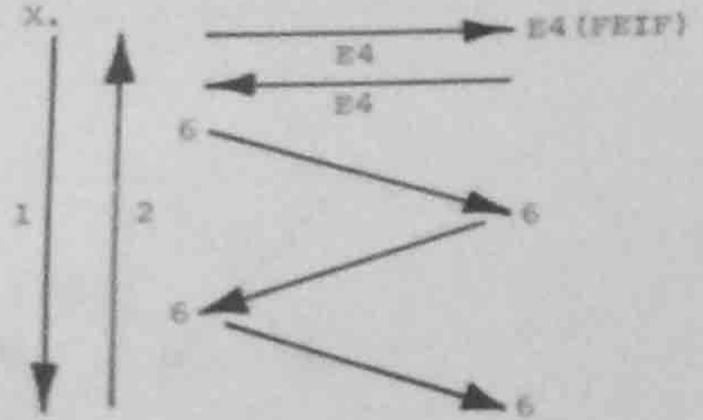
Note: Before attempting to teach drills, the Leader should have committed them to memory in order that the lesson time may be used to maximum effect.

OPEN-AIR DRILLS

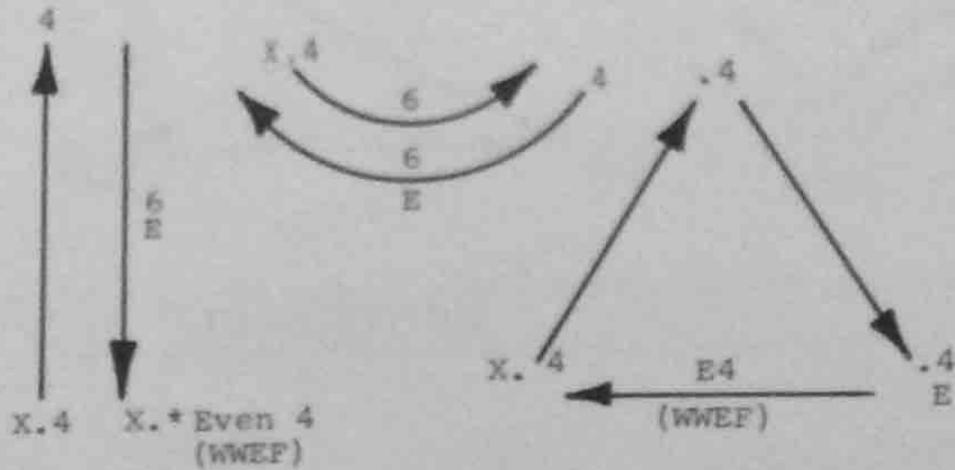


"CANADIAN"

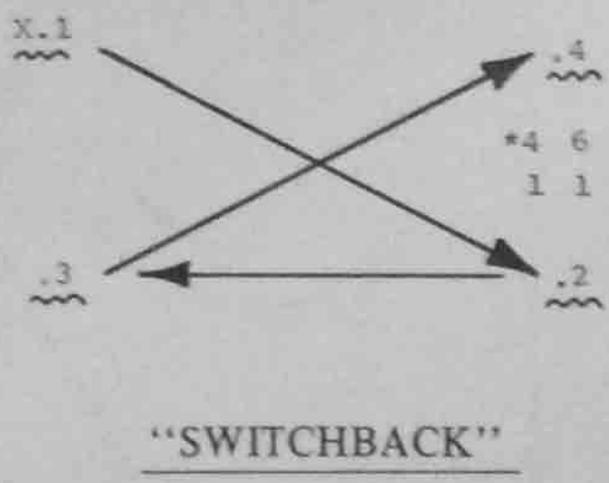
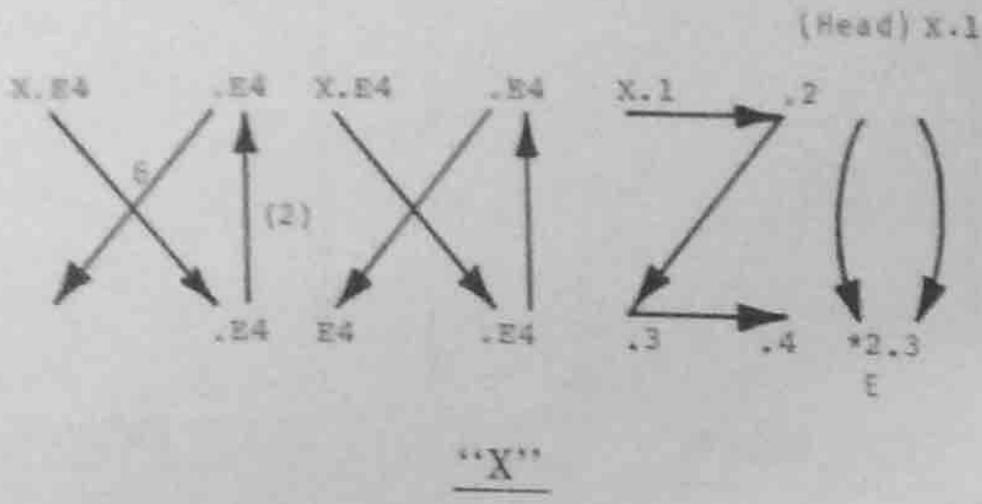
Left Shoulder



"ZIG-ZAG"



"ELBOW"



"JAMAICA CITADEL"

Introduction (2 measures)

1-2 Up, 3-4, Sh., 5-6 Head, 7-8 Hold

"Canadian" (2)

"Elbow" (2)

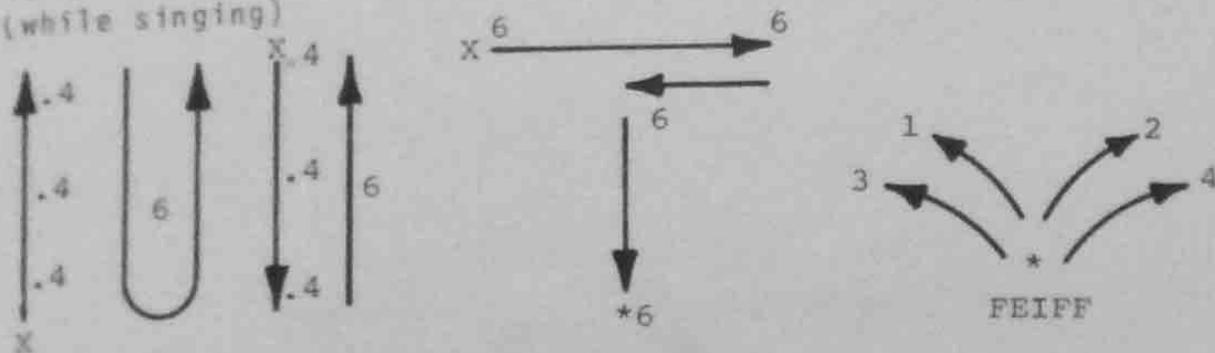
"Zig-zag" (2)

after "W" (2) rest 7 beats

Sing: 1. No more, no more!
 He remembers sins no more,
 They are pardoned forever,
 And He will never
 Bring them up against me anymore.

2. I'll hear no more
 Of the evil days of yore;
 I'm a pardoned offender
 And God will remember them
 No more!

2. (while singing)



Rest - 6 measures

"W" (2)

"X"

ending:



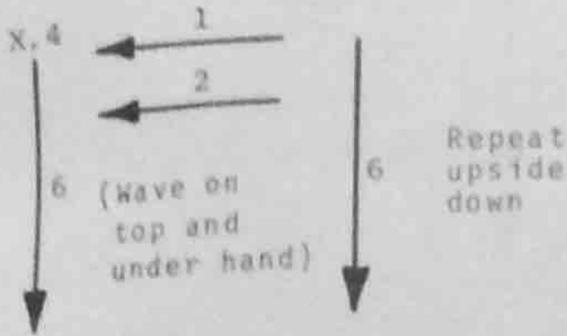
GRADE 3

Assumes a knowledge of the basics covered in Grades 1 and 2.
Should cover the following material over several lessons:

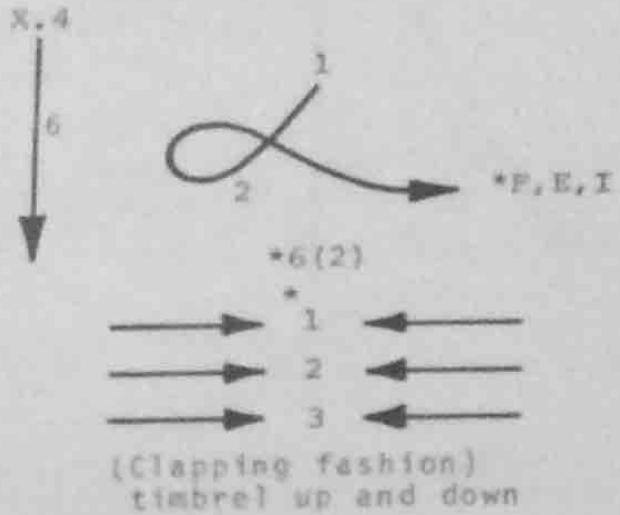
1. Open-air drills: commit "Candle with a Flick", "Butterfly", "Slide", "Crossed Swords", "Trombone", "YoYo", and "Angel" drills to memory.
2. March: learn drill to "Roll Call" march.

Note: Before attempting to teach drills, the Leader should have committed them to memory in order that the lesson time may be used to maximum effect.

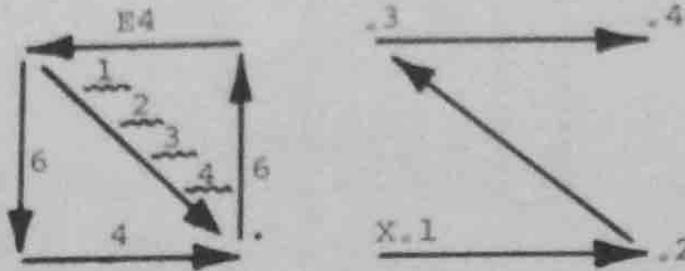
OPEN-AIR DRILLS



"CANDLE with a FLICK"

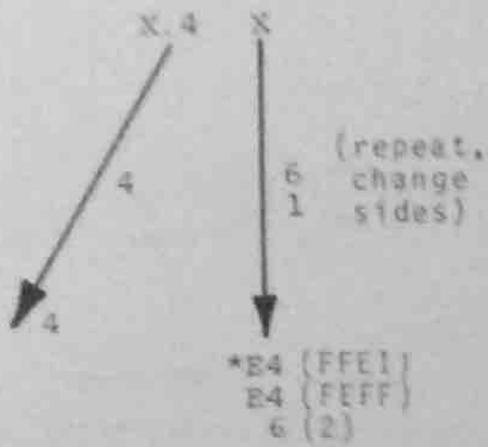


"BUTTERFLY"

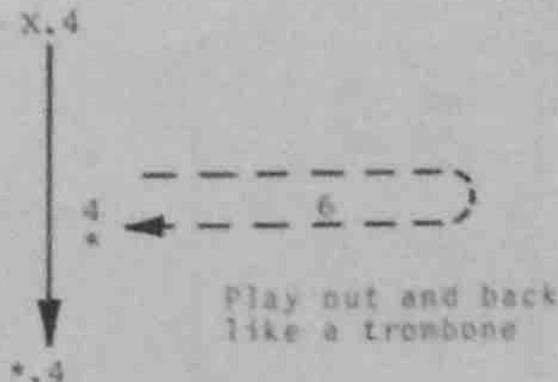


Repeat starting from opposite side

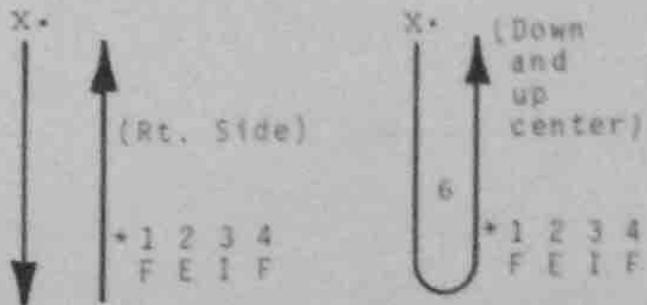
"SLIDE"



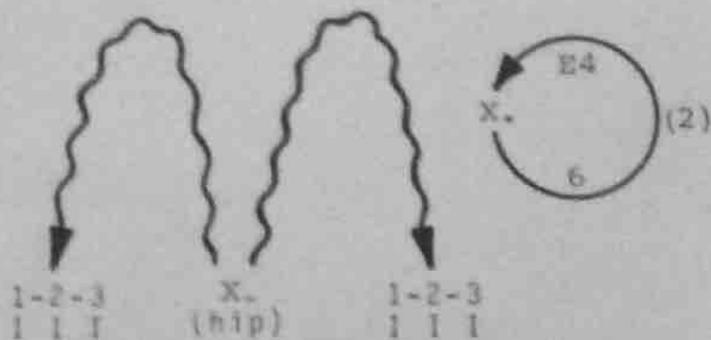
"CROSSED SWORDS"



"TROMBONE"



"YO-YO"



Away from body-
left then right side
as wings

"ANGEL"

"ROLL CALL"

arr. V. Witmond Brown
1961

DRUM ROLL: Tympani and snare

INTRODUCTION: (With letters inserted in timbrels, "Roll Call", hold letters at waist while plain timbrels play the introductory beats to the music)

X (1) Head
 R X
 O X
 L X
 L X
 X
 X
 C X
 A X
 L X
 L X
 X (1-8-2) head

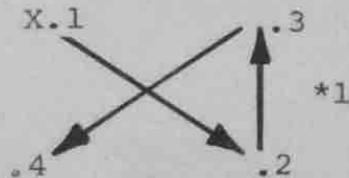
Beats: (1, 1-&-2, 1-2-3-4-5-6-7-8)

"Slide" :|| (changing sides)
"Crossed Swords" :||

(Tune: "When the roll is called up Yonder") (With thumb to music)

"Yo-Yo" (2)
"Zig-Zag"

2nd time sing



"Candle with a Flick" (2) (Upside down 2nd time)

"Butterfly" (Last 1-2-3)

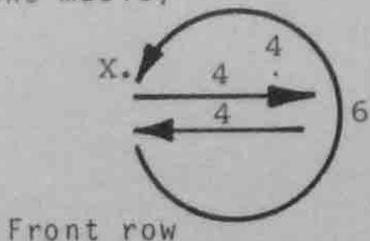
*REST 1½ measures (6 beats) xx

Interlude

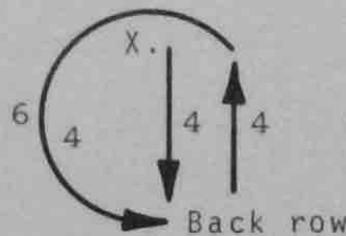
↑ 1-2 ↑ 1-1 Rest (6 beats) ↑ 1-2 *X. 1 1	X ↓ 1-2 ↓ .1-2 ↓ 1-2-3 ↓ F E F	↑ 1-2-3 ↑ F E F ↑ .1-2 *X. 1-2
--	---	---

(With the music)

(change)



played simultaneously



Last time
No 4 -
Play 7*
then 1

GRADE 4

Assumes a knowledge of the basics covered in Grades 1 through 3.

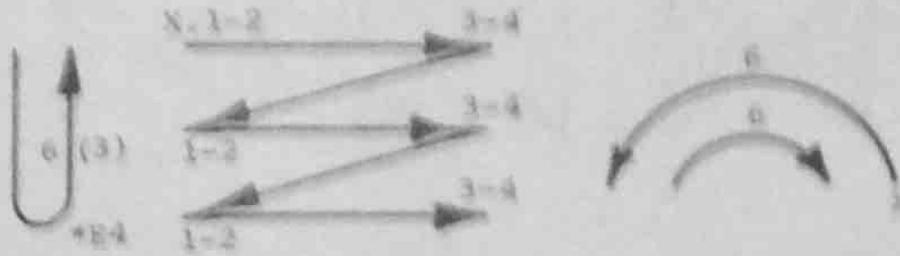
1. Should cover the following material over several lessons:

1. Open-air drills: commit "Rainbow", "Army", "Bow", "Pan", "Riddle", "Ballarat", and "North Toronto" drills to memory.

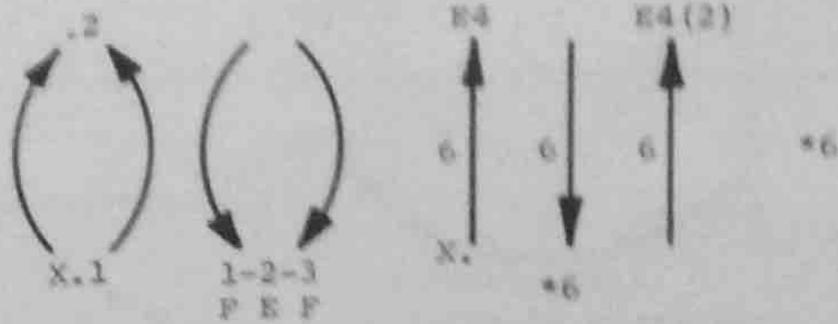
2. March: learn drill to "Wisbeck Citadel" march.

Notes: Before attempting to teach drills, the Leader should have committed them to memory in order that the lesson time may be used to maximum effect.

