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**A history of rudimental drumming in America from the
Revolutionary War to the present**

Chandler, Eric Alan, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1990

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A HISTORY OF
RUDIMENTAL DRUMMING IN AMERICA
FROM THE
REVOLUTIONARY WAR TO THE PRESENT

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Eric Alan Chandler
B.S., Ball State University, 1983
M.M., Louisiana State University, 1985
May 1990

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I am forever indebted to my parents for their constant encouragement and support for my educational and musical endeavors. To my mother, Dr. Susan Spencer, who has always served as a role model in the pursuit of success and happiness, special gratitude is extended.

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and gratitude to Mr. John W. McMahan who "took me under his wing" many years ago. His guidance, knowledge, and pedagogical skills served as a constant inspiration during my early years of percussion study. It is to his memory that this paper is dedicated.

FOREWARD

Since the morning of April 17, 1775, when drummer William Diamond was given orders by Captain John Parker in Lexington to sound his drum to warn that the British were coming,¹ the drum and its music have held a prominent place in American history. At the Battle of Yorktown, which was the virtual end of the Revolutionary War, a British drummer from the 23rd Royal Fuseliers stepped up on a redoubt and beat the Parley which stopped the firing. This signified the desire for a conference with the enemy. The fact that the Revolutionary War started and ended with the beat of a drum indicates the instruments' historical importance.

A study of the origins of drum rudiments, calls, and signals in a single source containing the accurate interpretation of notation from previous eras has long been overdue. In the process of transcribing the drum notation, various rudiments had to be omitted since they are already presented in their modern form.

Sources are not discussed chronologically but rather by the following categories of beatings: Rudiments, Reveille, signals and Calls, and Other Martial Music. A number of drum manuals such as Benjamin Clarks Drum Book (1797),

¹Arthur Bernon Tourtellot, William Diamond's Drum (London: Hutchinson, 1960), 13.

Herman Mann's The Drummer's Assistant (1811), Charles Robbins The Drum and Fife Instructor (1812), and Nathan Weston's The Young Drummer's Assistant (1815) are unlocated and could not be examined.

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ABSTRACT

Rudimental drumming gained significance in America during the period of the Revolution. Ever since the late eighteenth-century and through the nineteenth-century, it was used exclusively in the military.

This study traces the migration of drum rudiments and their use in military settings from Great Britain to America. The contributions of the Swiss drummers and the incorporation of their drum music into American rudimental drumming are also examined. The introductory chapter covers related pertinent and prefatory topics such as a definition of rudimental drumming, the duties of the military drummer, non-rudimental types of drumming and a summary of the origin and development of rudimental drumming in Europe.

The second chapter, which constitutes the body of the work, begins with an investigation of military drumming in America beginning in the Revolutionary War era and continuing through the nineteenth-century. This chapter also includes calls, signals, and various rudiments used by the American military drummer as well as an analysis and interpretation of the changes that took place in performance practices and notation.

The third chapter deals with rudimental drumming in the twentieth-century beginning with the bands of John Philip Sousa, comparing techniques and principles of the past to

modern marching percussion sections. Changes in rudiments during this century through the efforts of the National Association of Rudimental Drummers and the Percussive Arts Society are also examined.

The study concludes that many of the same rudiments and patterns used in Europe from the fifteenth-century, and in America from the late eighteenth-century, are still used today and have remained unchanged. It has also been concluded that, in comparison to other countries, a large number of drum manuals have been published in America prior to the twentieth-century. A further conclusion acknowledges multiple applications of drum rudiments to other percussion instruments.

Often, the work of any such project is measured in part by its usefulness and contribution. This study will serve as a reference for the rudimental drummer as well as for the historian and could be used by scholars and instructors at all levels.

CHAPTER I

INTRODUCTION AND DEFINITION

A rudiment, as defined by Webster, is "a first principle, as of a subject to be learned," or "an initial idea; elementary stage; that which is incompletely developed." Applying this concept to the art of drumming, one may define a rudiment as a fundamental way of making a sound on a drum. Therefore, one could argue that a single tap of a drum could constitute a rudiment. Others would contend that a brief series of various types of strokes must be executed before a complete rudiment is performed. The art of rudimental drumming does, in fact, involve single strokes, double strokes, and many other combinations of strokes. However, its performance practices and techniques go far beyond different stroke types.

According to Webster, the term "rudiment" for the most part is a synonym for "basics," but the term "rudimental," when applied to drumming, denotes a system of playing that involves many basic techniques. It entails a prescribed sticking vocabulary that many times demands complex and varied skills.

As one relates this idea to performance practices, a very definite preconception of sound, appearance, and methodology comes to mind. During the late twentieth-century, the term rudimental drumming has been applied almost exclu-

sively to the "marching band" and "drum and bugle corps." The marching band, which has found its way into most scholastic curricula is known primarily as an element of entertainment for various athletic events. The drum and bugle corps is a direct descendant of much of the musical life existing in the military during the late nineteenth and early twentieth centuries.

