

HIGH ALTITUDE DRUMS

07/08

BLUE KNIGHTS DRUM CORPS-DENVER, CO
TROOPERS DRUM CORPS-CASPER, WY
RECORDED WITH ISOMIKE IN OGDEN UTAH - SUMMER 2007 & 2008

AKA HIGH ATTITUDE DRUMS



DRUM & BUGLE CORPS

Blue Knights proudly celebrate the fiftieth anniversary of the corps' organization this year, remembering all the great years as well as the challenges that preceded the Blue Knights of today.

Some years were more fun than others, and some years were downright scary. In retrospect, it's a wonder the corps survived some of the more challenging difficulties placed in its way during its half century of evolution. But the roadblocks of the past instilled in the corps a grit and determination to move forward, stronger and more focused on the future.

Everything in the corps' past—the triumphs and the letdowns—comes together in the

corps' 2008 show, "Knight Reign." The show celebrates the glory and the adversity that has molded the personality and fortitude of the corps over the years.

The reign of the corps, reflected in the title, is poetically reflected in the sound and visual representation of rain. A play on words...yes...but one that is most appropriate to convey the meaning of the theme. If it's true that into every life a little rain must fall, then no "reign" is truly complete without a little "rain."

The guard opens the show to the sound of rain in Eric Whitacre's "Cloudburst,"

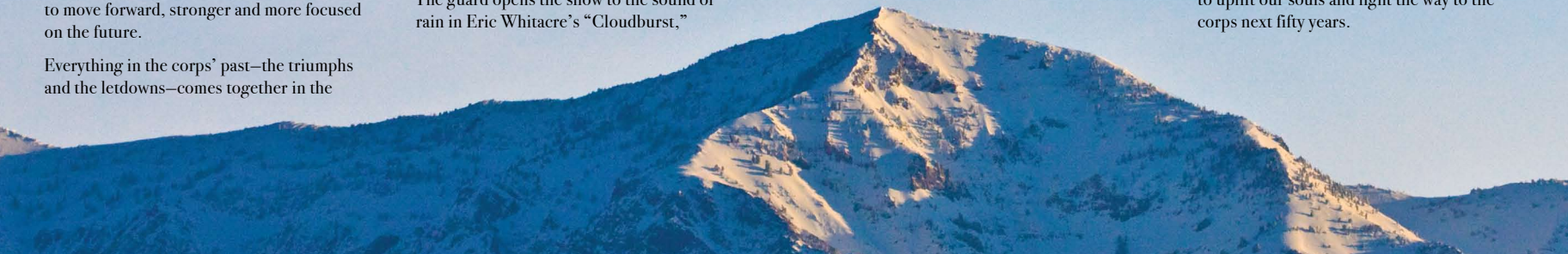
conveying a visual representation of the falling rain heard in the music. John Mackey's "Turbine" floods the field in a deluge of power unleashed by the brass line, the storm front a vortex of resonating tornado effects.

Through any storm that we persevere, whether real as in weather or metaphorical as in life's challenges, we ultimately celebrate the joy we find in our survival. This is heard in Maurice Ravel's "Jeux D'eau," literally translated as "laughing rain." We realize

we're full of life's greatest gift, life itself; and thus we laugh at the confrontations of the past and move on.

With hope and anticipation for the future, the commemoration of what has transpired and what is to come culminates with a fresh take on the tradition hymn tune, "Amazing Grace," full of percussive grandeur that beats into our soul the very promise of a brighter tomorrow.

Before the show ends, you'll sense the sun breaking through any remaining storm clouds to uplift our souls and light the way to the corps next fifty years.





Mark Arnold	Director
Rob Billings	Artistic Director
Pat Amann	Program Director
Lonnie Prather	Operations Director
GM Kuzma	Tour Coordinator

Program Design

Russ Newbury	Brass Arranger <i>Shostakovich 10th Symphony</i> <i>Shostakovich Piano Concerto #1</i>
Jeff Ausdemore	Percussion Arranger
Rob Billings	Visual Design/Choreographer

Educational Directors

Joni Viertel-Perez	Brass Caption Head <i>Musical Arranger – "Sleep"</i>
Jeff Ausdemore	Percussion Caption Head
Abe Eng	Visual Caption Head
Rob Billings	Colorguard Caption Head