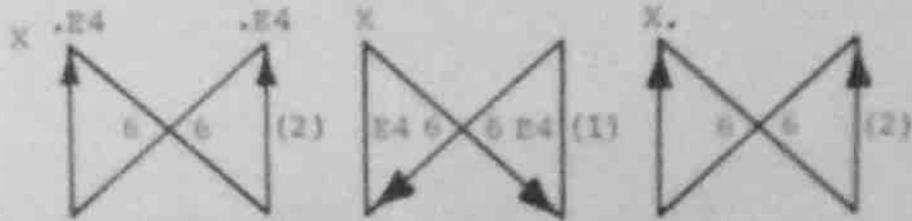
OPEN-AIR DRILLS



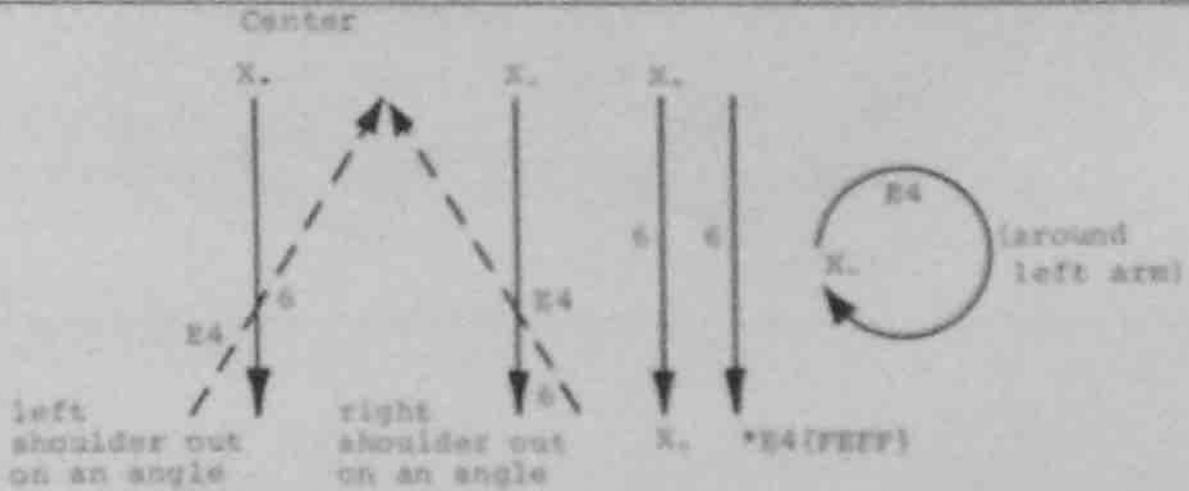
"RAINBOW"



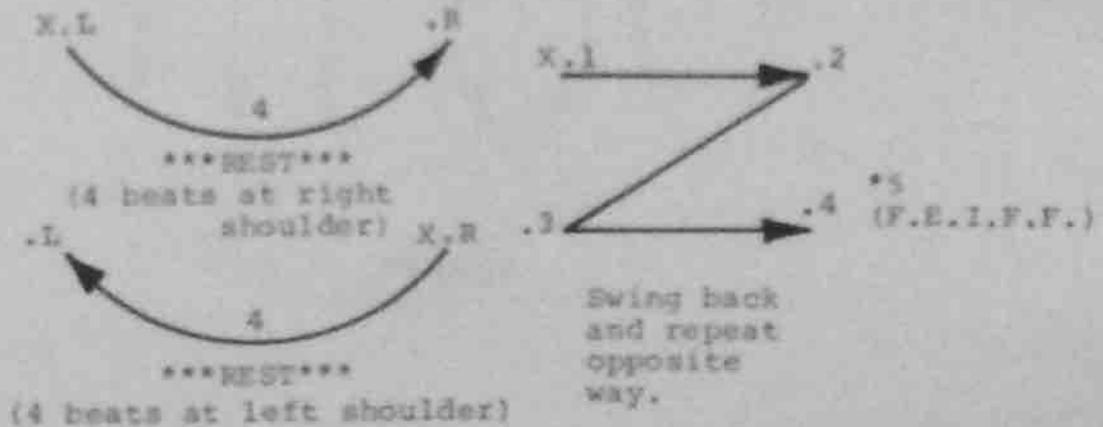
"ARMY"



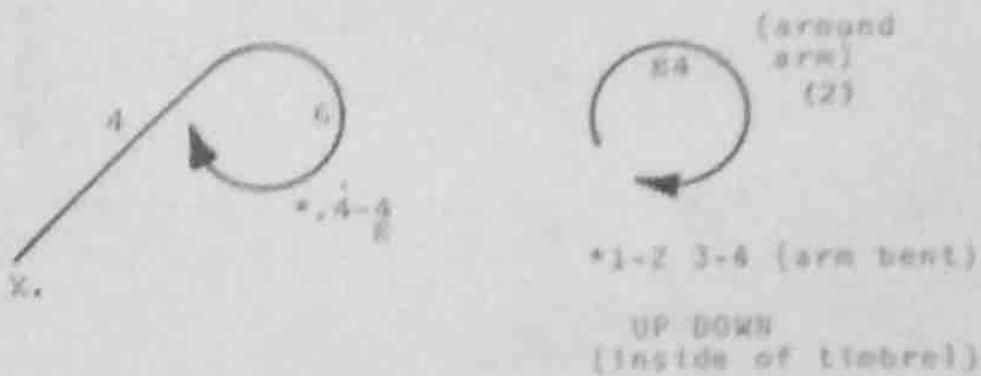
"BOW"



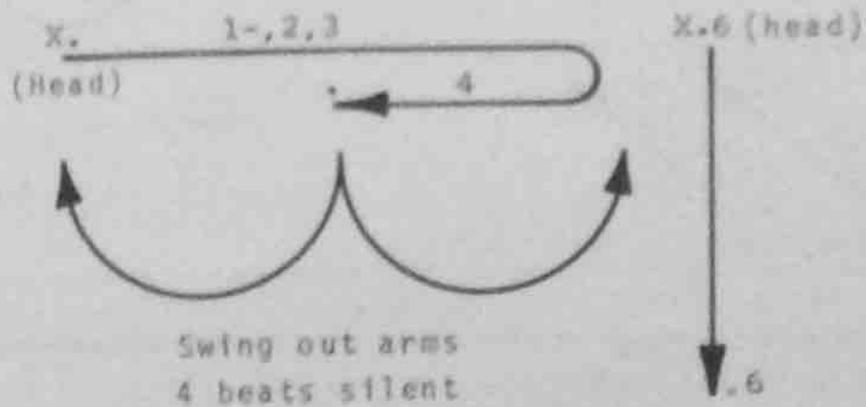
"JEN"



"RIGGLE"



"BALLARAT"

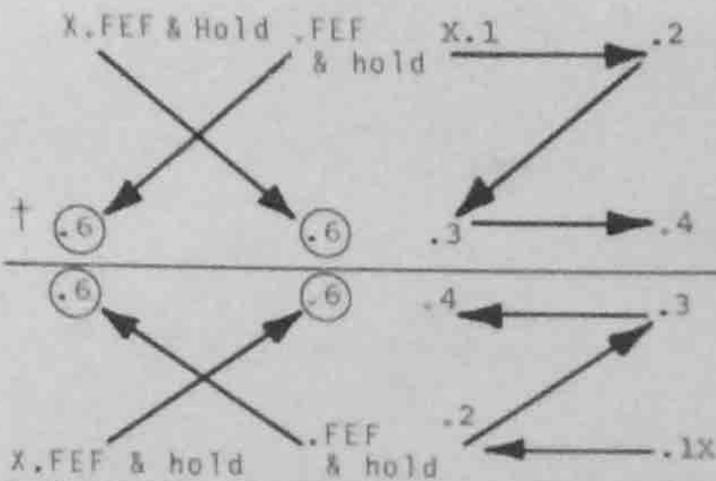


"NORTH TORONTO"

"WISBECH CITADEL"

arr. V. Witmond Brown
1960

INTRODUCTION (Hands at side - Up and turn)



*5
F,E,I,F,F.

*4
Rest, FEF

Note: this repeat may differ per performance and/or band recording

*5
F.E.I.F.F.

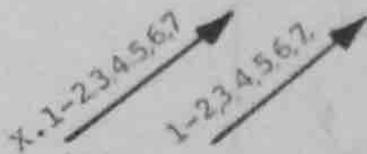
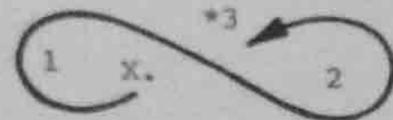
"Zig-Zag" (2)
 "Yo-Yo" (2)
 "Rainbow"

*5
F,E,I,F,F.

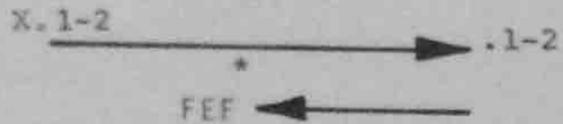
Repeat from beginning to "Zig-Zag" (1)

(Do not repeat at C-Bass Solo)

"Army"
 "North Toronto" (1½) (changing sides)



(Play exactly with music)



REST (5 measures)

Cornet Solo Part (Soloist or few 1st time)
 (Entire brigade 2nd time)

"W" (2)
 "Jen"
 "Canadian" (2)

2nd time

Last "Canadian" - *5
 (not complete) F,E,I,F,F.

† (circled beats indicate eupho. and tenor parts)
 to be played by back row "echo" players

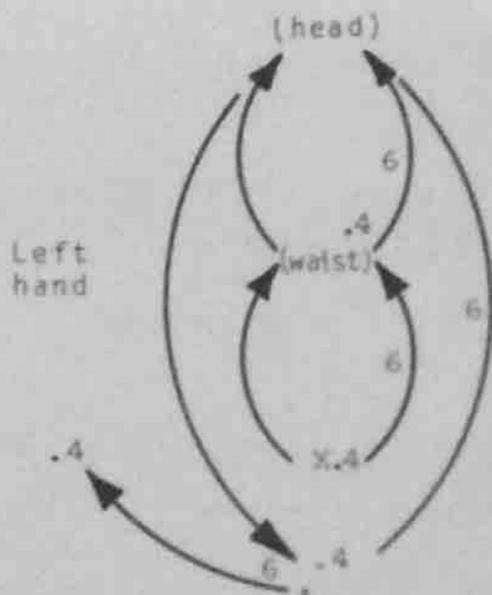
GRADE 5

Assumes a knowledge of basics covered in Grades 1 through 4. Should cover the following material over several lessons:

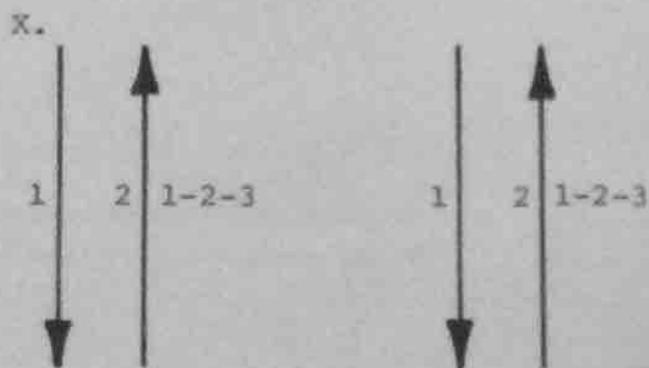
1. Open-air drills: commit "Big Drum", "Flat", "Triplet", "Jigsaw", "Cricket", "Egg" and "Kiwi" drills to memory.
2. March: learn drill to "Silver Star" march.

Note: Before attempting to teach drills, the Leader should have committed them to memory in order that the lesson time may be used to maximum effect.

OPEN-AIR DRILLS

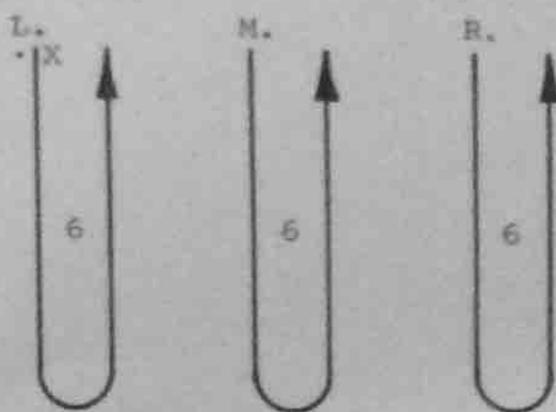


"BIG
DRUM"



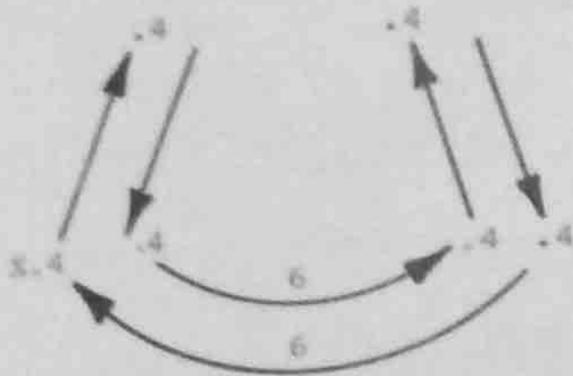
Timbrel flat-inside up
on palm of hand

"FLAT"

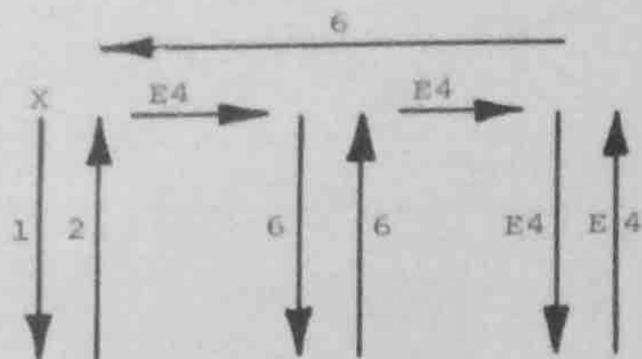


*FEFF

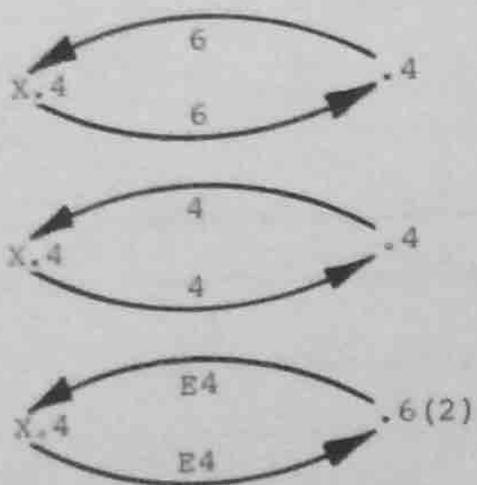
"TRIplet"



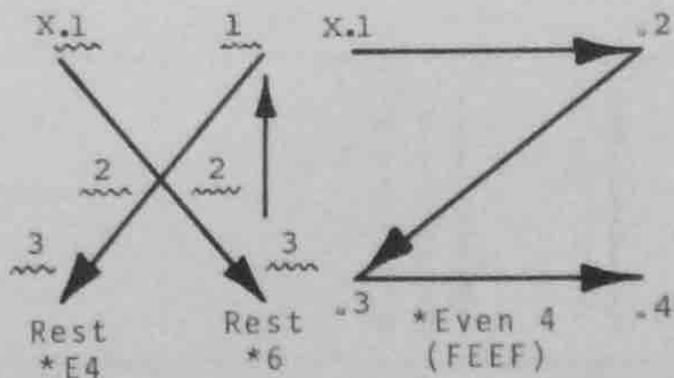
"JIGSAW"



"CRICKET"



"EGG"



"KIWI"

"SILVER STAR"

arr. V. Witmond Brown
1963

INTRODUCTION 3 1/2 measures (14 beats) then
swing timbrel out to right and up to
left shoulder.

(A)

"Crossed Swords" (2)
"Slide" (2)
"Big Drum"

2nd ending:
"Triplet"

INTRODUCTION REST 12 measures (48 beats)

(trombone solo)

(B)

(2) (Begin at top)

(hip) (hit on hand)
X. 1 - 2 - 3 - 4
4 - 3 - 2 - 1 SLOW
X. 1 - 2 - 3 - 4
.4 .4 .4 FAST

FF
(Hit on hand)
hard

1.
2.
3.

Even 4 (2) (2) even 4 (2) (2) (play at thigh while marching)

(C)

(hip)
X. 1 - 2 - 3 - 4
4 - 3 - 2 - 1 FAST
X. 4 .4 .5

INTRODUCTION REST 5 measures (20 beats) (Repeat letter (A) Take 2nd ending)

Rest (4 beats) - Pass timbrel (Two timbrels)

X. 1 2 X. 4 Even 4 X. 4 4

REST (Pass timbrels back) (4 beats)

Repeat letter (B) (first part)

(hit on hand)
Pause (X. 1-2-3-4-5-6- B-7-)

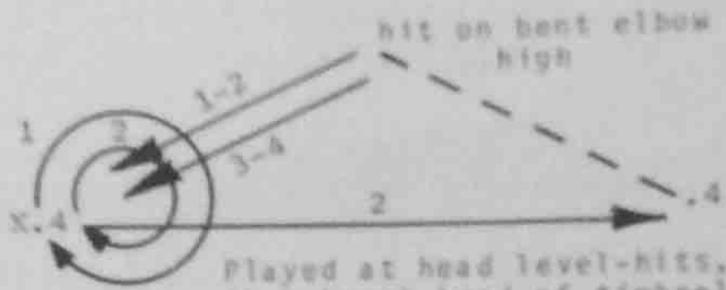
GRADE 6

Assumes a knowledge of basics covered in Grades 1 through 5. Should cover the following material over several lessons:

1. Open-air drills: commit "Brush", "Moon", "Apple", "Cradle", "Upsie", "Congress Hall" and "Australian" drills to memory.
2. March: learn drill to "On the King's Highway" march.

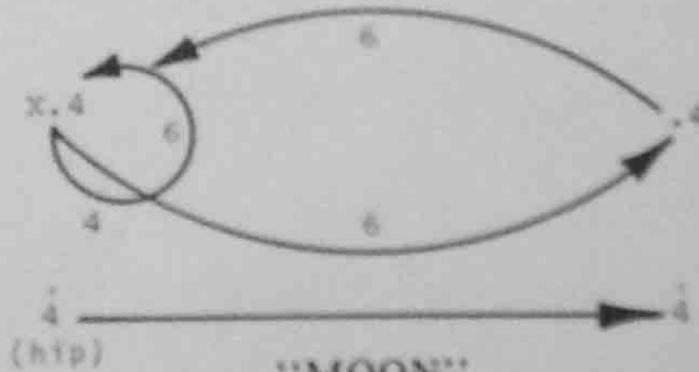
Note: Before attempting to teach drills, the Leader should have committed them to memory in order that the lesson time may be used to maximum effect.