While these groups play almost no music that was played by their ancestors, many of the patterns, strokes, and sequences played by the drummers have remained virtually unchanged. For example, patterns that were notated by Samuel Ashworth in 1812 are played almost exactly the same way today although interpretation of them has been modified slightly as a result of modern notation.² These patterns, which are referred to as rudiments, serve as a foundation for the knowledge and acquisition of basic skills and techniques that a student should acquire early in his study of drumming.

During the Revolutionary and Civil War periods, part of the drummers' responsibilities were to play particular beats. The beats, of which some were known as the "duty," were heard by all members of the camp. The soldiers were responsible for knowing and understanding the different beats and were therefore expected to act upon them. The fact that rudimental drumming originated as an outdoor art

²Charles Stewart Ashworth, A New, Useful and Complete System of Drum Beating, trans. George P. Carroll, 1974.

suggests that it was meant to be played loudly. For a drum to be heard distinctly at a distance requires a very "open" manner of playing, a manner in which each stroke and pattern can be heard and clearly understood. For example, the sustained sound of a drum (commonly referred to as a roll) sometimes served as a segue from one signal to another during the nineteenth-century. However, a roll containing a measured number of strokes had specific meanings that the military personnel were expected to act upon. Therefore, the open, metered style of drumming came into being out of necessity for signaling and communication. The physical characteristics of the drum itself were also factors in the development of playing in an open fashion. In an earlier era the instrument had heads made from calfskin, snares made from gut, and was tensioned only by means of rope. The heads would have been fairly slack due to the rope tensioning and the gut snares would have required a more powerful stroke for adequate response.³

The primary objective of the drummer in a military situation was to communicate commands. Another important objective of rudimental drumming is uniformity, both in precision of playing and also in the approach to performing the patterns of drumming common to a specific military unit. Since the period of the Revolution, and for over one hundred years earlier in European countries, there was usually more

³Modern technology has provided plastic heads, steel casings for greater tension of the heads, and snares made from steel providing quicker response.

than one drummer assigned to each unit.⁴ Therefore, set patterns consisting of a finite number of strokes were established for accurate execution of a single part by multiple players. Accuracy was further established by the use of the same stickings to ensure an even higher degree of uniformity.

The rudimental drummer relies heavily on pre-existent patterns which require precise execution within a given beat. These concepts have remained unchanged as they are utilized in the modern marching percussion section.

Non-Rudimental Types of Drumming

The snare drum's relatively late "acceptance" as a member of the orchestra was due primarily to its long association with military field music.⁵ One of the earliest uses of snare drum with a symphony orchestra--and probably the best example of the snare drum's association with military field music--is the "Battle" piece of 1813 by Ludwig van Beethoven, entitled Wellington's Victory.⁶ This piece, which was written to commemorate the future Duke of Wellington's victory over the French armies at Vitoria, Spain, during the

⁴William F. Ludwig, "The Development of Drum Rudiments," The Ludwig Drummer vol. 5, no. 1 (Spring 1965): 16.

⁵Guy Gauthreaux, "Orchestral Snare Drum Performance: An Historical Study" (D.M.A. diss., Louisiana State University, 1989), 1.

⁶*Ibid.*, 98.

Peninsular Wars, makes use of military drum signals from both the English and the French repertoire. Other examples include Beethoven's incidental music to Egmont of 1810, Carl Maria von Weber's Preciosa of 1821, and George Bizet's L'Arlésienne of 1872.

After the initial acceptance of the snare drum into the nineteenth-century orchestra, the instrument started to take on new and different roles beyond that associated with military life. The use of the drum for sound effects, color and dynamic reinforcement, and as a more accompanimentally oriented instrument became more frequent. For example, the waltzes of the nineteenth-century composer Josef Lanner (1801-1843) were scored so as to utilize the snare drum in interesting fashion, devoid of military associations. In his Die Badner Ringl' In, of 1832, the *tamburo petit* serves as an instrument of reinforcement during accented passages and phrases involving crescendos and decrescendos.⁷ Later composers who feature the snare drum in a non-military fashion include Sergei Prokofiev (1891-1953), Dmitri Shostokovich (1906-1975), and Maurice Ravel (1875-1937).

The main difference between military and non-military use of the snare drum in orchestral literature lies in the absence of patterns of drum beating that have distinct military connotations. Furthermore, the orchestral player is not

⁷Guy G. Gauthreaux, "Orchestral Snare Drum Performance: An Historical Study" (D.M.A. diss., Louisiana State University, 1989), 109.

preoccupied with a prescribed sticking pattern; rather, he is more concerned with such musical parameters as "melody" (Bela Bartok, Concerto for Orchestra, Mvmt. II), and "dynamic reinforcement" (Luigi Dallapiccola, Variations for Orchestra).

