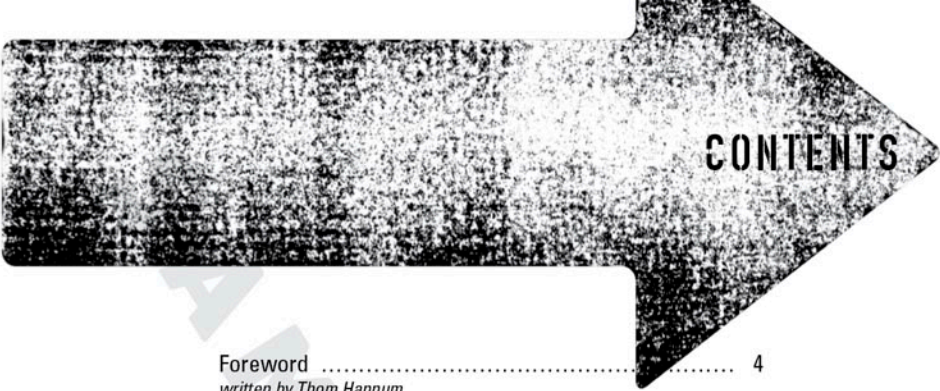




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<i>written by Thom Hannum</i>	
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FOREWORD

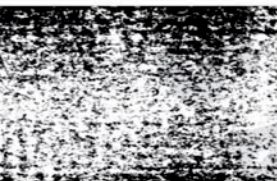
The year – 1993.
The drum corps – The Star of Indiana.
Star '93. A special corps, a special show.
A place in history.

For some, **Star '93** was the beginning of the end. “They have taken it too far,” cried many. “Drum corps is no longer entertaining. It’s boring.” As you know, what is for some is not for others.

It could be argued that **Star '93** was the end of the beginning. For the percussion staff and members, little did we know, it was the sudden end of what we felt could have been the beginning of some real percussive excellence in drum corps for years to come. We finally had everything in place – including great players! Of course there was always the model organization Star represented. The brilliant and very necessary, excellent brass program. A commitment to musical excellence. A first-rate visual program just beginning to formulate it’s own special identity. And lastly, the percussion program. We possessed an experienced, and at the same time, energetic staff. Also, in 1993 we had attracted some of drum corps’ best players to Bloomington. With this combination we were set to make a difference in the years ahead.

Then something unexpected happened. After one extremely successful and controversial season, the Star of Indiana left the competitive ranks of DCI and embarked on a new and daring venture – Brass Theater.

So just like that.....it was done. Whatever we developed that was special about 1993 was now a distant memory. The show and its performance could always be studied from videotape or CD, but the opportunity to witness the evolution and impact of this organization on competitive drum corps was over. It left of sense of never knowing.



That '93 season was something special. And the '93 drumline was special. A quick listen to the CD from championships in Jackson, Mississippi tells the story. This line could play! So well in fact that we won High Percussion at finals. But, what and how much were they playing? Probably for most – not enough! Again, what is for some is not for others. The music was written as we felt it should be. No more, no less. As it turns out we became exceptional at controlling space and creating great sound quality. Make no mistake; great players made many sacrifices to achieve the standard of performance they gave that night in Jackson. Could they have played more notes? More stuff? You betcha! In reality these guys could have probably played just about anything.

So now, in Colin McNutt's book you can sample "**Star '93**" (the cadence) and "**Red's Rhumba**," two compositions worthy of "parking lot viewing." We played 'em. Only problem was that not many people heard 'em. Attendance was down at our warm-ups. The word was out! "Star don't play sh-t! And they march during warm-ups!!" Unfortunately, many never got to hear a truly excellent drumline perform these truly exceptional compositions by Colin. Fortunately, Tap Space Publications realized these **vacant lot sessions** needed to be brought to the public. So, here they are!

Enjoy the challenge, enjoy the notes, but most of all – play the groove. You're bound to draw a crowd! Have fun!!

To all that made **Star '93** special.

-Thom Hannum

Faculty, University of Massachusetts, Amherst
Percussion Arranger of the 1993 Star of Indiana

STAR '93

THE CADENCE

Colin McNutt

$\text{♩} = 114$

Slap Sticks

Snare
ff/MP *ff*

Tenors
ff/MP *ff* (p) *ff*

Bass
f/MP *(ff)* *f/MP*

S.
mp/mf *p* *f*

T.
mp *f*

B.
mf *f/MP* *p* *f*

S.
 Center to 1/2 to Center
mp *ff/MP* *f/MP*

T.
mp *ff/MP* *mf/MP* (Rim) *mf*

B.
mp *ff/MP* *mf/MP*

RED'S RHUMBA

Colin McNutt

♩ = 156

Snare

9 16 *fff* *With sticks* 2 *fmp*

Tenors

9 16 *fff* *sub mp*

Bass

9 16 *fff* *R*

S.

6 10 16 *R*

T.

10 16 *mp* *ff/mp* *R l r r l R l r r l*

B.

10 16 *mf* *ff/mp* *ff/mp* *f*

10 12 16 *1/2 to center* *mp* *ff* *mp* *fmp* *ff*

T.

9 16 *R L R L r l r L* *mp* *ff* *mp* *fmp*

B.

9 16 *mp* *ff*