OPEN-AIR DRILLS

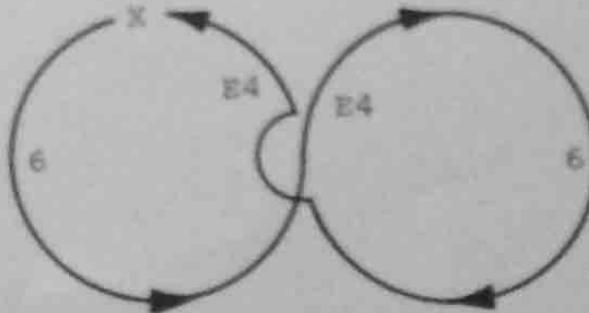


Played at head level-hits, then brush head of timbrel clockwise, inside facing audience as a brush.

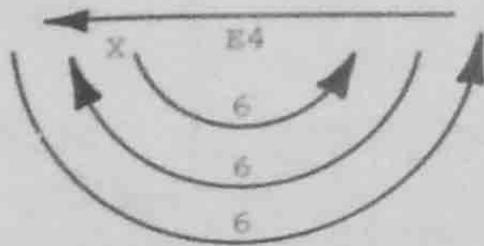
"BRUSH"



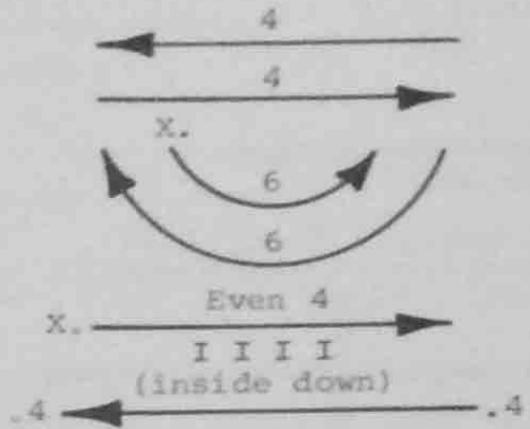
"MOON"



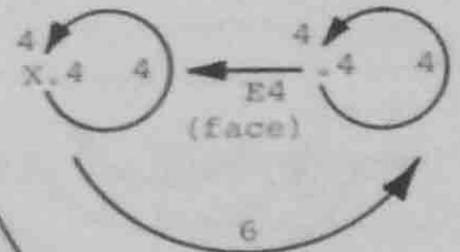
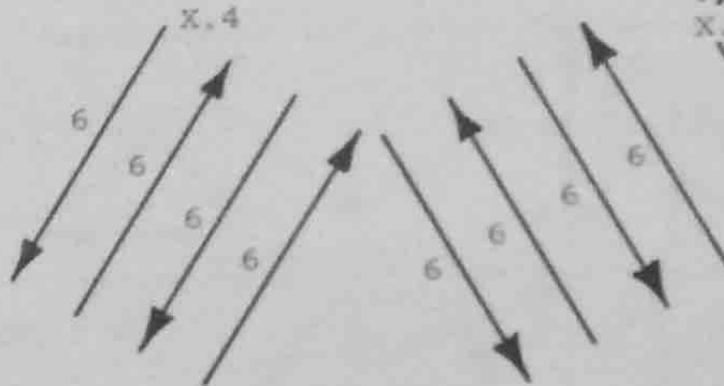
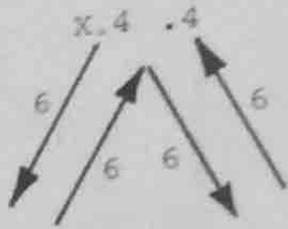
"APPLE"



"CRADLE"



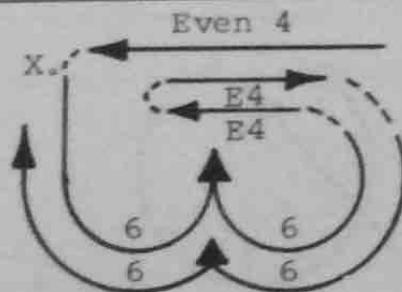
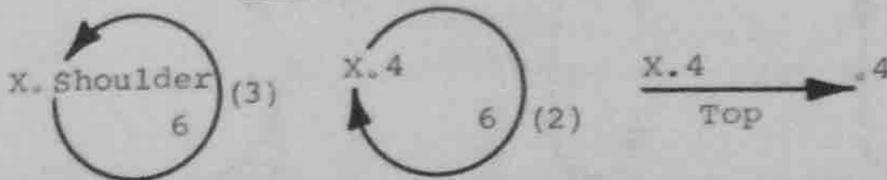
"UPSIE"



*6
3 (rest)

"CONGRESS HALL"

"AUSTRALIAN"



"ON THE KING'S HIGHWAY"

Part 1 (Cornet)

arr. V. Winwood Brown
1960

Steady March tempo
(forte)

X. *1-2-a-3 (rest) (2)



(A)

(B) (piano)

(C)

(D) (head) X.6 forte

(E)

"ON THE KING'S HIGHWAY"

Steady March tempo

Part 2 (Euph./Ten.)

arr. V. Witmond Brown
1960

↑ 4 (2) *X. → Even 8 ← *1-2 (rest) E F

*X. 1 (rest)

A (piano) X. & 1 & 2-3, 4 (head) X. E4 (2) X*.1-2 E F :|| 2/ (forte) X.*1 (rest) E

X. 4 (rest) X. 3 X*.8 F/E, I, E... *.1-2 F F

B (piano) X. 4 4 X. 4 X.* Pause 7 8 X.* 8

Pause Pause

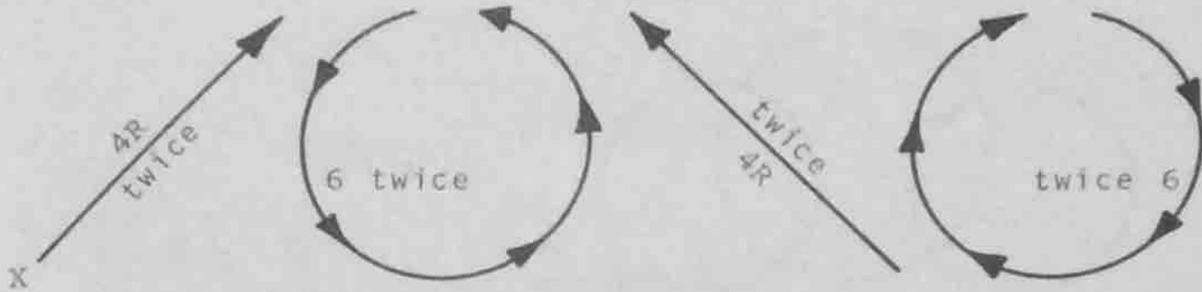
C (piano) X. (rest) (rest) X. E4 (slow) (2) X. (head) 2/ X*1-2 E F (fast across arm) (rest) 1-2 X*1-2 E F 1-2-3 1-2-3 1-2

D (forte) (rest) X*. 1-2 (2) X. (rest) (rest) *X. 1, 2, &, 3, 4, 5 (2) repeat only 3-7's

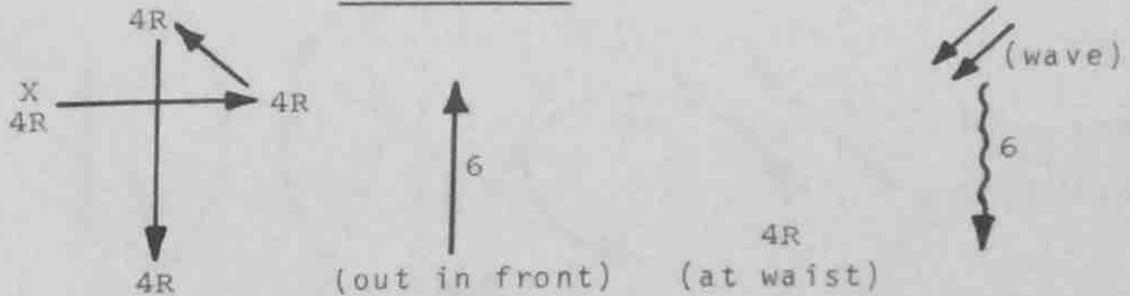
E (ff) 1, & 2, 3, 4 (4) X. E4 E4 E4 X. 1, & 2, 3, 4 (4) X. 1, & 2, 3, 4-5, 6 E4 E4 E4 X. *FEIF

SUPPLEMENTARY OPEN-AIR AND MARCH DRILLS

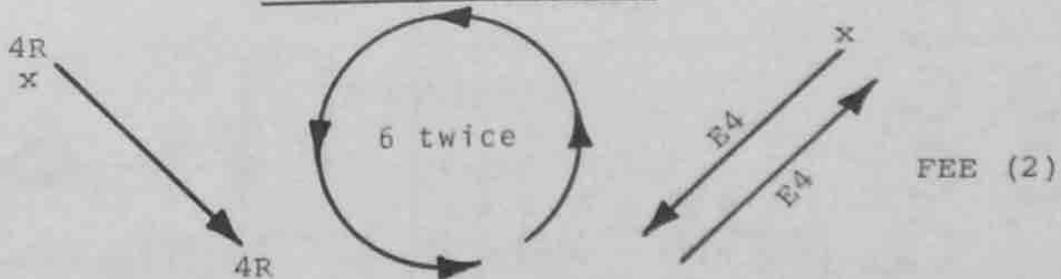
"TANGO"



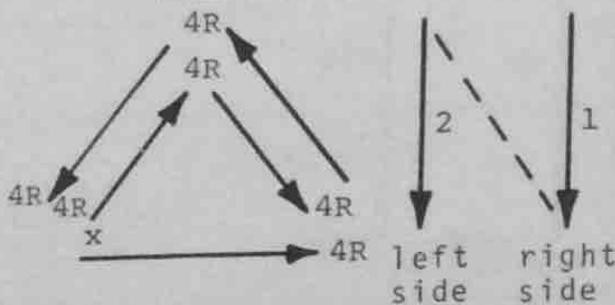
"CROSS"



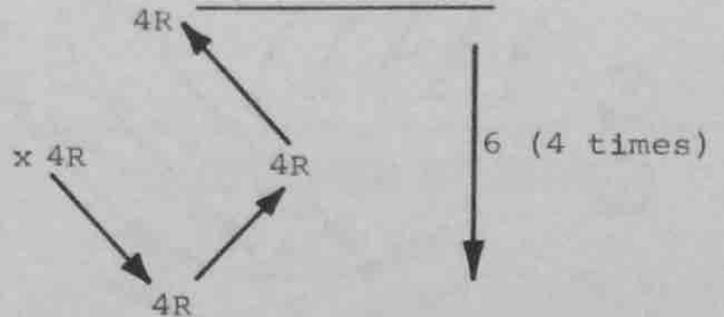
"CIRCLE ELBOW"



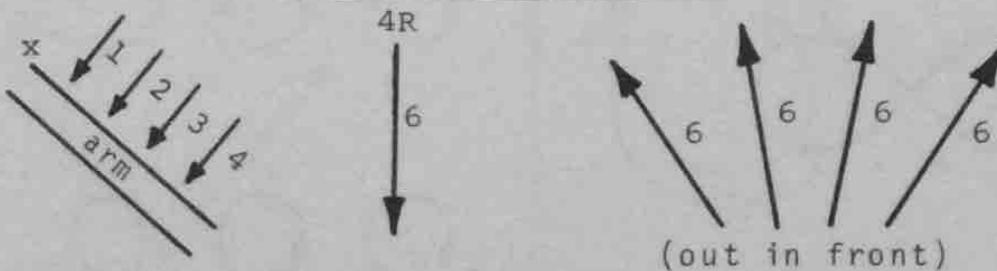
"PYRAMID"



"DIAMOND"



"SHOULDER ARM"

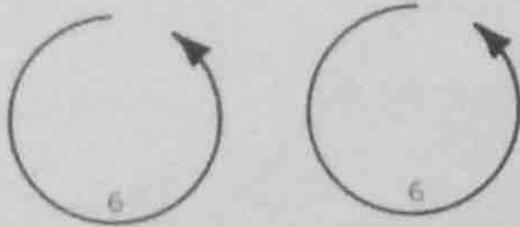


"ROSE PARADE"

Drills 1&4

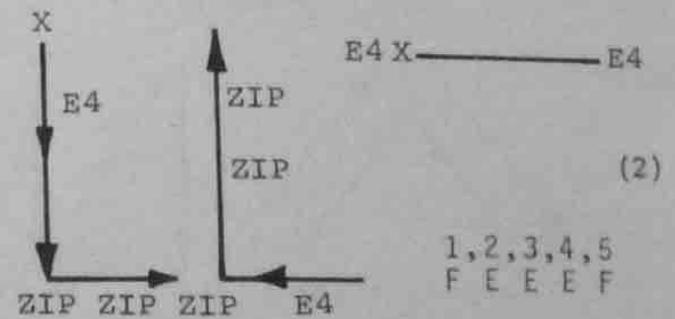
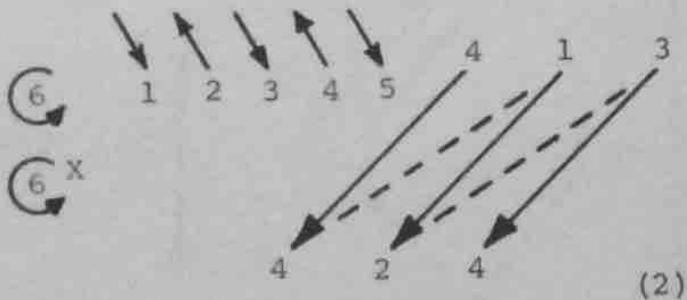
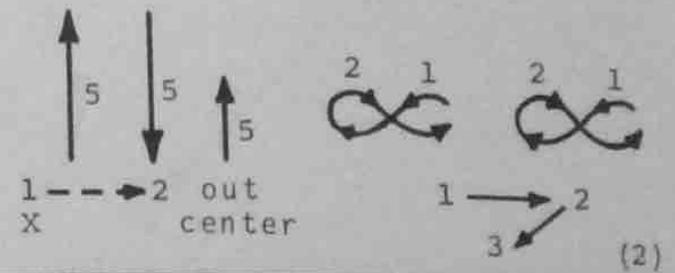
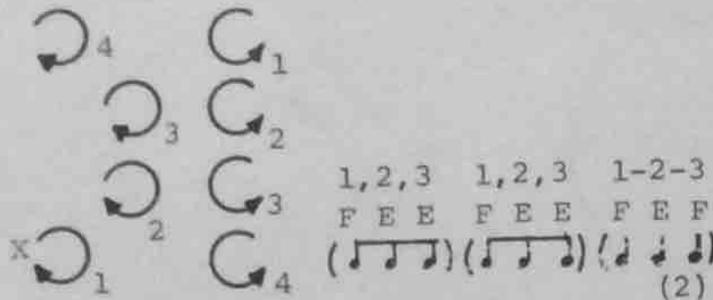
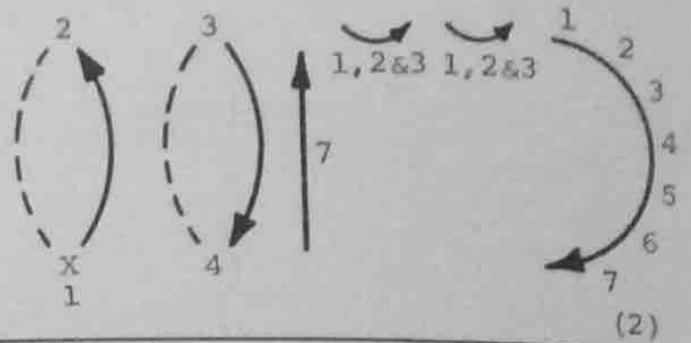
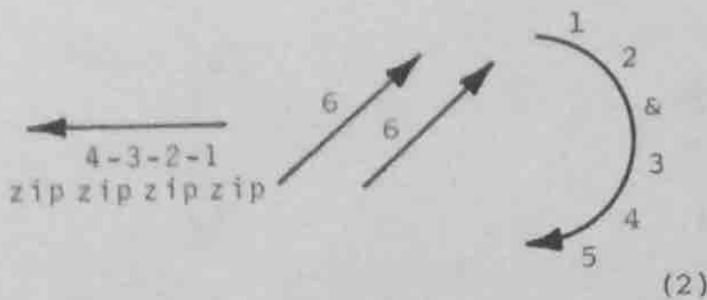
Janette Smart

X4R
↓
4R

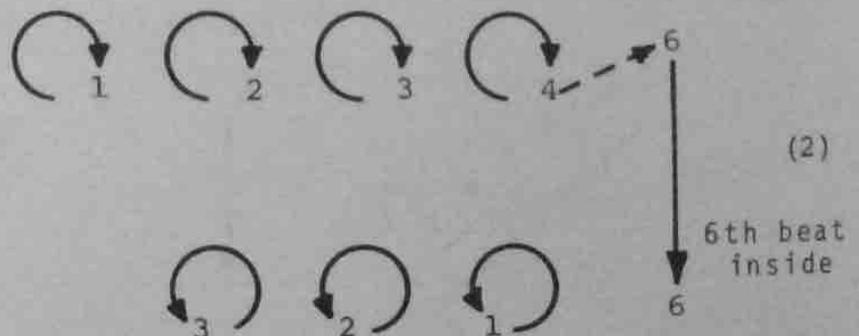
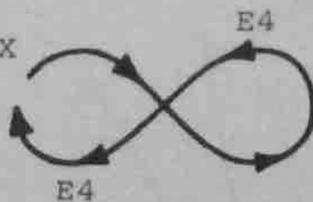