Another common form of non-rudimental drumming is that used to perform on the "trap-set," more commonly referred to as drumset. The modern drumset player is required to know many different rhythms from both his native country and abroad.

The American drumset player must play swing rhythms, rock rhythms, and Latin rhythms. At times, he may also be required to play rhythms from other cultures such as Cuban or African. When dealing with such multicultural patterns, it is difficult to maintain a single method of playing. Therefore, drumset playing is similar to orchestral performance in that it requires diverse approaches and is not based entirely on pre-existent patterns.⁸

Rudimental Drumming in Switzerland

Most scholars credit the Swiss with having the earliest fife and drum corps using rudiments. Indeed, the city of Basle, Switzerland, can for the most part claim the origins of rudimental drumming.⁹

⁸This is not to say, however, that the rudiments are never applied to the drumset. Many fine drumset artists apply their "rudimental knowledge" in their performance practices.

⁹William F. Ludwig, "The Development of Drum Rudiments," The Ludwig Drummer vol. 5, no. 1 (Spring 1965): 16.

Basle was founded more than two thousand years ago and became an important port of transshipment due to its ideal location on the Rhine River.¹⁰ Though it has developed into a modern commercially-oriented city,¹¹ its people retain age-old customs and traditions to pass on to future generations.¹²

One of the first confirmations that drums and fifes were used by the Swiss Army was during the battle of Sempach in the year 1386.¹³ Between the fifteenth and nineteenth-centuries, over two million Swiss mercenaries incorporated military drum signals into their foreign military activities. Through their efforts the Swiss drum and fife marches found their way to other European countries.

The officers of the merchant guilds, who were responsible for the city's security, acquired military experience in Swiss regiments abroad and brought back many of the signals and marches. The guilds soon became the center of the city's social life, so that the playing of the drums and fifes gradually lost its military significance and became popular at social functions. Alfons Grieder writes, "...this custom

¹⁰Alfons Grieder, "Introduction To Swiss Basle Drumming," The Ludwig Drummer vol. 8, no. 1 (Spring 1968): 32.

¹¹It boasts having a number of pharmaceutical companies. One of these companies is the Geigy Pharmaceutical Company which was in part responsible for the composition, publishing, and subsequent recording of the famous concerto for Basle Trommel, the "Geigy Festival Concerto," written by Rolf Liebermann in 1958.

¹²Grieder, 32.


¹³Ibid., 33.


enabled Erasmus of Rotterdam to write the following to his friend Valerius on September 26, 1529: In Basle the drums are heard not only in war but at weddings and on holidays too, indeed even in the churches, and to their sound the children in the streets and the young brides dance."¹⁴

The notational concepts incorporated by the Swiss are a vital part of American rudimental drumming. Swiss drummers of the early seventeenth-century played by rote, sound, and memory. They indicated drum beats with onomatopoeic words, numbers, and symbols. This system, while expressing the technical aspects of the music, does not, however, indicate symbols of rhythm or time. In the following example, a drum-beat is shown written in Swiss onomatopes. This is followed by an interpretation in Swiss drum notation and in modern notation (see ex. 1).¹⁵

Ex. 1

a. Drréng Dlédebedlédléde tlem

b. 

c. 

LR R LR L R RL LR L LR

a. onomatopoeics b. Swiss notation c. modern notation

Copyright 1964 by Fritz R. Berger

¹⁴Alfons Grieder, "Introduction To Swiss Basle Drumming," The Ludwig Drummer vol. 8, no. 1 (Spring 1968): 33.

¹⁵Allen C. Benson, "An Introduction To The Swiss Rudiments And Their Notation," Percussionist (Spring/Summer 1980), vol. 17, no. 3: 140.

In example 1, the onomatopoe "Drréng" represents a short roll (in this case a flammed-five), "tlem" or "Dle" represents a flam, and "de" or "be" represents a single stroke. A number of obvious similarities exist between the Swiss and the conventional methods of notation: the rhythm, the distinction of notes for the right and left hand, and the time signature. Differences include the absence of a five line staff and different symbols for flams and sticking indications in Swiss notation. In the Swiss notation, only one line is used for a staff, the notes for the right hand printed above, and the notes for the left hand printed below.

American drummers use many of the same rudiments that the Swiss have used since the fifteenth-century. These rudiments include the Long Roll, Flam, Swiss Army Triplets, Pataflafla (as shown in example 1), Tap-Flam, and Short Rolls (5-, 7-, 9-stroke rolls). The rudiments flammed-five and pataflafla are relatively new to the arena of American rudimental drumming, even though they are found in Swiss drumming since the fifteenth-century. It is easy to understand how our notational system has evolved and the important effect the Swiss have had on our rudimental heritage.