Conductors/Drum Majors

Ashley Drayer
Josh Schweitzer

2007/2008 Instructional Staff

Andy Smart, Russ Newbury, Jason Buckingham, Kevin Graham, Nick Hinman, Annette Nicks, Travis Pruitt, Robert Soto, Aaron Vogel, Mike Oliver, Amil Muzz, Jeff Ausdemore, Chad Gibson, Craig Sheffield, Paul Weber, Dan Darrah, Taylor Kami, Pat Aman, Kevin McNulty, Jim Yakes, Dan Neimyer, Doug Bush, Abe Eng, Rob Billings, Daniel McCracken, Jeff DesMarteau, Keith Larsen, Danielle Collins, Julian Campos, Mary Porras, Carter Coolidge, Roger Saint Vincent, Don Callerman, Katie Allison, Michael Richman, Aaron Hill, Derek Smith, Kevin Morris

Contact

Blue Knights Drum
& Bugle Corps
1137 S Jason St
Denver, CO 80223
(303) 777-1937
www.bknights.org
Bknights@bknights.org

TROOPERS

DRUM & BUGLE CORPS

The Troopers are the only competitive junior drum and bugle corps in the state of Wyoming. The corps, founded in 1957 by Casper contractor Jim Jones, represents Wyoming in numerous performance events during the year and participates in the Drum Corps International Summer Music Games tour during the summer months.

The Troopers are proud to be a founding member of Drum Corps International. We have been serving the youth of America for over 49 years and during that time have held many championship titles including the World Open, CYO, VFW National, American Legion, North American and DCI regional titles. Aside from summer competition activities, the Troopers are a popular attraction at professional and

collegiate sporting events including the Denver Broncos, Philadelphia Phillies and the United States Air Force Academy. The Troopers were the first competitive drum corps to participate in the Pasadena Tournament of Roses Parade; represented the state of Wyoming at the 1993 and 2001 Presidential Inaugural Parades and have performed in concert before World's Fair attendees, NATO Defense College delegates and Presidents Johnson, Nixon, Reagan, Bush, Clinton and George W. Bush.

Although most of our members are from the western United States, the popularity of the corps has attracted members from all across

the United States, Canada, Europe and in 2003 we welcomed our first members from Japan. The corps is open to all young adults from age 16 to 21. Members are required to audition for the corps each year and are accepted based on musical ability and marching skills but more importantly positive attitude, self-discipline and dedication.

Reflecting upon our western military heritage, our uniforms are reminiscent of those worn by the 11th Ohio cavalry stationed in Casper, WY in

the late 1800's and our musical style is most reflective of the American spirit. The Troopers are widely recognized and respected by drum corps fans around the world. Ever building on a championship tradition and dedication to excellence, our corps has been nicknamed, "America's Corps," a title we hold with honor.

TROOPERS

DRUM & BUGLE CORPS

Fred Morris Director
Mike Ottoes Executive Director
Scott Koter Program Consultant
Gordon Henderson Coordinator

Program Design

Dean Westman Brass Arranger
Tom Rarick Percussion Arranger
Mitch Rogers Visual Design/Choreographer
Dan Wiles Guard Design

Educational Directors

Scott-Lee Atchison Brass Caption Head
Brian Stevens Percussion Caption Head
Matt Haines Visual Co-Caption Head
Nick Benson Visual Co-Caption Head
Jeff Cash Colorguard Caption Head