Left
1 2 3 4 5 6 7
D U D E I U D

Right (2)
1 2 3 4 5 6 7
D U D E I U D

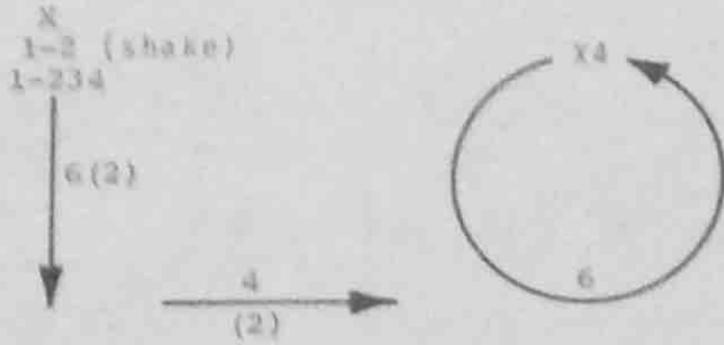


8th
beat
inside X

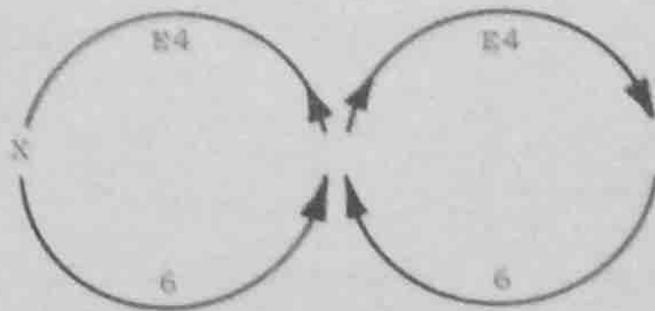


"ROUND THE WORLD"

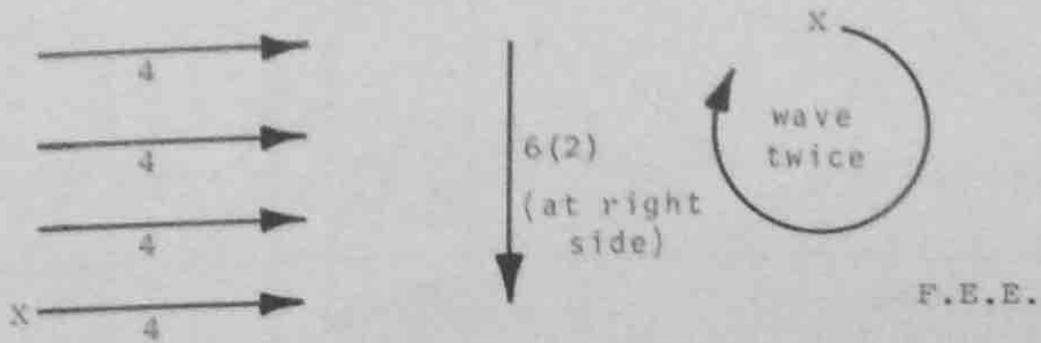
Margaret Arnold



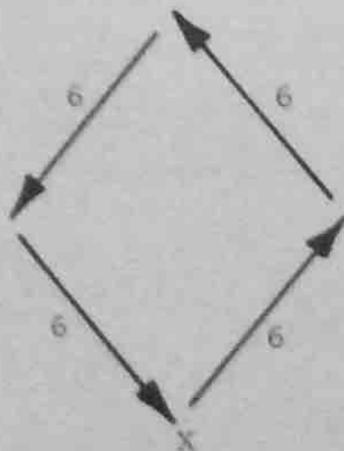
"FIGURE '8'"



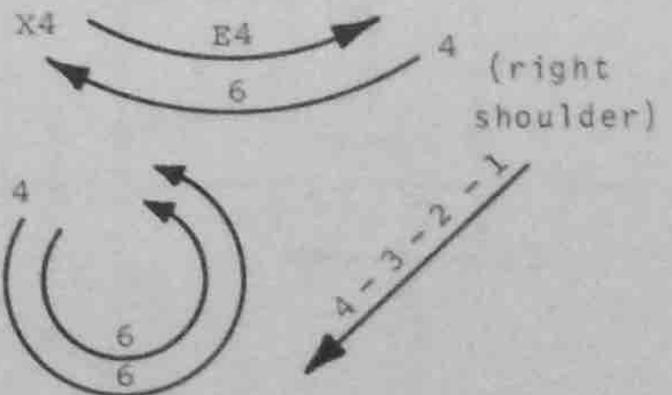
"SWIZZLE"



"DIAMOND"



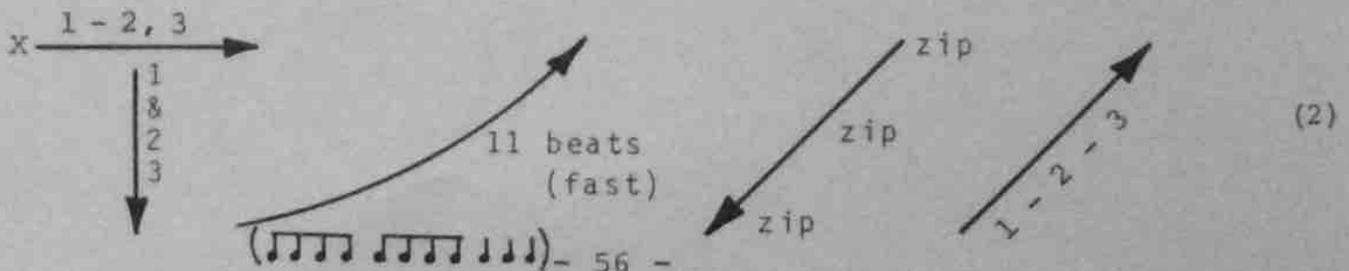
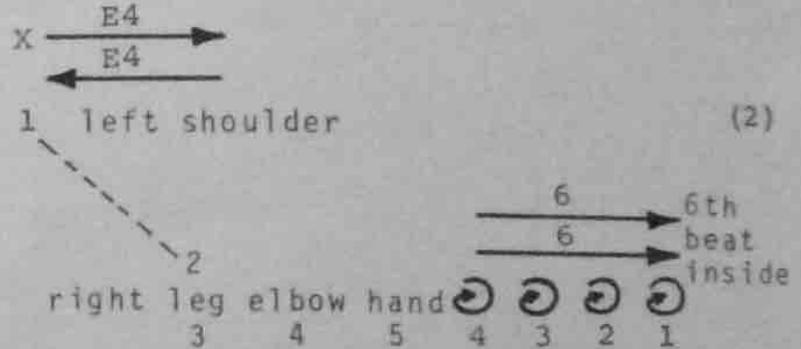
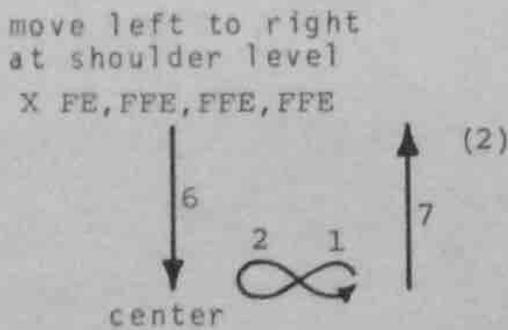
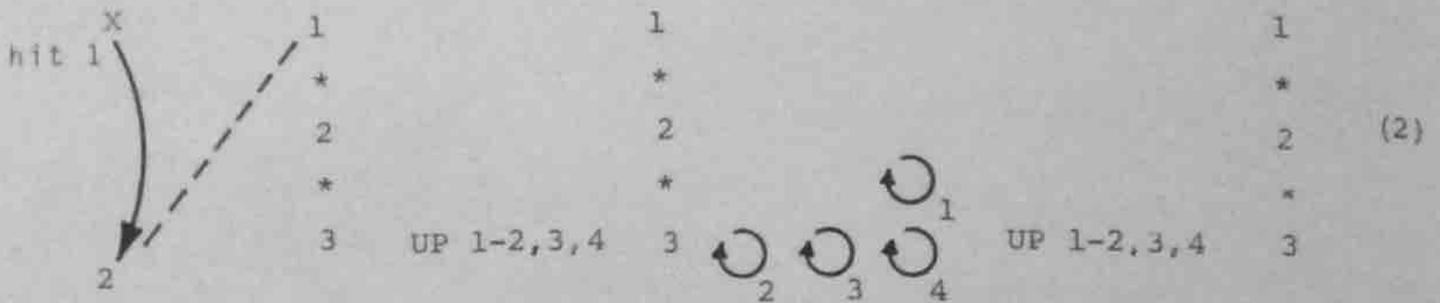
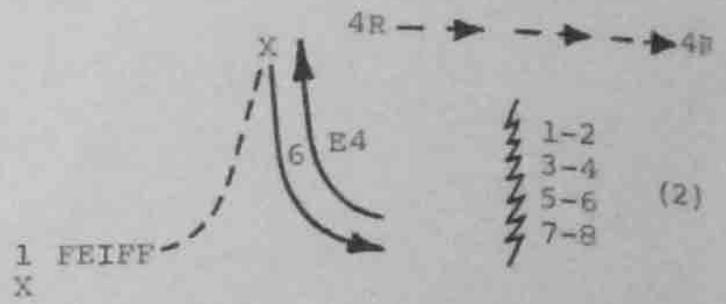
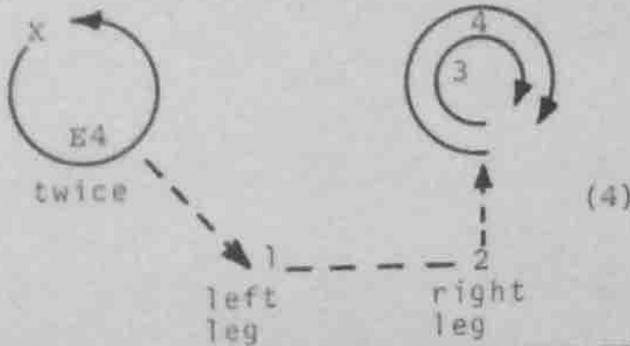
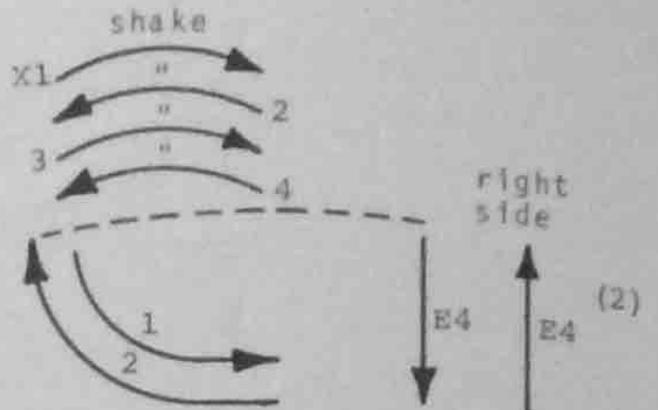
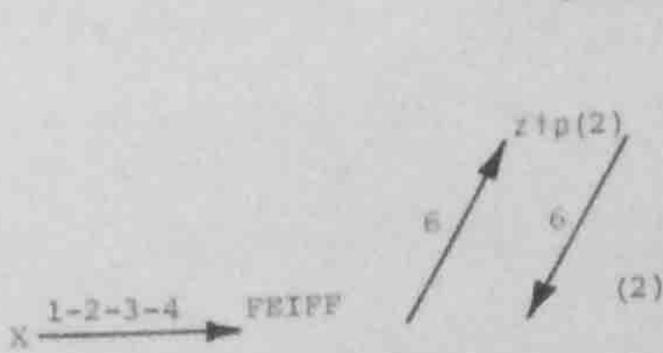
"SHOULDER SWING"



"ROSE PARADE"

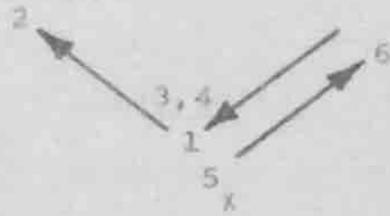
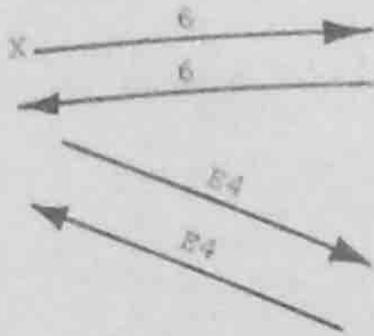
Drills 2&3

Janette Smart

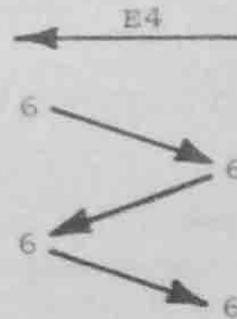
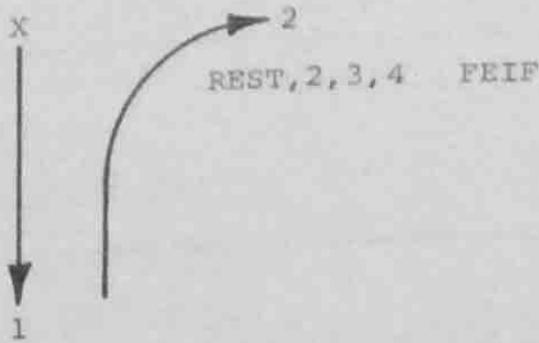


"DOUBLE 6-4"

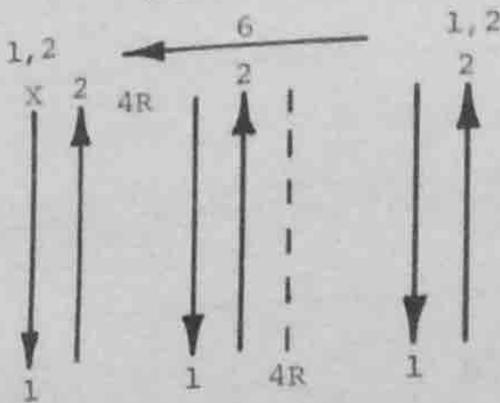
Margaret Arnold



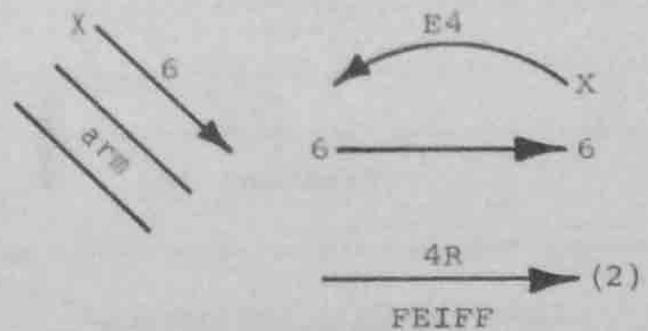
"CAROLS"



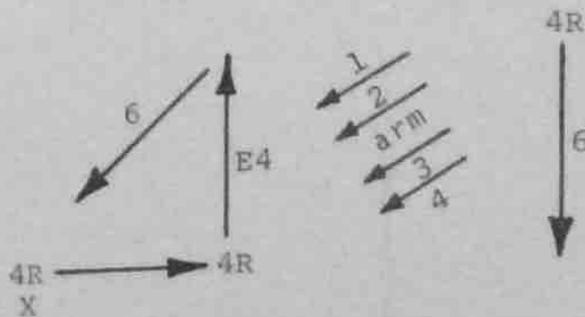
"TORTILLA"



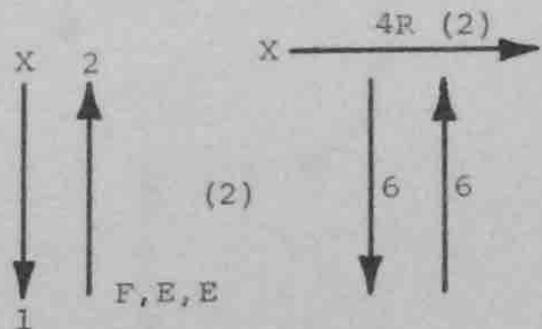
"SLIDE ARM"



"TENT & BREEZE"



"UP & DOWN"



"AMSTERDAM CONGRESS"

arr. V. Witmond Brown
1960

INTRODUCTION: (Lines facing each other, turn)

- "W" (2) Back Row-March through 2nd time to meet front row
- "W" (2) Front Row March 2nd time to again form two lines
- "X"

REST Vocal: "God is Love" (#28)

KIWI

REST

DUET

Flag (2)	:		Entire Brigade on repeat
Pie (2)	:		

Cricket (3)
Jigsaw (2)

DUET

Trombone (2)	:		Entire Brigade (exchanging timbrels) on repeat
	:		

Turn and Face Audience

"BANNERS AND BONNETS"

arr. V. Witsund Brown

Band Plays

"W"

Jen

Bow

"W" (2) (Partial and finish off)

REST (Heads bowed) - Vocal Soloist

Pie

Trombone (2)