British Heritage

American rudimental drumming during the Revolutionary period was indisputably like that found in Great Britain of the eighteenth-century. The English associated drums with

the infantry and trumpets with the cavalry.¹⁶ On October 1, 1768, the British regiments landed in Boston where the inhabitants witnessed their arrival with "muskets charged, bayonets fixed, colours flying, drums beating, and fifes playing."¹⁷ The drumming techniques of the British were soon to spread throughout the New England area.

Two of the earliest known sources concerning American rudimental drumming were written by British authors. Charles Stewart Ashworth came to the United States in 1802 to join the United States Marines in Massachusetts and later moved to Washington D.C., where he became the second leader of the United States Marine Band.¹⁸ In 1812, Ashworth wrote A New, Useful And Complete System of Drum Beating. Samuel Potter served as Drum-Major of the Coldstream Regiment of Foot Guards in Great Britain and in 1815 dedicated his The Art of Beating the Drum to the Duke of York.

The British techniques of drumming were taught to the Americans and became a New England technique; it is still known as "Down East Drumming." This technique refers to the open manner of playing. Though most European drumming techniques have transformed through the years,

¹⁶Raoul F. Camus, Military Music of the American Revolution (Chapel Hill: University of North Carolina Press, 1976), 41.

¹⁷Ibid., 46.

¹⁸Charles Stewart Ashworth, A New, Useful and Complete System of Drum Beating, trans. George P. Carroll, 1974, preface.

the British techniques of drumming in America during the eighteenth-century have been past down to us intact.

CHAPTER II

REVIEW OF RELATED LITERATURE

A thorough study of rudimental drumming demands an examination of various aspects of its components and their applications and notation. These components, which include duties, signals and calls, and other forms of martial music common during the eighteenth and nineteenth centuries, were utilized in various ways during times of war and have been notated by many different authors. The first American source of rudiments was the drill manual of Friedrich von Steuben, written in 1779.¹⁹ The duty, which was commonly referred to as the Camp Duty, included all drumbeats a drummer was required to play during the day. This specific set of music was in a class by itself and consisted of one genre of calls and beats. Signals and various other calls dealt with commands and regulations that fell outside the daily duty or routine. Other forms of martial music included quicksteps, marches, and virtually any other music dealing with military life.

Many drill manuals and music instructors existed in America during the late 18th and 19th centuries. Even though they date from the same period and were used in the same geographic location, there were many differences among them. For example, a manual written in Connecticut could have

¹⁹Though Steuben utilized rudiments in his manual he did not refer to them as such.

contained material that was quite different than one written in New York one year later. This explains the multiplicity of styles in playing and notation. Furthermore, the Army was made up of many different regiments and each regiment tended to use whichever manual was available at the time.

In many drill manuals and drum instructors written during the 18th and 19th centuries, the term "rudiments" cannot be found. Many sources use terminology such as "lessons" (Hazeltine 1810), "characters used" (Hart 1862), "fundamental principles" (Rumrille and Holton 1817), "instructions for the drum" (Howe 1861), and "exercises on the practice of the side drum" (Schott 1860). Potter, in his The Art of Beating the Drum, avoids problems of terminology by stating: "I hope the technical terms made use of in this work will not be deem'd troublesome having avoided them as much as possible."²⁰ The term "rudiments," which probably came from the French, appears for the first time in an English language drum manual in Charles Stewart Ashworth's A New, Useful and Complete System of Drum Beating.²¹ Though Potter's "rudiments" are almost identical to Ashworth's he obviously was not familiar with the term. Therefore, Ashworth could be referred to as the father of "rudimental" drumming in America.

²⁰Samuel Potter, The Art of Beating the Drum, 1815; reprint, The Field Musician's Journal: 1.

²¹Bradley Spinney, Encyclopedia of Percussion Instruments and Drumming (Hollywood: Hollywood Percussion Club and Clinic, 1955), vol. 1 Book A, 21.

Frederich von Steuben was a captain on the staff of Frederick the Great during the 18th century and later came to America in an attempt to gain a commission as colonel or general in the Continental Army. He was soon taken as a volunteer by General Washington. After gaining Major General status he wrote the first drill book of the Continental Army entitled Regulations for the Order and Discipline of the Troops of the United States, which was adopted by Congress on March 29, 1779.²² In chapter twenty, entitled "Of the different beats of the drum," the rudiments, though he probably was not familiar with the term, are incorporated in various beats and signals and include the roll, flam, poing stroke²³, ten-stroke roll, and full drag. Further discussion of Steuben's manual is found below under the sub-heading, "Signals and Calls."

In the following four sections a number of tables and examples appear. Excerpts from various sources are shown with the writer's interpretation located either to the right-hand side or beneath.

Rudiments

One of the earliest manuals devoted exclusively to the drum was written in 1810 by David Hazeltine. It is entitled

²²Donald K. Gilbert, "Military Drumming During the American Revolution 1775-1783," Percussionist (Fall 1971), vol. 9, no. 1:1

²³The poing stroke can be interpreted a number of ways. In Hazeltine's manual of 1810, he describes it as "a light flam and strike each stick near the hoop of the drum, lightly touching the hoop at the same time."