Conductors/Drum Majors

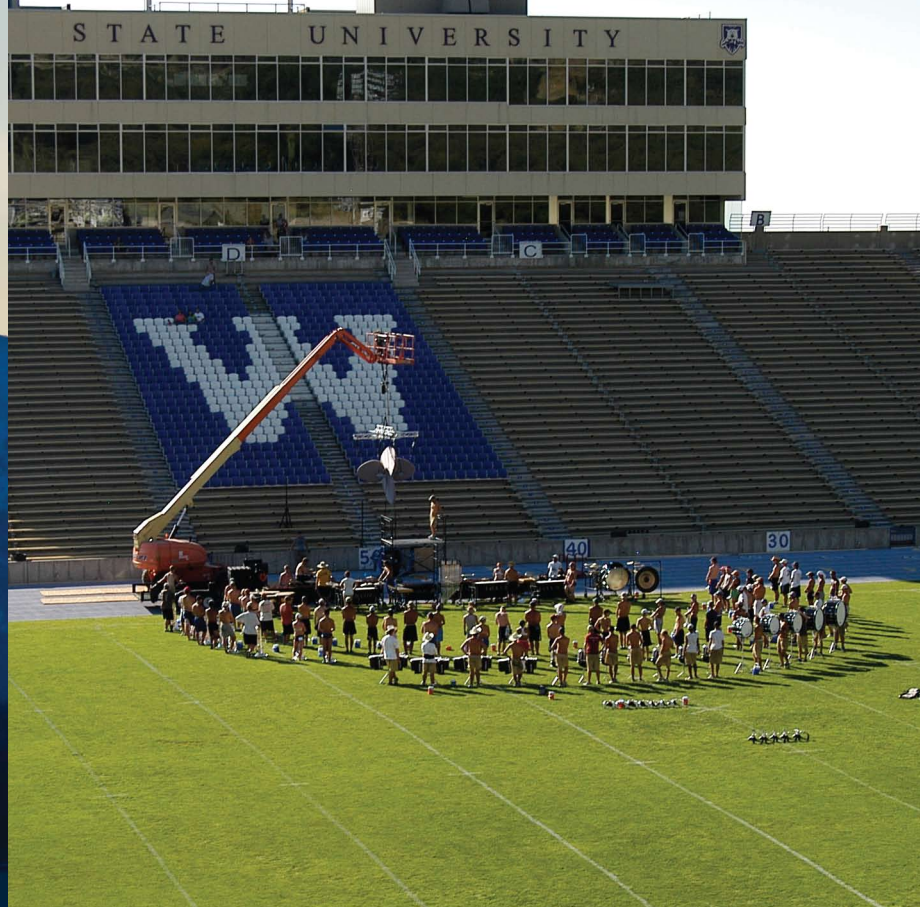
Kyle Trader

2008 Instructional Staff

Scott Koter, Gordon Henderson, Dean Westman,
Tom Rarick, Mitch Rogers, Dan Wiles, Scott-Lee
Atchison, Fuller Lyon, Jayme Taylor, Ashley Waller,
Mike Lundquist, Trevor Bailey, Taylor Wright,
Matt Harloff, Dustin Winston, Aaron Mosley, Brian
Stevens, Kevin Wellborn, Mike Dow, K.J. Stafford,
Ralph Hardimon, Matt Haines, Nick Benson, Ken
Brown, Chris Gow, Grant McWilliams, Jeff Cash,
Adrienne Fink, Brian Robinson

Contact

Troopers Drum
& Bugle Corps
PO Box 375
Casper, WY 82602
(307) 472-2141
www.troopersdrumcorps.org
info@troopersdrumcorps.org



VOLUME CONTROL

How to set your playback volume for High Altitude Drums tracks.

Make your listening area as quiet as possible – this is really important.

Track 1 is less than 1 minute. Play this track at what would have been your normal volume setting. You will notice that the volume starts at a very quiet level and then builds toward the paint-peeling section of the finale - it will likely seem way too soft to you. Re-play this track a few times and keep increasing the volume control until the loud part of the finale is LOUD, but not louder than you wish or louder than your system will play without distortion, whichever comes first.

Provided your system will accommodate the LOUD finale of track 1, we recommend that

the LOUD part of the finale really be the kind of extra LOUD that makes you hold-your-breath or gives-you-goosebumps.

STOP your player, walk away for a few minutes and then come back and play High Altitude Drums without having changed the volume settings. Listen with your eyes closed. However, since there are no drums on track 1 you need to be a bit cautious about where the drums come in during track 2 to assure that you don't distort your audio system with bass overload. What is being explained is that you will need to turn up your volume, but be cautious. For more information see this web site: www.turnmeup.org

Here is the story. Most recordings are compressed and peak limited, but we prefer our music to retain the full dynamic range so

we don't use compression or peak limiting on our recordings.

Compression serves to make soft sounds louder, i.e. the soft sounds are then close to the maximum allowed digital level of the disc, therefore the loud sounds can only be slightly louder than or perhaps only as loud as the soft sounds. Think of this as kind of artificially turning up (and down) the volume on YOUR system by remote control (but without moving your volume control setting). So when you play a disc without compression you will need to manually adjust your volume control to "calibrate" the dynamic range to fit within your system's capabilities.

Naturally the wider the dynamic range of a recording the more demanding it will be on a playback system. The Blue Knights and

The Troopers proved wickedly capable of very wide dynamics in their playing, and we worked ridiculously hard to have a quiet recording environment, and then we used lunatic-fringe recording equipment capable of proper capture. If your listening environment isn't quiet enough and/or your system isn't capable enough - then you won't be able to hear the full result of how it really sounded live. But if you followed the volume setting routine using track 1, then you will have come as close as your system will allow.

There will, of course, be situations where compressed playback might be desirable, MP3 and smaller car stereos come to mind. For those circumstances there are always those tech friends who have programs that will compress the audio for you. What there isn't – is a program that could precisely decompress a compressed disc.