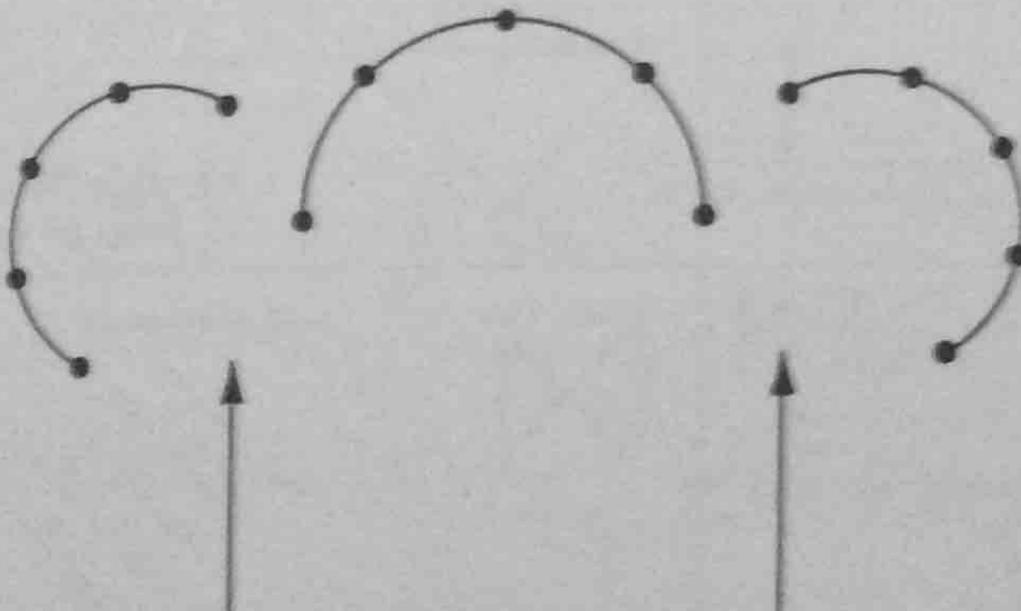
N. Toronto (2)

Zig-Zag (2)

REST (Singing)

Circular run (Clockwise) (End with Crash) - Drum Roll - Finale

Formation

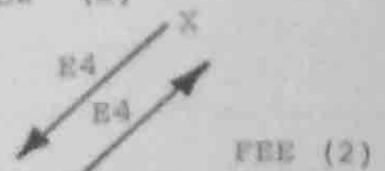
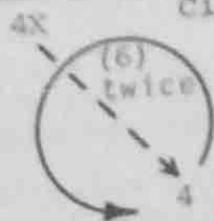
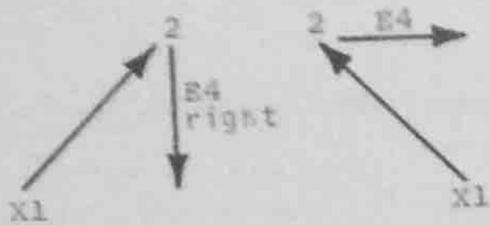
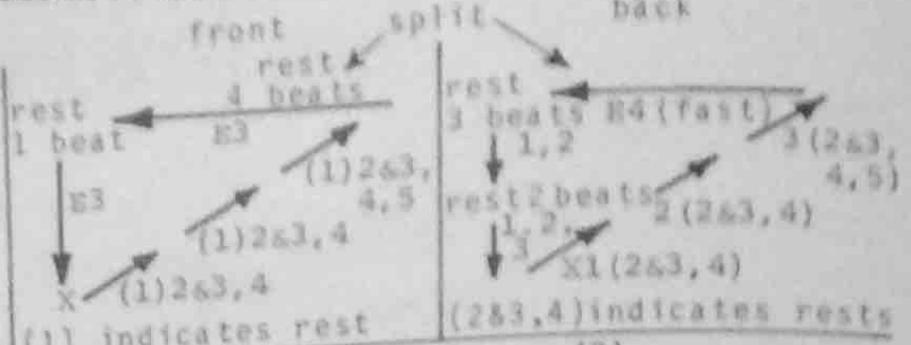
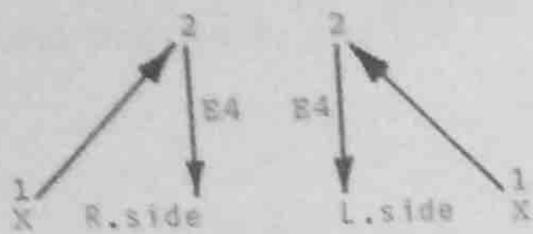


"CHRISTMAS JOY"

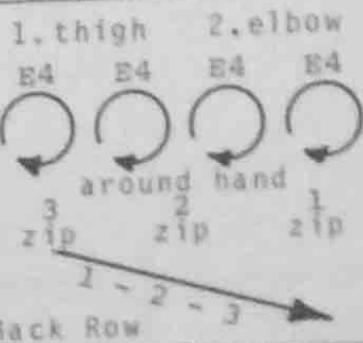
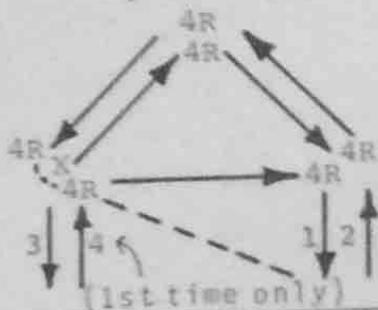
Margaret Arnold

Intro.

Everyone



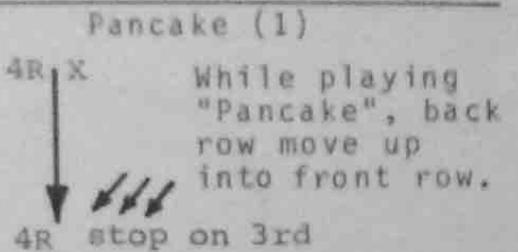
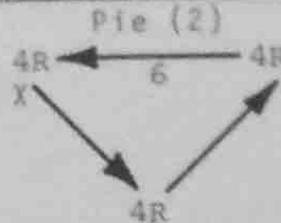
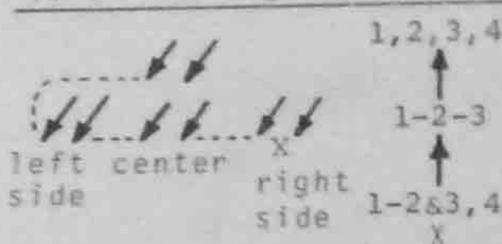
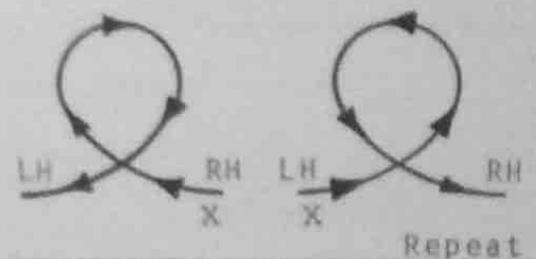
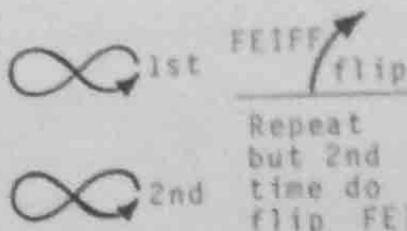
Pyramid (1)



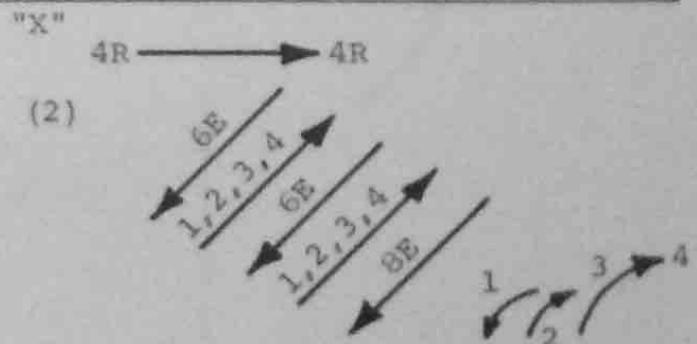
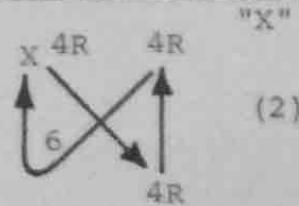
Front Row - waist level
back row - head level
Repeat
But Do
1-2 flip up

Jingle Bells - Chorus

Hit
X1 - 2 - 3
3 - 2 - 1



Everyone turn to left
Back Row - up then back 1 2
Front Row - Back 1 2
3 times each way then up
E4
then 1-2-3
1, 2&3, 4

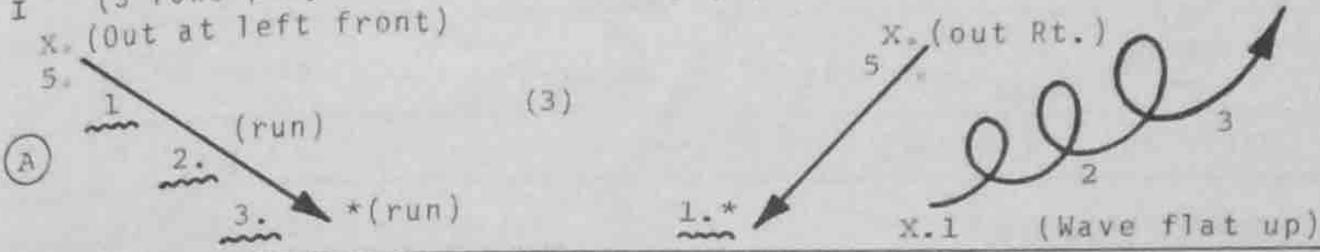


"COURAGE"

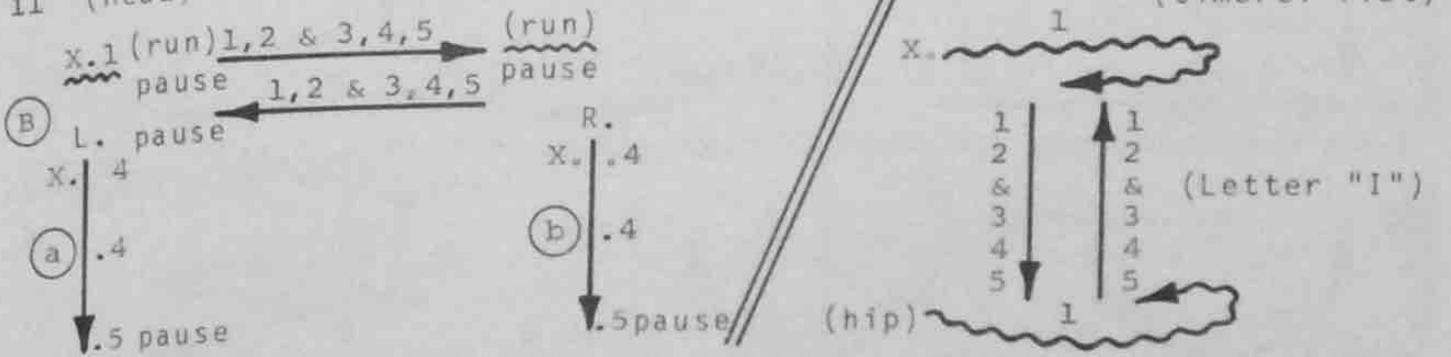
arr.V.Witmond Brown
1963

INTRODUCTION: 1-2- 3 - 4
Rest Timbrel Salute
Up

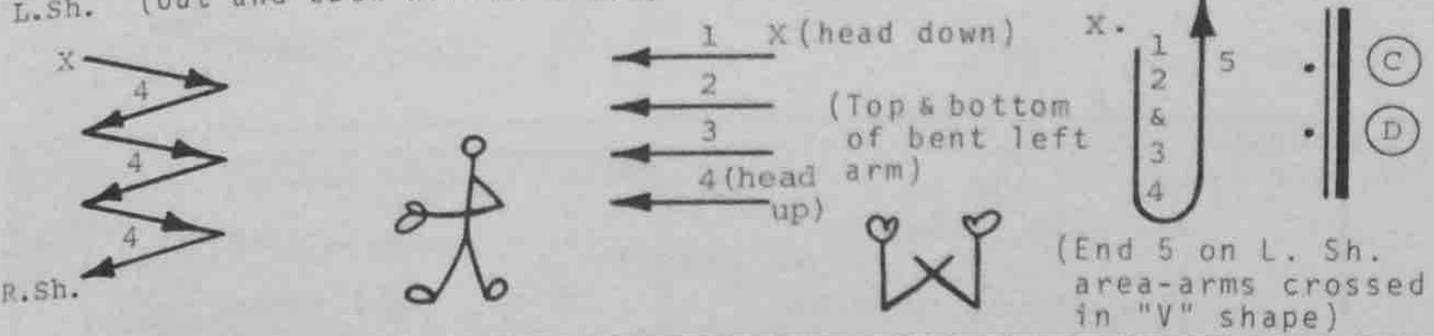
I (3 rows-play as echo ***Row 3,2,1)



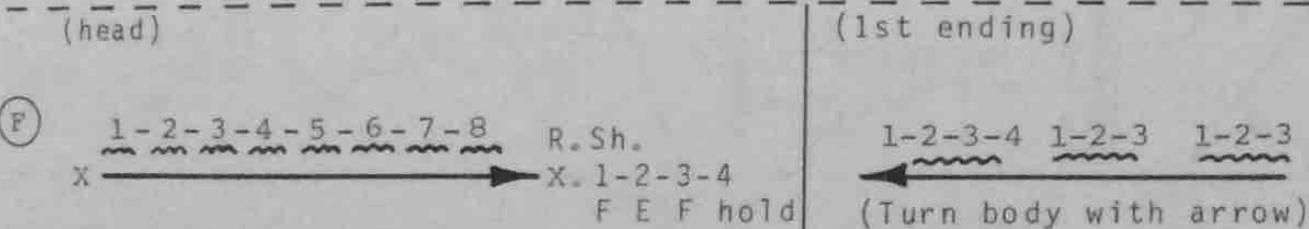
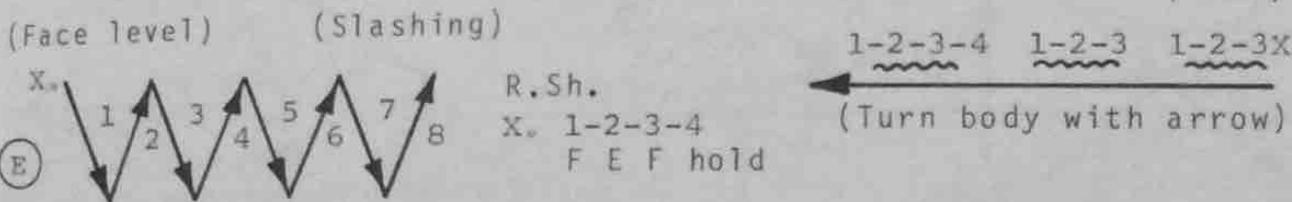
II (Head)



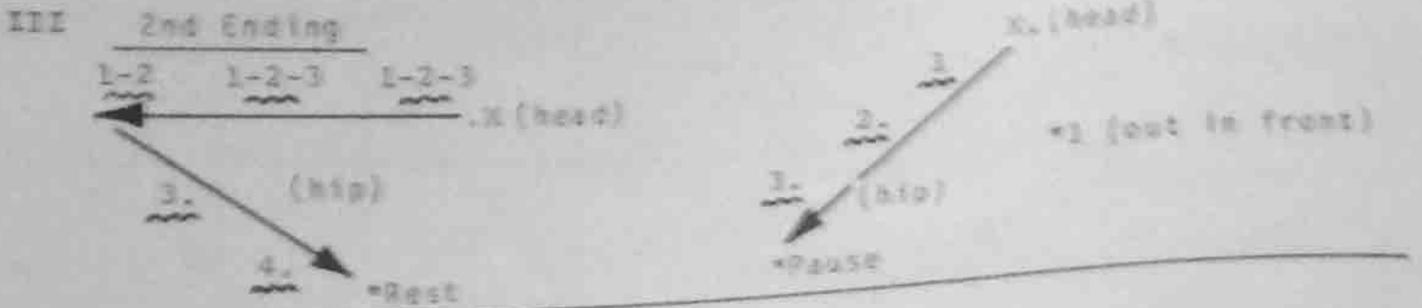
L.Sh. (out and back across chest)