Instructor In Martial Music and was published by C. Norris and Company. This manual contains "Lessons" for the drum, two paragraphs entitled "Of keeping time on the drum," and "Of the different beats of the drum" (probably borrowed from Steuben), calls, salutes, cheers, marches, signals, and the "Gamut" for the instruction of the fife. A number of lessons (rudiments) incorporated by Hazeltine are unlike those found in any other source (see table 1).

Table 1.--Selected Lessons from Hazeltine (1810)
with Transcription into Modern Notation

Pat-a-did-le, is beat by giving a hard stroke with one hand for *pat*, a hard stroke with the other for *a*, then two light strokes with the hand that gives the first stroke for *did-le*, shifting from hand to hand.



A stroke a three and a two, is beat by giving a hard stroke with the right hand; a three stroke roll, then a hard stroke with the left hand, and a hard stroke with the right.



A four stroke roll, is beat by giving four single hard strokes; give the first with the left hand, the second with the right, etc.



Fling stroke, is beat by giving a light flum and strike each stick nigh the hoop of the drum, lightly touching the hoop at the same time.



A FLAM-AND-A-TWO.

A flum and two single hard strokes, the first hard stroke to be struck with the flum hand.


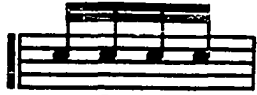



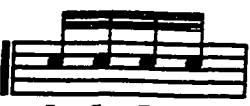






Ashworth begins with a section intended for the practice of rudiments entitled, "Rudiments For Drum Beating in General" (see table 2).

It is necessary that the learner[sic] should first practice the long Roll until he can close it handsomely: then go on with the lessons, one by one, as they are here placed, and by no means undertake the Second 'till he can with ease close the first.

He will find that by getting these Lessons perfect, every beat he undertakes will become easy and familiar to him.²⁴

Table 2.--Selected Rudiments from Ashworth (1812) with Transcription into Modern Notation

Roll.		
		L L R R
Mother or 5 S. Roll.		
		L L R R L
Faint Roll.		
		^{mp} L L R R
Poing Stroke, hard.		
		L R
Hard Flams.		
		LR RL LR

²⁴Bradley Spinney, Encyclopedia of Percussion Instruments and Drumming (Hollywood: Hollywood Percussion Club and Clinic, 1955), vol. 1 Book A, 21.

Table 2---Continued.

Faint Flams.		
		mp LR BL LR
Stroke and Flam.		
		L LR R BL L LR
Flam and Stroke.		
		LR L BL R
Tribble Paradiddle.		
		L R R L L R L L
Flam Paradiddle.		
		LR L R R BL R L L
Half Drag.		
		LLR RBL LLR
Full Drag.		
		LLR R RBL L LLR R
Double Rotamacue.		
		LLR LLR L R L

Potter, in 1815, was the first author to explain the proper techniques of holding the sticks, and to explain each of the rudiments and the proper methods of practicing them.

For example, the following is his explanation for practicing the Long Roll:

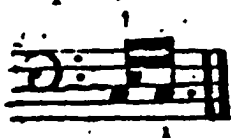
In learning the Long Roll which is the foundation of Drum-beating: ---- The Boy must strike the Drum twice with each stick beginning with the left Hand first, throwing his Arms up between each as in the first position and gradually lowering them according to the closing of the Roll.---- Be sure he keeps the Buttons of the Sticks as far as possible from the Drum head between each time he Strikes and both sticks should strike as even (ie) as near the same Weight on the Drum as possible. Pay attention to his Arms so that the Elbows and Wrists move in Good form And not touch the Sides and the Drum to be struck as near the centre as possible.---- In so doing the Boy will never fail having a Good even Roll.²⁵

Ex. 2 The Long Roll from Potter (1815); (showing dots above the notes for the left hand and dots below for the right)

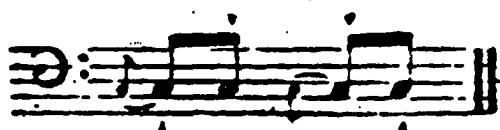


Table 3.--Selected Rudiments from Potter (1815) with Transcription into Modern Notation

Open flam



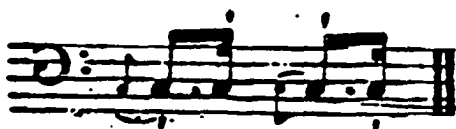
A flam and stroke from hand to hand



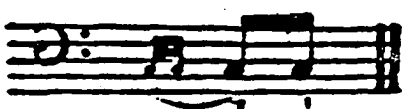
²⁵Samuel Potter, The Art of Beating the Drum, (1815; reprint, Reston, Virginia: The Field Musician's Journal), 4.

Table 3---Continued.