RECORDING AND MASTERING EQUIPMENT

Technical Thanks

Christoph Musialik (Algorithmix)

Ed Meitner (EMM Labs)

John Stronczer (Bel Canto Design)

Claude Cellier (Merging Technologies)

Special Thanks

Mr. Motoyuki Sugiura (Sony)

Mr. Yoshiyuki Kaku (Sony)

Mr. Shigeru Kato (Sony)

Mr. Atsushi Fujiwara (Sony)

Mr. Yushi Igarashi (Sony)

Mr. Takeshi Ishida (Sony)

Mr. Hiroyuki Ito (Sony)

Mr. Yoshihiro Mizukura (Sony)

Mr. Ayataka Nishio (Sony)

Recorders:

Sonoma DSD – www.superaudiocenter.com

Tascam DV-RA1000 – www.tascam.com

Korg MR-1000 – www.korg.com

Microphone Preamp:

Millennian Media HV-3D custom – www.mil-media.com

Microphones:

DPA 3529A – www.dpamicrophones.com

5.1 Monitor Controller &

Reference Headphone Amplifier:

Grace Design M906 & M902 – www.gracedesign.com

DSD Workstation:

Pyramix DSD – www.merging.com

Converters:

EMM Labs ADC8 MkIV

EMM Labs DAC8 MkIV – www.emmlabs.com

Headphones:

HD-650 – www.sennheiserusa.com

Monitor Speakers:

Lipinski Sound L707 – www.lipinskisound.com

Magnepan 20.1 – www.magnepan.com

B&W 800D Loudspeakers – www.bwspeakers.com

Sound Lab ProStat 922 – www.soundlab-speakers.com

Sony SS-AR1 – www.sony.com

Amplifiers:

Pass Labs X350.5 – www.passlabs.com

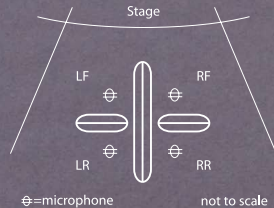
Bel Canto REF 1000 Amplifiers – www.belcantodesign.com

Bryston 7B SST – www.bryston.ca

Cables:

Kimber Kable Select Series – www.kimber.com

ABOUT THE ISOMIKE



IsoMike™ (“*Isolated Microphones*”) is an experimental acoustic baffle system, to address the interference of inter-channel sounds that results in compromised fidelity. For these 4-channel recordings, the microphones were suspended on four arms, separated by IsoMike™ baffles.

Most baffles absorb sound from mid- to high-range frequencies; lower frequencies are more difficult to absorb. Here, the unique shapes of the IsoMike™ baffles are advantageous. As lower frequencies flow around the heart- or egg-shaped baffles, they are scattered, effectively dissipating their energy.

Eliminating line-of-sight between the microphones seems to lower some fidelity robbing cancellations, this reveals a layer of extreme detail and a sense of increased sensitivity. As such we took great care, therefore, to reduce the noise level within the auditorium during the recordings.

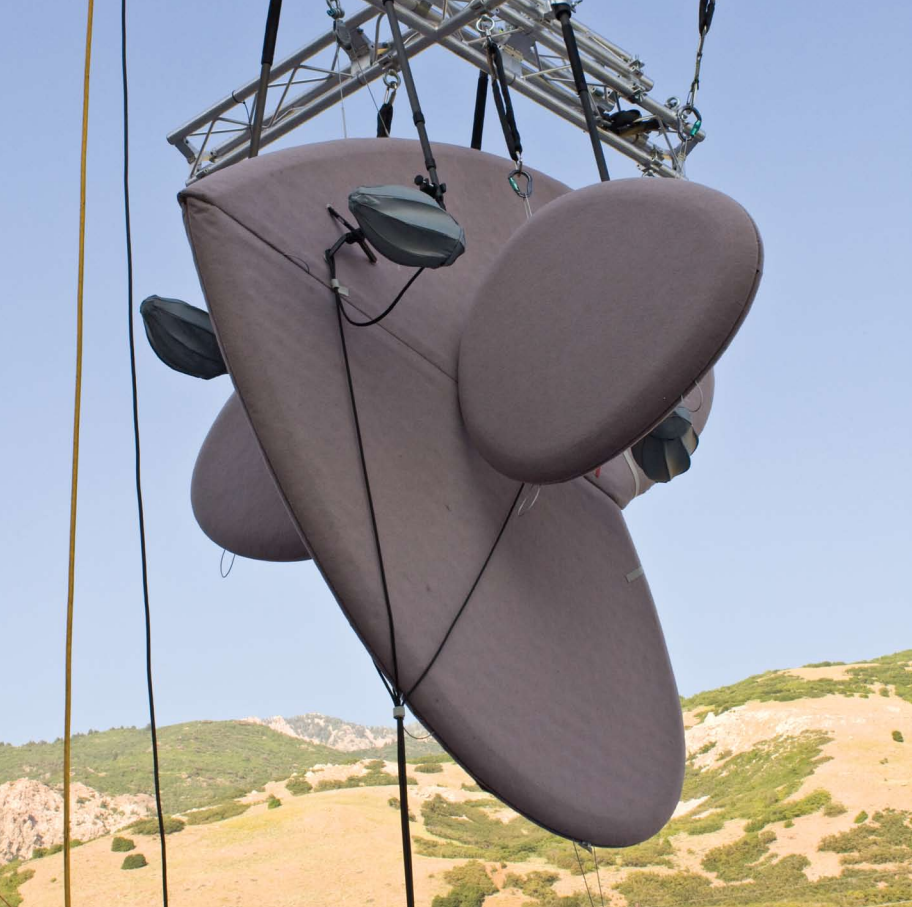
All recordings were made at a low enough level to