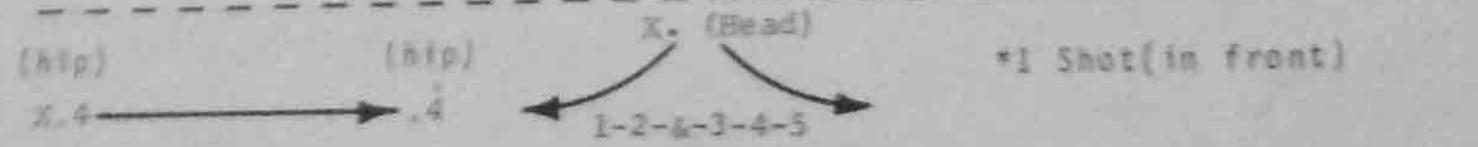
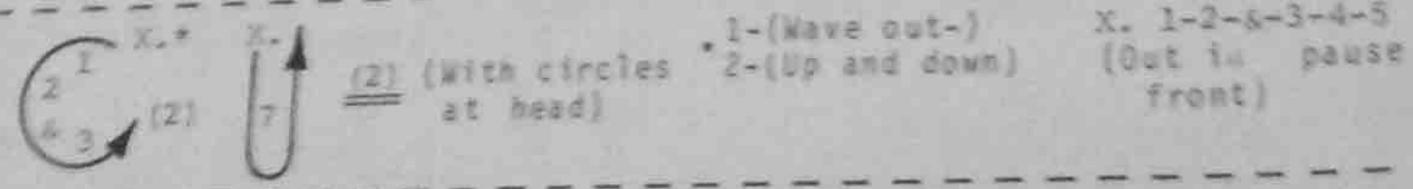
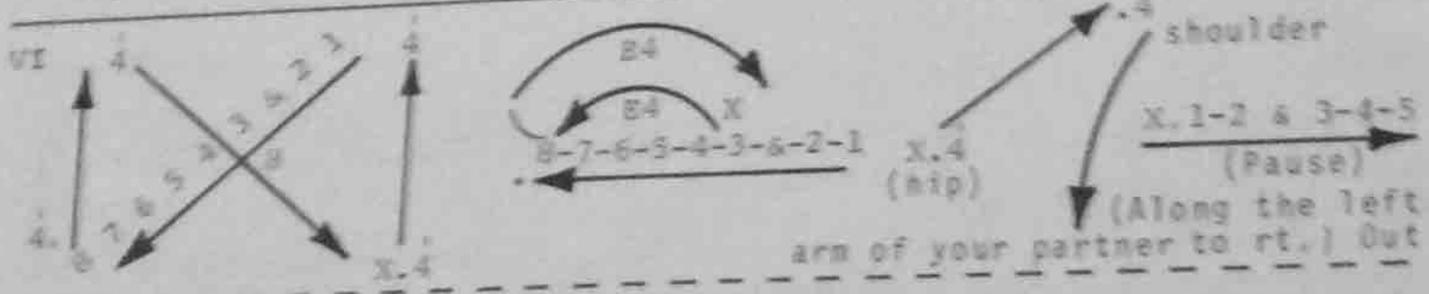
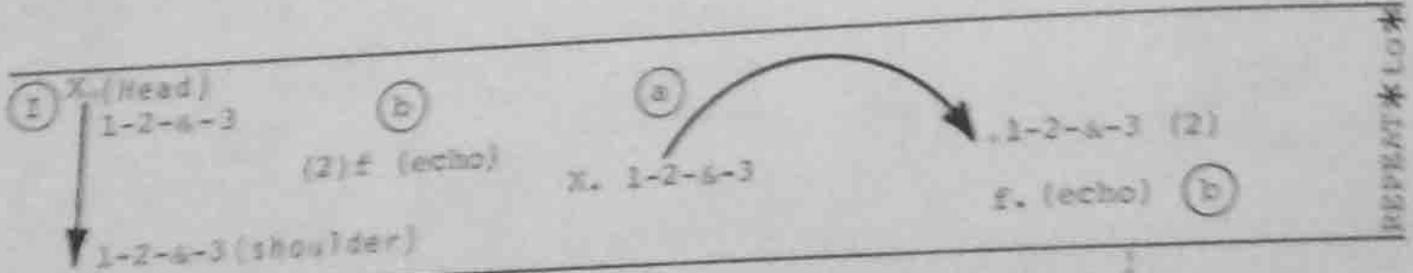
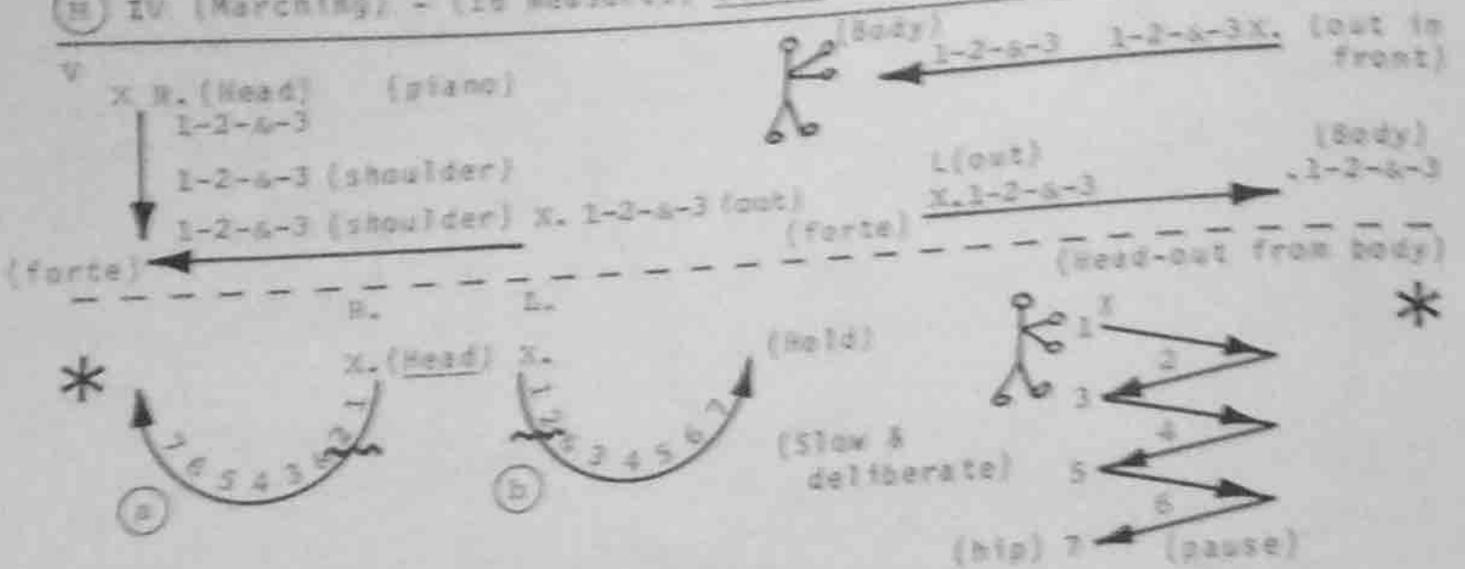
III (Song: "The Path is very Narrow"-#334) (2)



"COURAGE" (Continued)



IV (Marching) - (16 measures) Silent

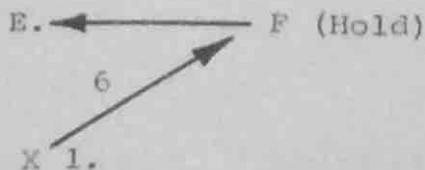


"DANFORTH"

INTRODUCTION

arr. V. Witmond Brown
1967

Rest



(A)

(B)

(Euphoniums)

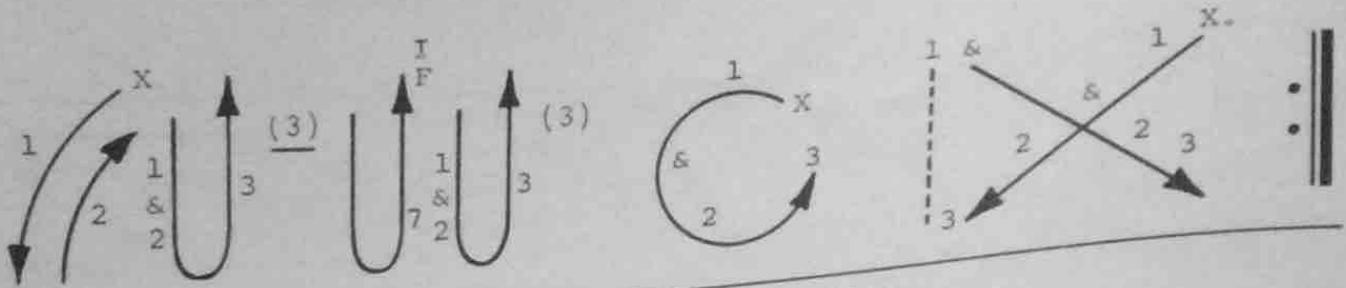
(C)

(D)

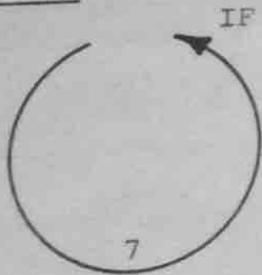
(E)

"DANFORTH" (Continued)

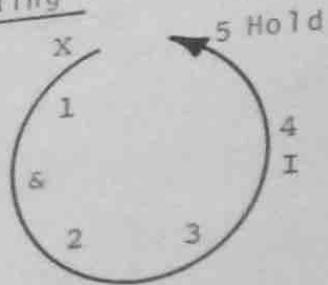
(Eupho - Drums)



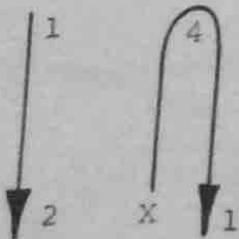
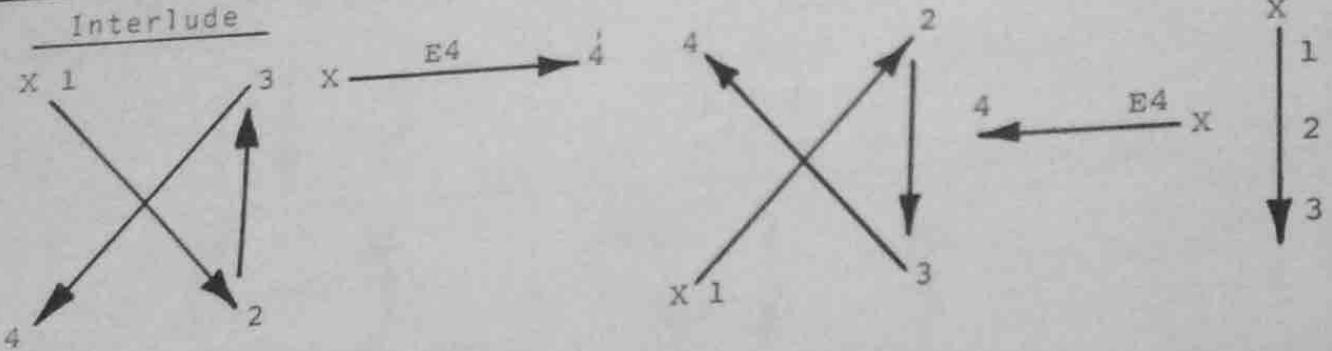
1st ending



2nd ending



Interlude

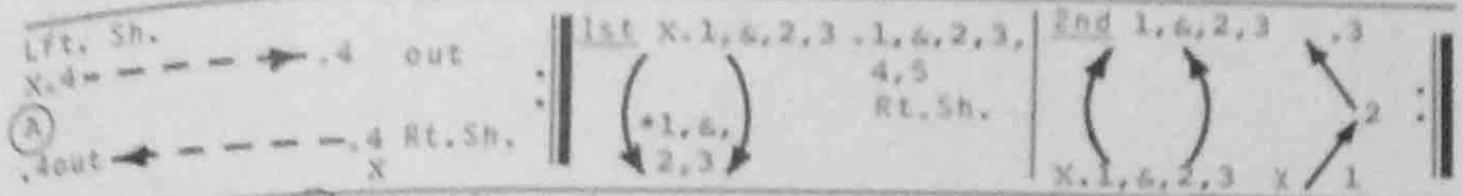


Repeat letter (E)

"FAITH VICTORIOUS"

arr. V. Witmond Brown
1964

Introduction: Move timbrel from right shoulder to left and begin



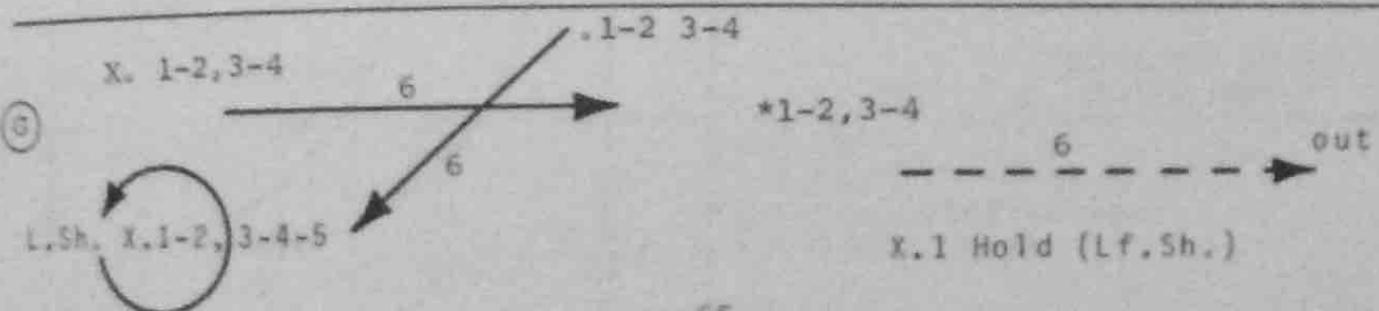
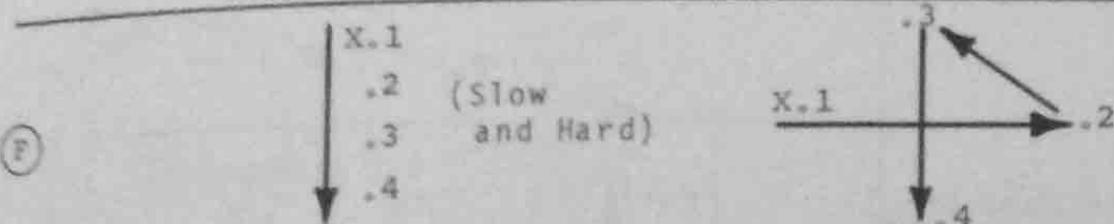
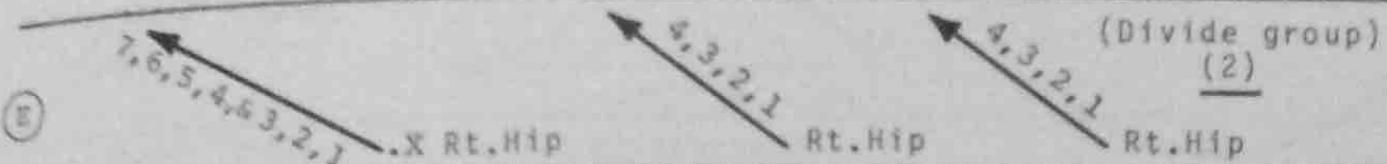
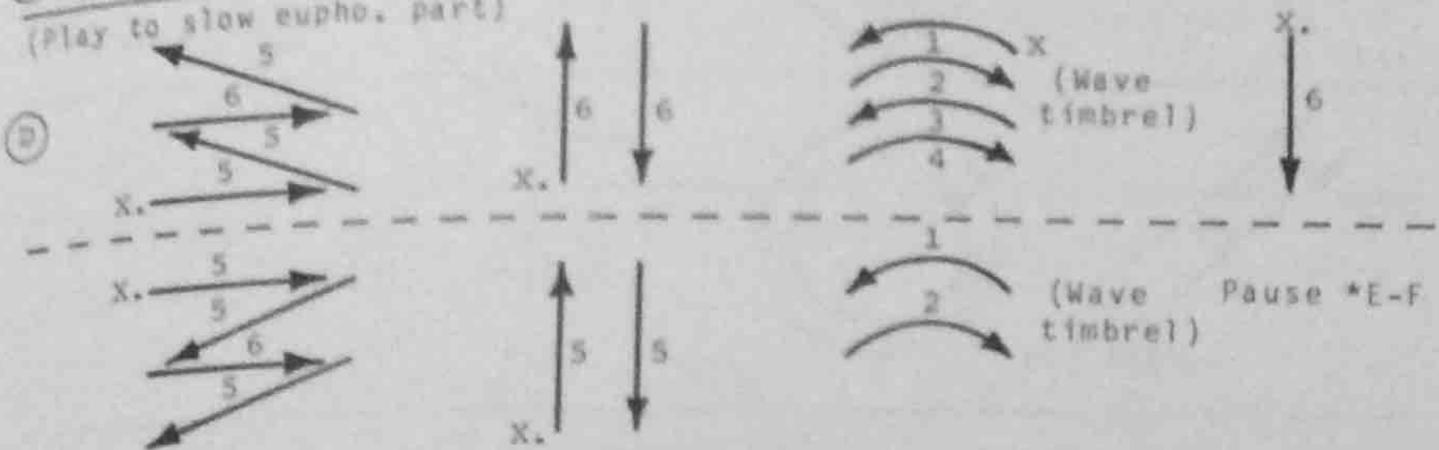
Repeat letter (A) starting out

(Marching) rest - then play 3, 2, 4, 1 X (2) (Resting - to music)