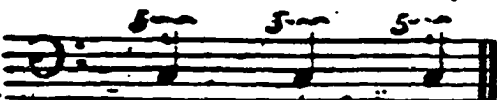
A flam and faint from hand to hand



A drag and stroke



The mother or 5-stroke roll from hand to hand



The double drag from hand to hand



The Drummer's Instructor; or, Martial Musician was written by J.L. Rumrille and H. Holton and was published in Albany, New York in 1817 and though it contains more rudiments, signals, and other martial music, it is very similar to Ashworth's manual of 1812. Rumrille and Holton were among the first authors to discuss proper performance techniques. Preceding the initial lessons are the following instructions

for stick grip and movement:

Fundamental Principles.

The first thing to be attended by the pupil, is a proper management of his arms and sticks. The left hand stick is the most difficult to manage at first; it must be held firmly between the thumb and two middle fingers and rest on the third a little above the middle joint. The right must be held fast with the little finger to play through the hand as a man may use a stick in fencing.

The arms must be habituated to move with the greatest ease, while joints of the shoulders and wrists are exercised in performing the principle part. It is very necessary that the learner should first practice the Long Roll, until he can close it smoothly, then go on with lessons as they are here placed, and by no means undertake the second until he can close the first with ease; he will thus progress without the slightest difficulty.²⁶

Some of the rudiments discussed in the manual by Rumrille and Holton are foreign to the modern drummer. Though some of the names have remained unchanged, the strokes found in these rudiments are entirely different than those of the twentieth-century (see table 4).

Table 4.--Selected Rudiments from Rumrille and Holton (1817) with Transcription into Modern Notation

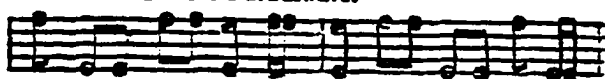
Paying Strokes.

The image shows two musical staves. The left staff is labeled 'Paying Strokes.' and contains two measures. The first measure is marked 'Heavy' and the second 'Light'. Both measures contain a single note on the second line of the staff. The right staff shows a sequence of six strokes: *f* L, R, L, R, *p* L, R. Above the first four strokes (L, R, L, R) is an accent mark (>). The notes are on a five-line staff, with the first four strokes on the second line and the last two on the first line.

26J.L. Rumrille and H. Holton, The Drummer's Instructor or Martial Musician. Albany: printed by Packard and van Benthuyssen (1817), reprint with transcription by George P. Carroll (Reston, Virginia, 1990), 3.

Table 4---Continued.

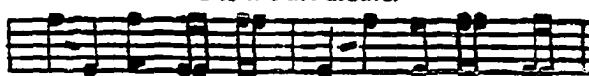
Treble Paradiddle.



Treble Paradiddle. (Modern Notation)



Flam Paradiddle.



Flam Paradiddle. (Modern Notation)



In 1862, George B. Bruce and Daniel D. Emmett co-authored The Drummers' and Fifers' Guide. This source for nineteenth-century drum and fife music is regarded by most historians active in the field of rudimental drumming as the "crown jewel" of early drum and fife manuals. Bruce and Emmett gathered all the information and notation available at that time and wrote the first drum manual in the English language that was tangibly correct.²⁷ Upon examination of the manual, one perceives an obvious attempt at "modern" notation, therefore excluding the need of excessive transcription.

²⁷George P. Carroll of Reston, Virginia, interview by the author, 3 November 1989, Tape Recording.

At the age of seventeen Daniel Emmett (1815-1904) ran away from home, joined the Army, and enlisted as a fifer. While stationed at Newport Barracks, Kentucky, Emmett became a proficient drummer and soon wrote the first drummer's manual for the U.S. Army, entitled Emmett's Standard Drummer.²⁸ He was later transferred to Jefferson Barracks, Missouri, where he remained until being discharged in 1835.²⁹

George Barrett Bruce was a contemporary of Emmett and an instructor at both Governor's Island and Bedloe's Island School For Practice in New York Harbor. Bruce was eventually to become the chief Instructor at Governor's Island.

Bruce stated that the skills of rudimental drummers were deteriorating, creating a great need for an up-to-date self-instructor. Bruce observed:

...with regret that the old system of thorough Rudimental teaching is apparently becoming obsolete; and that the standard of drum and fife playing is therefore deteriorating.....

The present war has revealed the fact that our militia drummers and fifers are but very imperfectly acquainted with camp and garrison duties, and, when at last there is a need of their services, they are incompetent to properly respond to their country's call.....

After carefully examining all the Drum books that have been published during the past twenty-five years, the author finds none to compare with "Ashworth's Rudimental School," which has, however, long been out of print. He has therefore adopted Ashworth's system,

²⁸George B. Bruce and Daniel D. Emmett, The Drummers' And Fifers' Guide (New York: William A. Pond & Co., 1862), reprint with transcription by George P. Carroll, Reston, Virginia, 1989: forward.