assure that no clipping occurred, therefore you may need to raise your volume control more than when playing some commercially available CDs where the volume has been “normalized” and/or compressed.

Since there is NO limiting, the dynamic range might surprise you, your system or your pets. So be VERY cautious the first entire playing so as to not damage amplifiers or speakers.

These tracks contain no gain changes or other such processing, so some tracks will be at a softer or louder level than other tracks. However, the dynamic range within a track is the same as the original live performance.

Small groups may have a performer-to-microphone distance of 10-15 feet, larger groups would have performer-to-microphone distances up to 60 feet. At no time were the microphones in a “close-miked” configuration. All recordings were made at Weber State University (WSU). www.weber.edu



TRACK CREDITS

Mechanical Licensing by
Copy Cat Licensing
www.copycatlicensing.com

	Song Title	Composer(s)	Artist
1	Prelude	John Bogenschutz	Blue Knights
2	Symphony #10, MV 1	Dmitri Shostakovich	Blue Knights
3	Concerto #1, Op. 35	Dmitri Shostakovich	Blue Knights
4	Symphony #10, MV 4	Dmitri Shostakovich	Blue Knights
5	Sleep	Eric Whitacre <i>©Carpe Ramen Productions</i>	Blue Knights
6	Ghost Train / Canyon of Heroes	Eric Whitacre / Sean O'Laughlin <i>©Carpe Ramen Productions</i>	Troopers
7	Sasparilla	John Mackey <i>©Osti Music</i>	Troopers
8	Song of the Gandy Dancers	Richard Saucedo	Troopers
9	The Great Revival / Ghost Riders in the Sky	William Gordon / Stan Jones	Troopers
10	Square Push	Doug Bush	Blue Knights
11	Street Beat	Jeff Ausdemore	Blue Knights
12	Cloudburst	Eric Whitacre <i>©Carpe Ramen Productions</i>	Blue Knights
13	Turbine	John Mackey <i>©Osti Music</i>	Blue Knights
14	Jeux D'eau	Maurice Ravel	Blue Knights
15	Night Storm	Russ Newberry / Jeff Ausdemore	Blue Knights
16	Amazing Grace	Traditional	Blue Knights

TRACK LIST

Blue Knights Drum & Bugle Corps 2007

- | | | |
|---|---------------------|------|
| 1 | Prelude | 0:44 |
| 2 | Symphony #10, MV 1 | 3:41 |
| 3 | Concerto #1, Op. 35 | 3:00 |
| 4 | Symphony #10, MV 4 | 4:15 |
| 5 | Sleep | 2:25 |

Troopers Drum & Bugle Corps 2008

- | | | |
|---|---|------|
| 6 | Ghost Train/
Canyon of Heroes | 4:23 |
| 7 | Sasparilla | 2:19 |
| 8 | Song of the Gandy Dancers | 2:25 |
| 9 | The Great Revival/
Ghost Riders in the Sky | 2:43 |

Blue Knights Drum & Bugle Corps 2008

- | | | |
|----|---------------|------|
| 10 | Square Push | 1:20 |
| 11 | Street Beat | 0:55 |
| 12 | Cloudburst | 2:10 |
| 13 | Turbine | 2:16 |
| 14 | Jeux D'eau | 1:51 |
| 15 | Night Storm | 2:36 |
| 16 | Amazing Grace | 2:53 |

Total 39:57