(Vocal) 1 verse & chorus

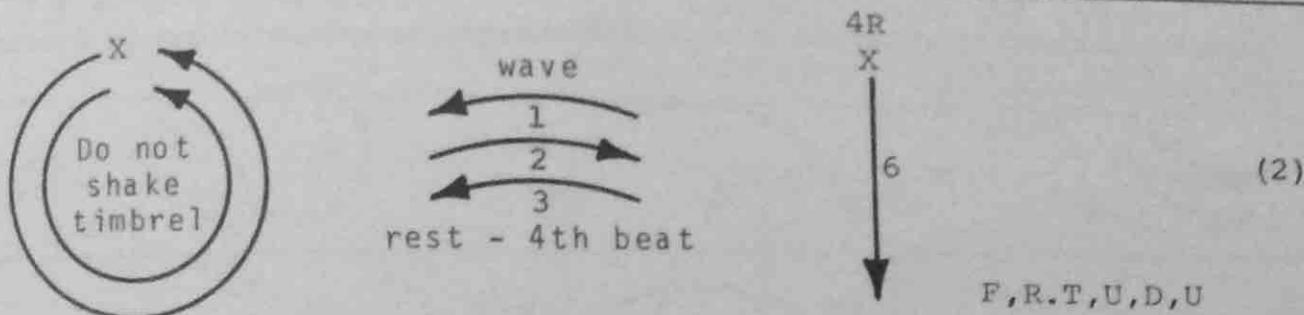
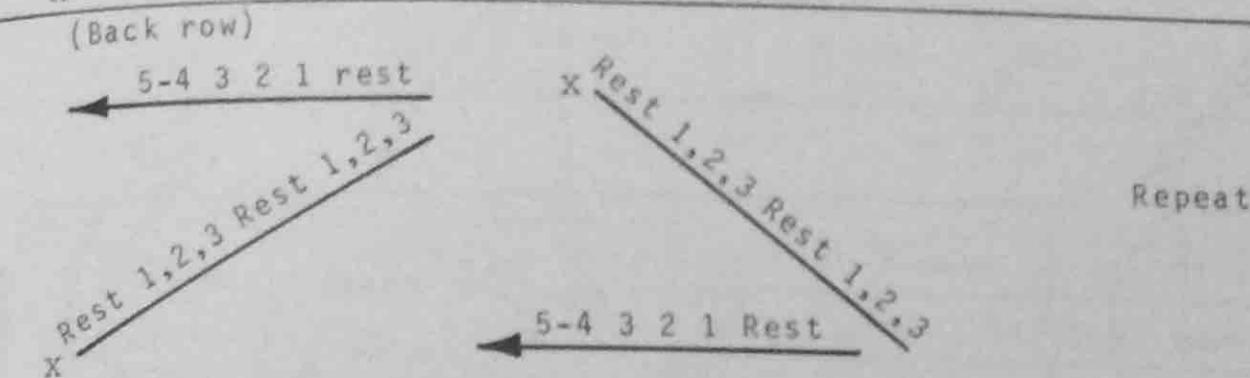
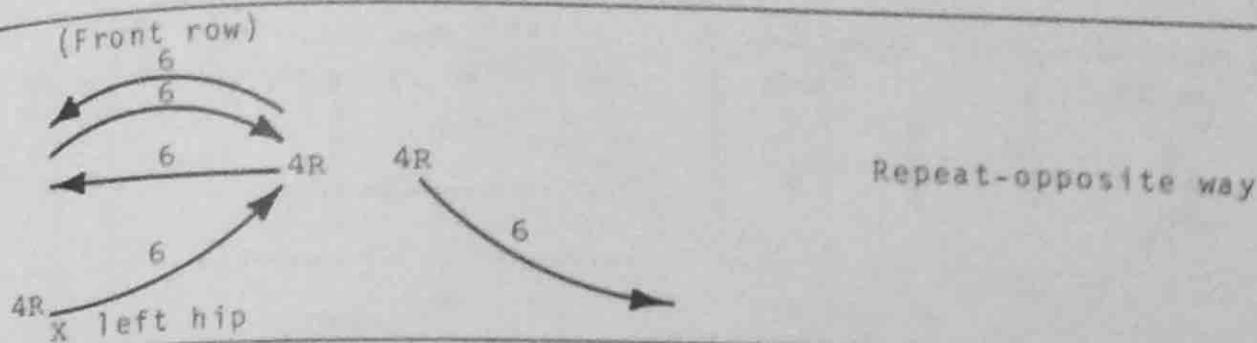
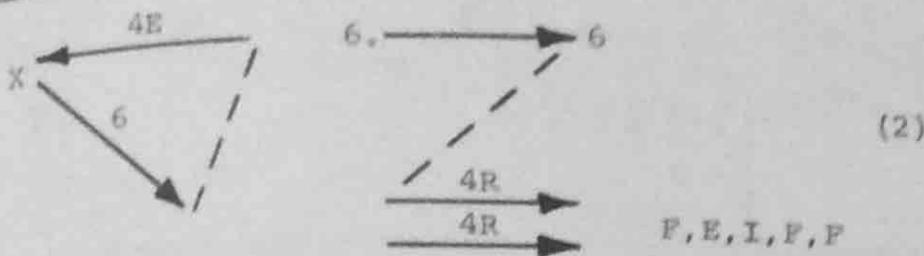
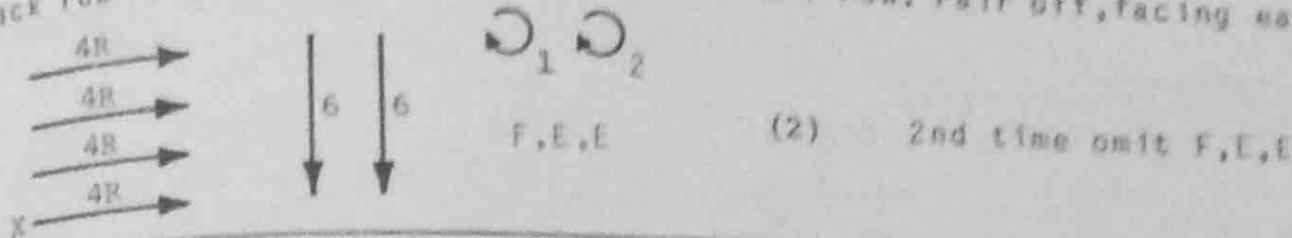


(Play to slow eupho. part)



"GOLDEN JUBILEE" (Continued)

Back row march and form one line with front row. Pair off, facing each other.



(4 beats of movement)

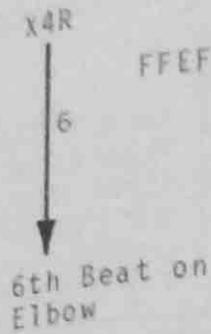
F, R, T, U, D, U

(timbrel should be upside down)

- Abbreviations:
- F = Finger
 - E = Elbow
 - I = Inside
 - 4R = 1-2, 3, 4 (♩ ♩ ♩ ♩)
 - 4E = 1, 2, 3, 4
 - U = Up
 - D = Down
 - (2) = Play drill twice
 - R.T. = Right thigh

"MOTONDO"

Margaret Arnold

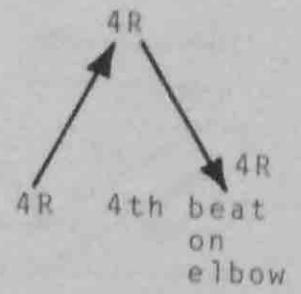
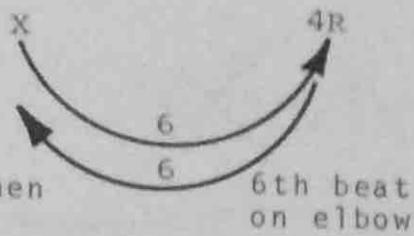


FFEF

4R
(center waist)

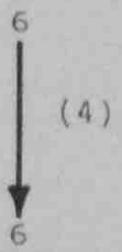
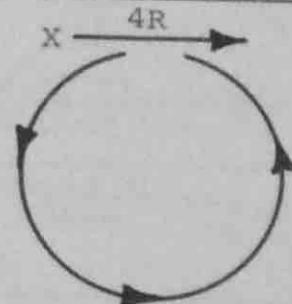
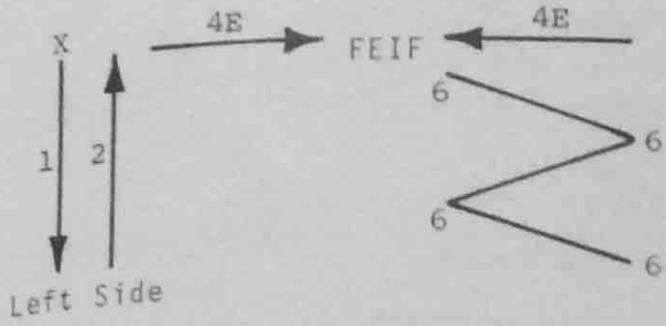
(2)

2nd time the 4R is at the left side, then



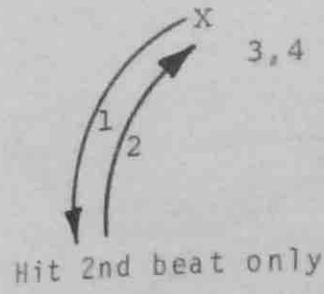
REPEAT

FFEFF

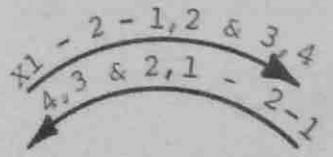
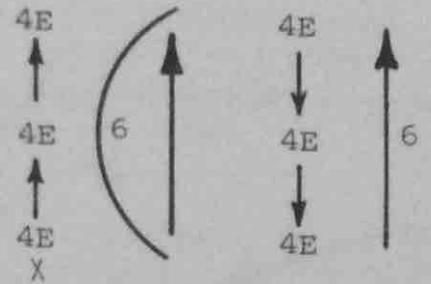


Do Not shake tambourine on circle

Rows 1 & 3: 1st & 3rd times
Row 2: 2nd & 4th times

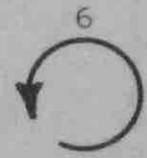
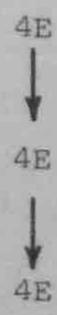
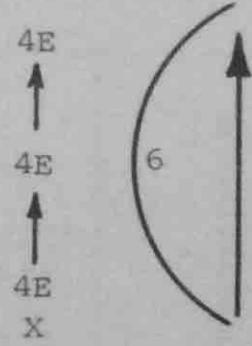


(3) After 3rd time 4E around right side towards back



Shake tambourine all the time; Hit hand on beats indicated above.

(2)

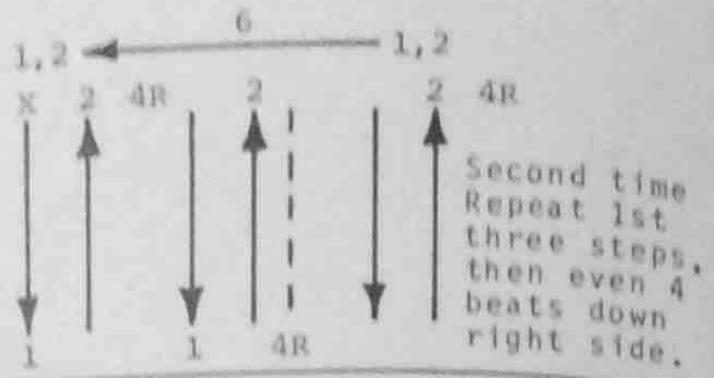


Hit hand on 6th beat and stop

"MOTONDO" (Continued)

"Double 6-4"

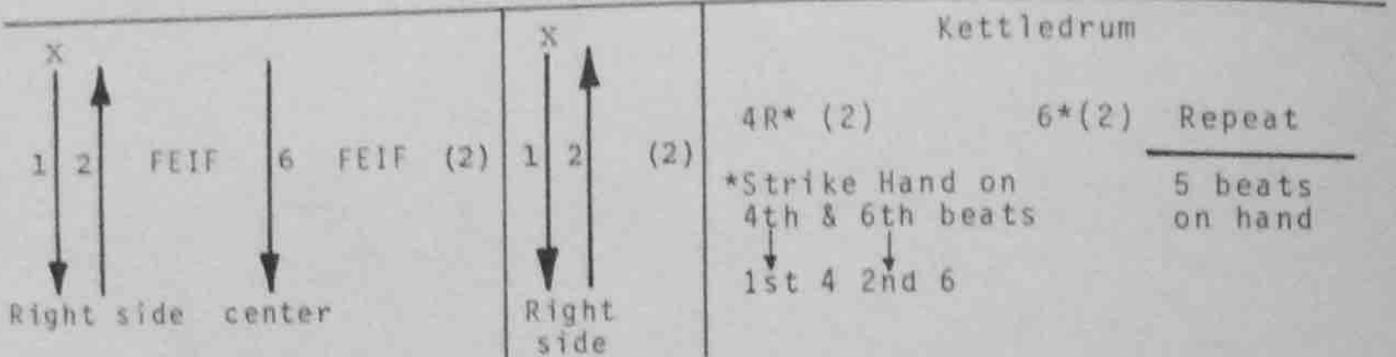
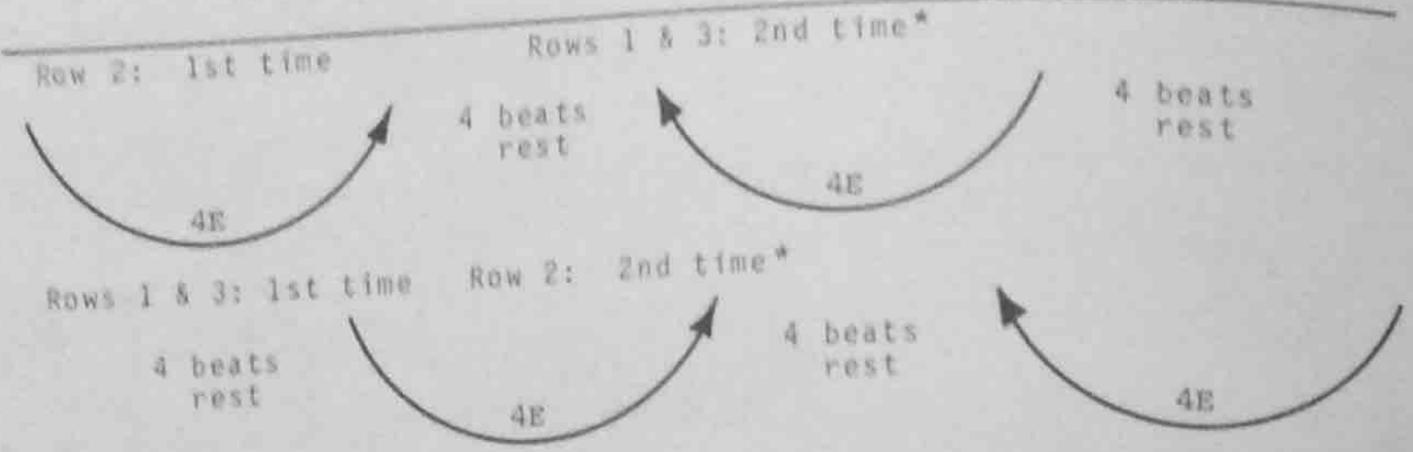
"Tortilla"



1st Row
4 Beats Rest * Throw Timbrel * 4 Beats Rest * Throw Timbrel *

2nd Row
8 Beats Rest * Throw Timbrel *

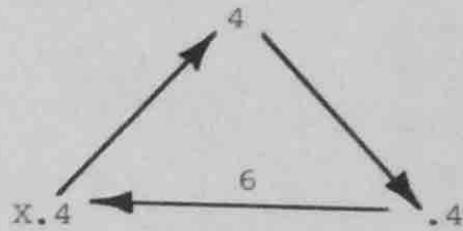
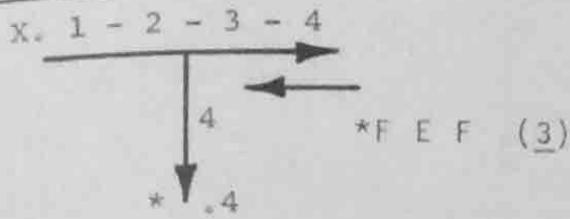
3rd Row
Throw Timbrel



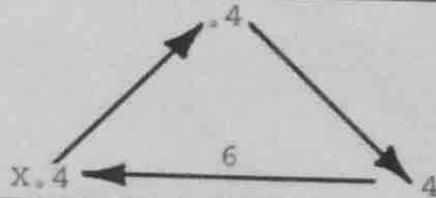
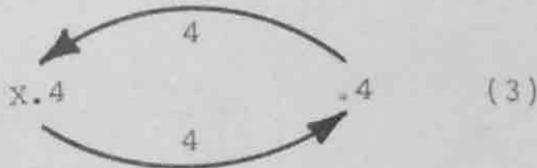
"PRESSING ONWARD"

arr. E. Neaf/V. Witmond Brown
1958

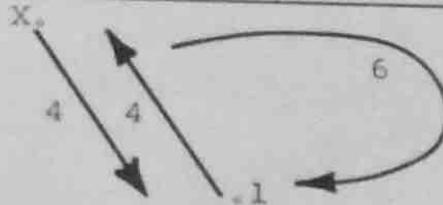
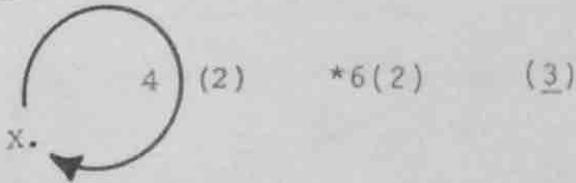
Introduction



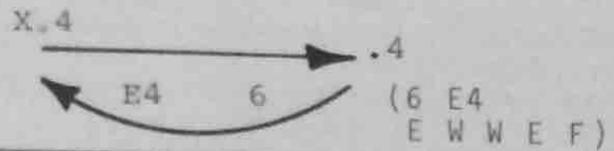
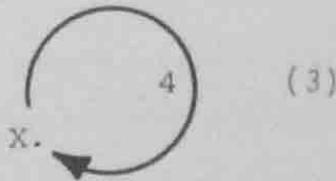
pp.