²⁹Ibid.

³⁰Ibid.

which he has himself taught, adding to it the results of his own knowledge and experience, and rendering it better adapted to the modern style of Drum Music.³¹

Near the beginning of The Drummers' and Fifers' Guide, there is a section entitled "Rudimental Principles." This section includes directions for mounting drum-heads and instructions for holding the drum and the sticks. A discussion and listing of rudiments is followed by a listing of various calls. Table five below does not include those rudiments in the Bruce and Emmett manual that are discussed elsewhere in this study, or that have remained unchanged.

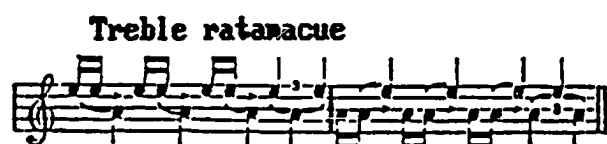
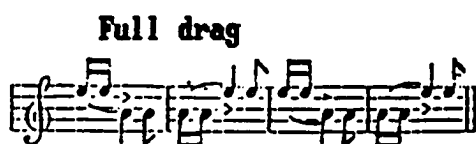
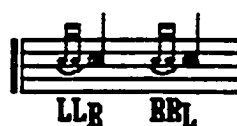
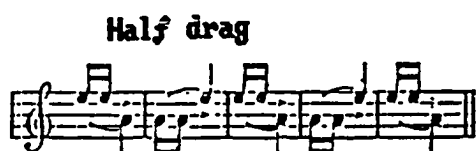
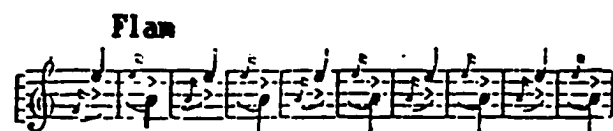
Table 5.--Selected Rudiments from Bruce and Emmett (1862) with Transcription into Modern Notation

Long roll

Long roll. (Modern Notation)

³¹Ibid., preface.

Table 5---Continued.



Treble ratanacue. (Modern Notation)

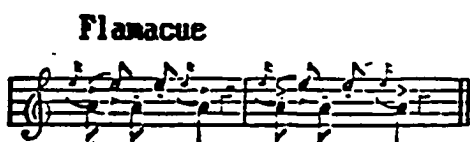
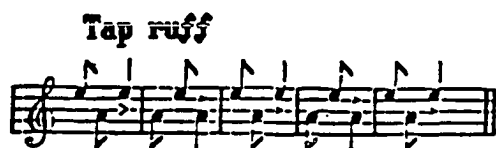
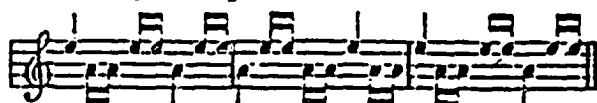


Table 5---Continued.

Flam -a-poo**Flam-accent No. 2****Compound paradiddles****Compound paradiddles. (Modern Notation)**

The Flamacue (see table 5) is the only drum rudiment that originated in America. There is no evidence showing its use during the Revolution, and it cannot be found in drum manuals prior to the mid-nineteenth century. This rudiment relieved American drummers from constant heavy downbeats, and was one of the first devices that took the accent off of the beat. It is an obvious precursor of ragtime styles of drumming and gives a very distinct character to American drumming.

Another drum manual written in 1862 was the United States Regulation Drum and Fife Instructor, for the use of the Army and Navy. This was written and published in Boston by Elias Howe. Some of the rudiments included in this manual come under the heading of "Instructions For the Drum," and

are the same rudiments as those found in Hazeltine's The Drummer's Instructor or Martial Musician discussed above. In addition to a list of the rudiments, there is a section entitled: "General Rules and Observations," which gives the following six rules about the placement of the feet when playing the rudiments on the march. Howe's manual is the first manual examined that makes reference to playing the drum while on the march.

Rule 1st.----In all beats, the left foot must come down at the hard stroke of the first roll.

Rule 2d.----In the drummer's call, the left foot must come down at the first hard stroke of the rolls.

Rule 3d.----In quick time the right foot must come down at the end of the fifteens.

Rule 4th.----Where there are three sevens performed in immediate succession, the left foot must come down at the end of the first and third.

Rule 5th.----Where there are two flams and two fives performed, there should be no distinction between the second flam and the five.

Rule 6th.----Where there is a padadiddle or a flamadiddle performed after a roll, the hard stroke of the roll should make one of the padadiddle or a flamadiddle as the case may be.³²

Although they were very close geographically, the manuals of Howe and Bruce and Emmett contain very distinct differences in notation. Howe's notation is reminiscent of the

³²Elias Howe, United States Regulation Drum and Fife Instructor (Boston: Published by Elias Howe, 1861), reprint, Reston, Virginia, The Field Musician's Journal), 4.