Repeat 1st line



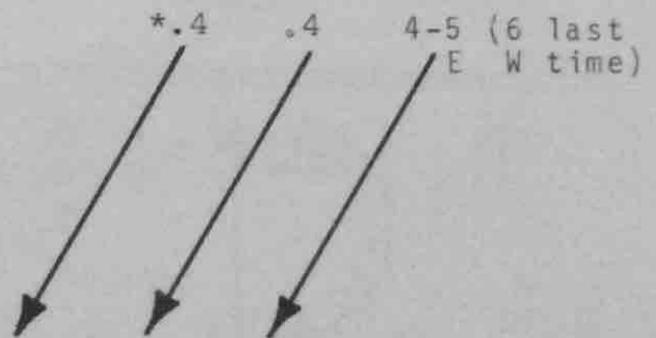
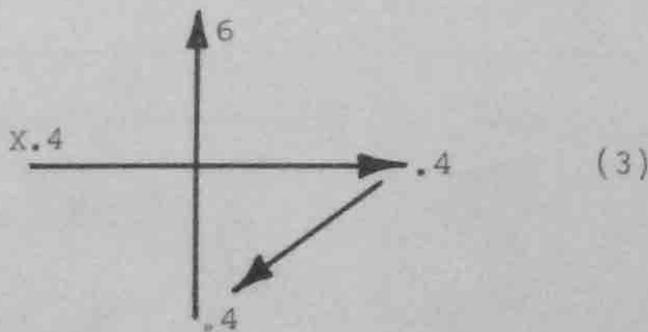
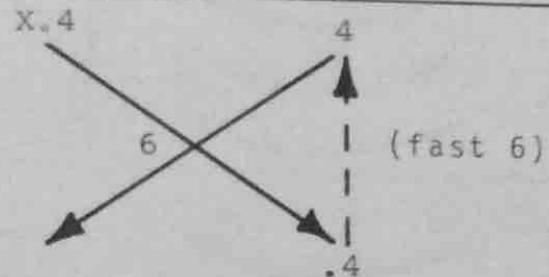
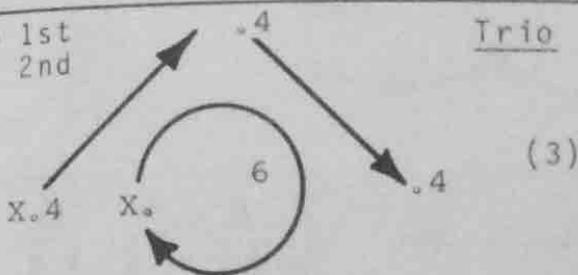
"Cricket"



REST

pp 1st
f 2nd

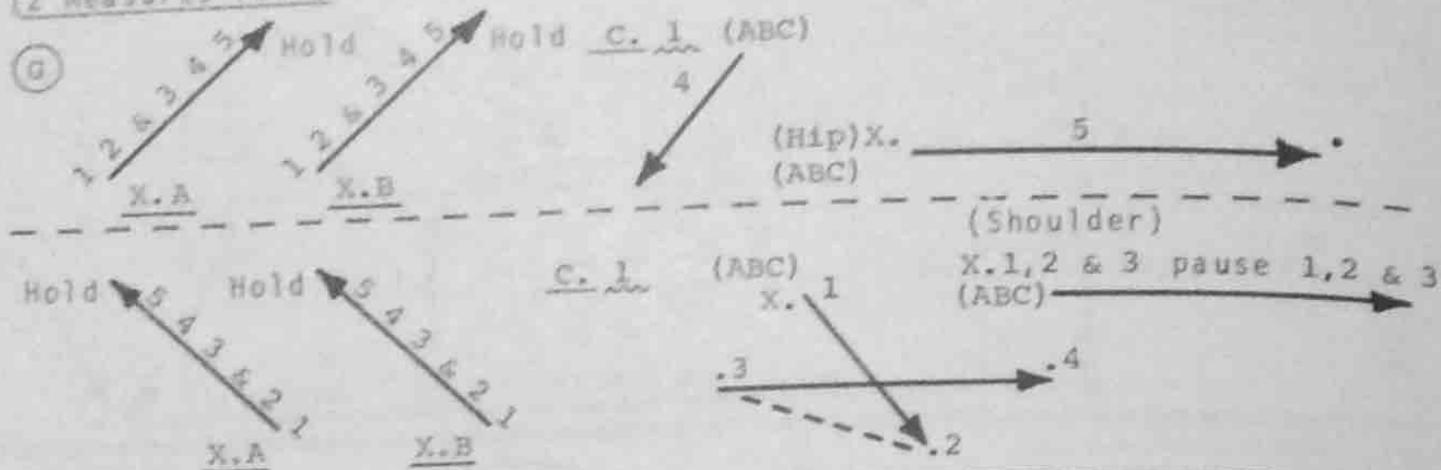
Trio



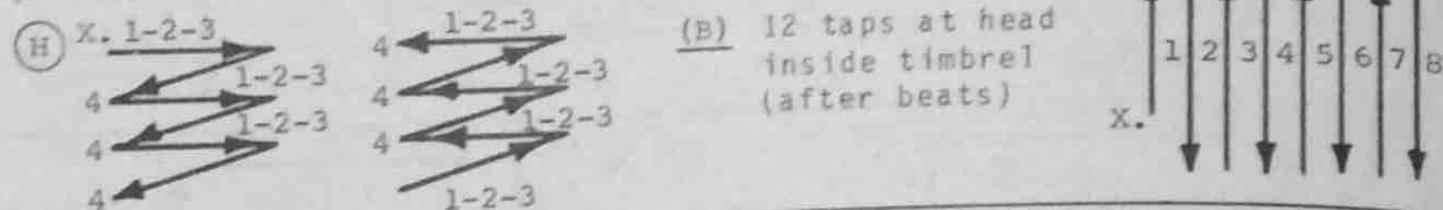
"THE VETERANS"

TRIO PART contd

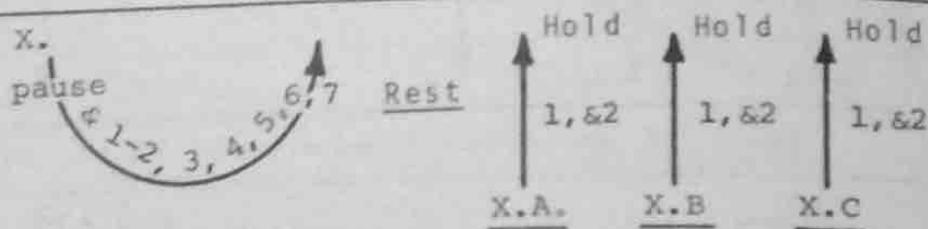
(2 measures rest)



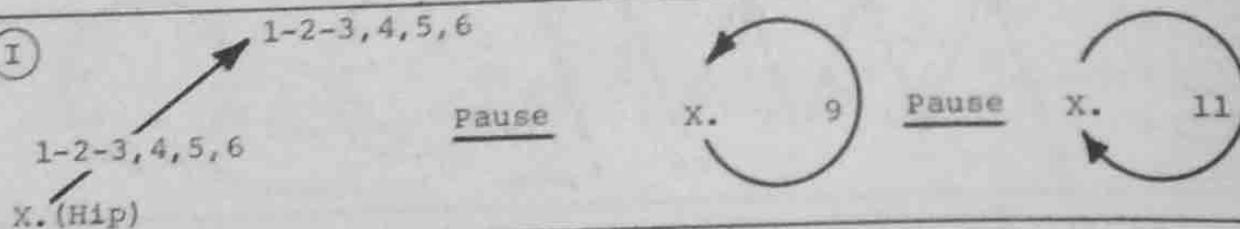
(2 measures rest)



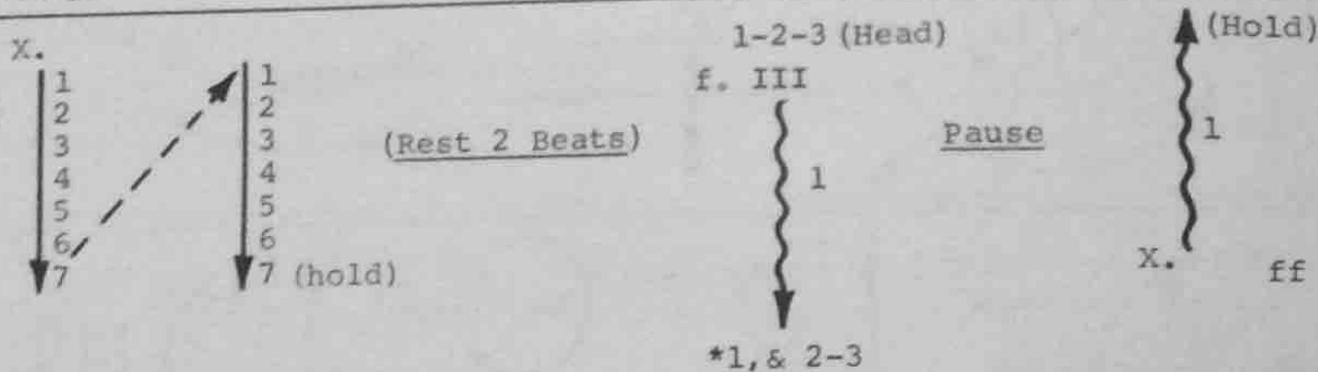
"Yo-Yo" (2) Pause



(I)

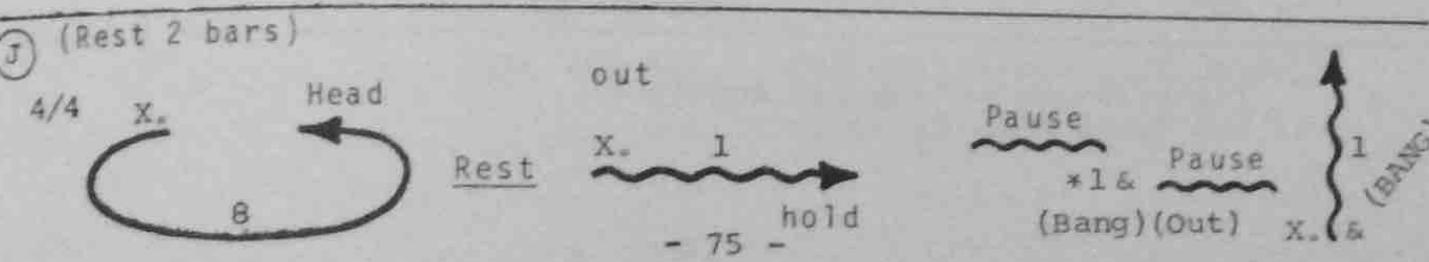
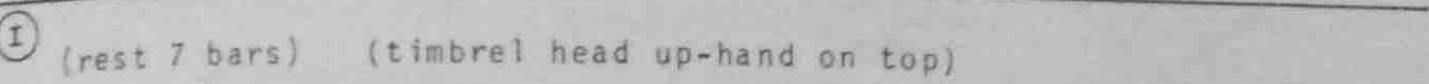
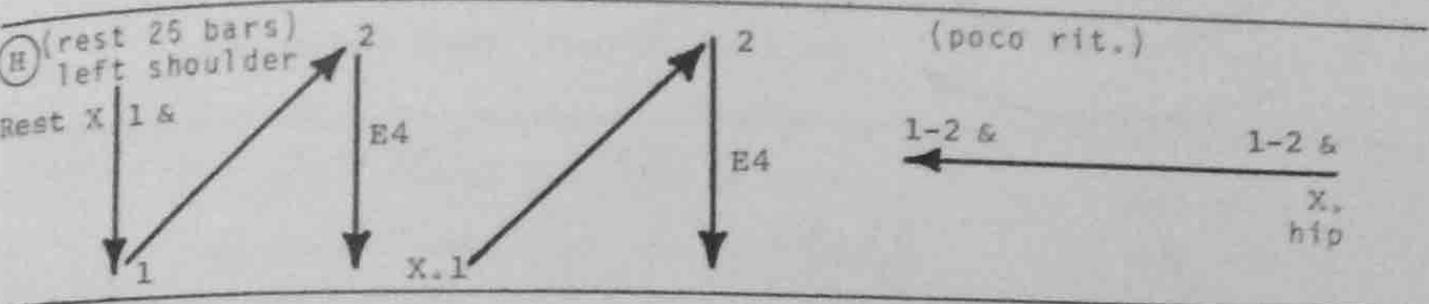
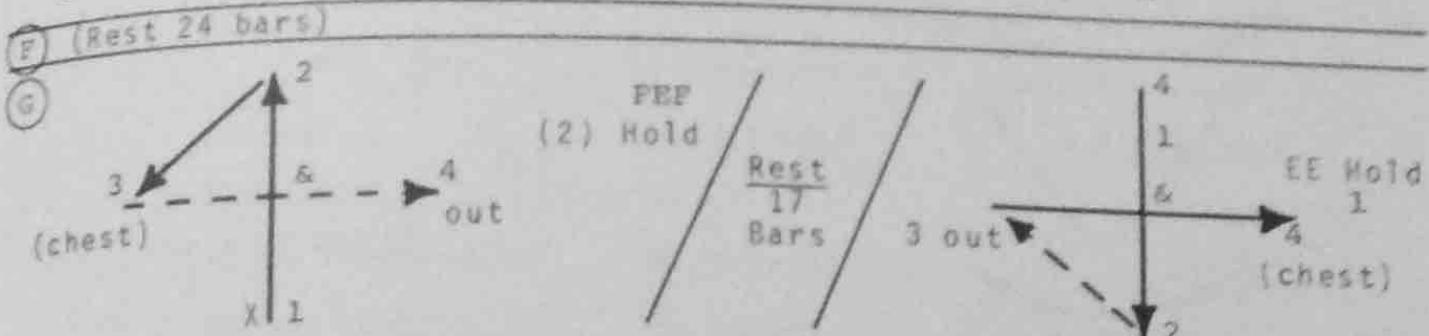
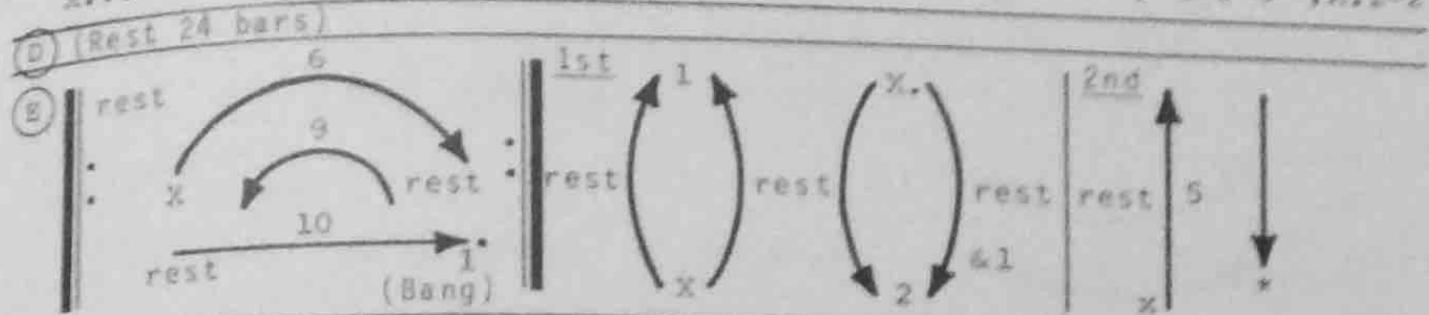
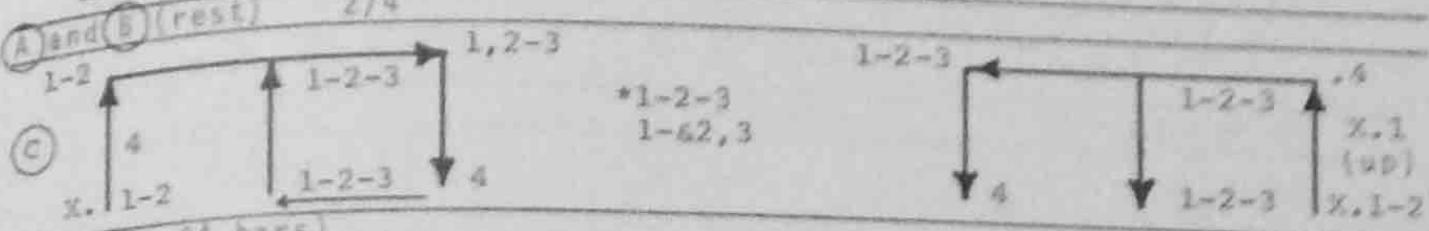
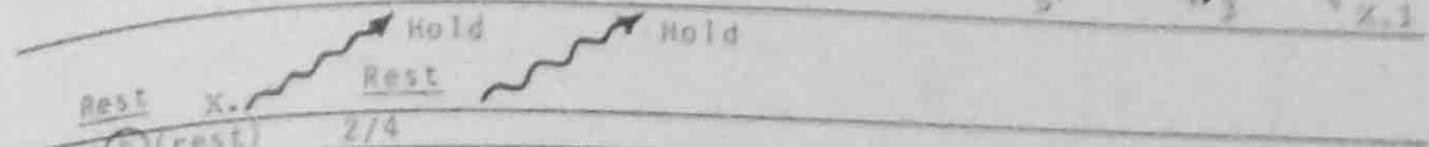
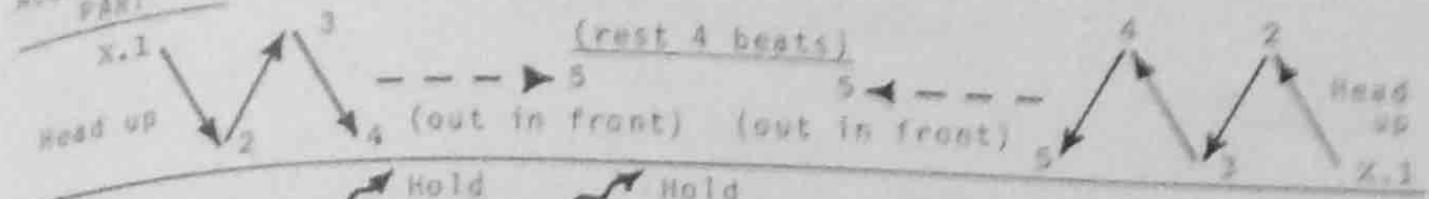


(J)



"THE VETERANS"

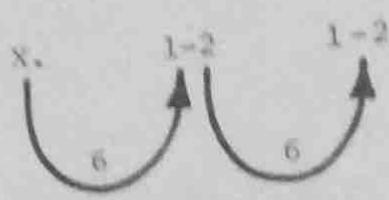
ACCOMPANIMENT PART



"WELLINGTONION"

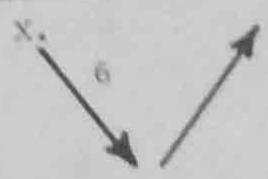
arr. J. Marsh/V. Witmond Brown

Introduction

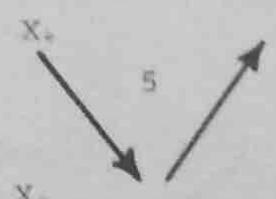
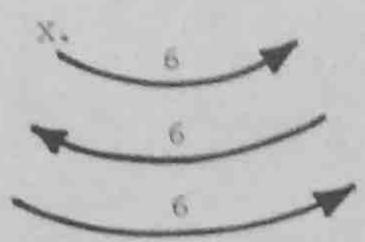


Played 8 times: Ear (2)
Shoulder (2)
Hip (2) Hip (2)
Shoulder (2)
Ear (2)

REST



(1-2,3,4,-5-6) (2)



(1-2,3,4,5) (2)



(Last time 5)
E

Trio ("My Jesus I love Thee")

"Star"



(1 -2-3) (3)

(1 -2-3)

(1 -2-3-4-5-6-7-8)

(Last time 1-2-3-4-5)
E

Repeat Trio

1st trio: Duet/Timbrels and Vocal
2nd trio: Brigade

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Key: A.B.B.J. - American Brass Band Journal
 G.S. - General Series
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TIMBREL COURSE CONTENT

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NOTES

NOTES



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