Ashworth system, which uses stems up and stems down to signify the right and left hand respectively. In fact, toward the end of the manual, Howe mentions the "Old Style of Drum Instructions, used in 1812"--the same year that Ashworth wrote his manual. Howe has provided two examples of each rudiment. In addition to a sort of pedagogical form of notation, another version appears beneath reminiscent of Bruce and Emmett's style of notation (see ex. 3).

Ex. 3

AN EXERCISE CALLED FLAM PARADIDDLE DIDDLE.



This dual notation is followed throughout the entire section of Howe's manual pertaining to rudiments.

Colonel H.C. Hart is the author of the New and Improved

Instructor for the Drum with Original Notation.³³ This book was written in 1862 and contains "All calls of the field for Drum, Fife, and Bugle." The drum notation, written in a type of code utilizing unique symbols for different strokes, is unlike any other source written both before and after it. The code notation is not a type of secret code; rather, it more closely resembles a type of shorthand for the drum. It was not uncommon for nineteenth-century drum manuals to be written in code notation. At that time, the snare drum was not included in the normal orchestral instrumentation. Therefore, many different methods of notation existed. Furthermore, military musicians memorized many of the drum beats, excluding the need for notation. The initial reason for notating the beats was to guide drummers who had no instructors. Hart discusses this notation in the introduction of his book:

....Very few principles and characters in music, can be used or applied practically and successfully in teaching scientifically the art of drumming, except those of time and measures. Therefore, an original system will be introduced, which the author adopted and followed for many years with marked success in teaching, after receiving a thorough practical course of instructions for the Drum Major of the Military Academy at Middletown, Conn., under Professor Partridge."³⁴

³³H.C. Hart, New and Improved Instructor for the Drum (New Haven: W.C. Baldwin, 1862), reprint with transcription by George P. Carroll, Reston, Virginia, 1979)

³⁴Ibid., Introduction.

Near the beginning of the manual, Hart discusses items such as the "Position of the pupil, Holding-Drum sticks," "Of movement of arms and shoulders, beating the drum," the "Measures of time Illustrated," "remarks on beating time," and "Characters Used, Explained" as follows:

Characters Used, Explained

The four characters I propose to use are,

First, a full flam, thus..... f
 Second, a full blow, thus..... •
 Third, a three roll, closed, thus... V.
 Fourth, a full rest, thus..... R

all of which are equivalent to quarter notes in divisions of time or measures in common music, but in the Drum Notation I shall call them full beats or characters. Then I will use,

a hard quick flam, thus..... f
 a hard quick blow, thus..... •
 and a half rest, thus..... R

Each of these being equivalent to eighth notes in music, or half beats in measures of time in the drum notation. I also use the full open flam, thus f, the full open blow, thus o, and the full open three roll, thus V, all three being equal in measures of time to the three first full characters, which are beat heavy, while these three open characters will be executed soft and light, as will also the two following characters, the small open flam, thus f, and the small open blow, thus o; each of which are equal in divisions of time and measures to eighth notes or half beats on the Drum.³⁵

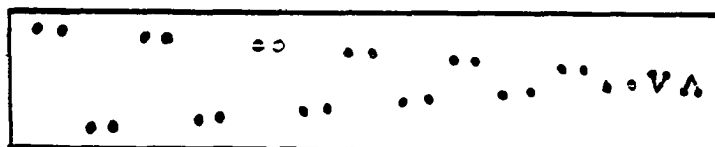
Lesson No. 1 in Hart's manual is The two Stroke or Long Roll, an Exercise. The strokes of this rudiment are notated increasingly closer together, finishing with the symbol of a three roll (see ex. 4).³⁶

³⁵Ibid., 3-4.

³⁶Ibid., 6.

Ex. 4

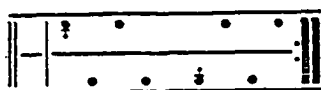
The Two Stroke or Long Roll, An Exercise



There are a number of rudiments in Hart's manual that are completely foreign to the modern drummer (see table 6).

Table 6.--Selected Rudiments from Hart (1862) with Transcription into Modern Notation

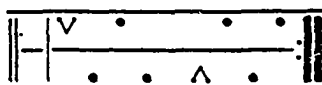
Flamadiddle



The half flam and two half blows



The quick three and and two quick beats



The open double and single flam drag beat



The Drum and Fife Instructor, written by Gardner A. Strube, was adopted by the United States Army on February 17, 1869, after having met the requirements set forth by the Army.

The title page of Strube's manual states that it contains a "New and entirely Original System of expressing hand to hand Drumbeating," and is followed in the first section by "The Rudimental Principles of Drumbeating." The term "rudimental," with the exception of Bruce and Emmett, had not been used in a manual since Ashworth's manual of 1812. After an examination of the first few lessons, the question arises of whether or not it is an "entirely original system of expressing hand to hand notation."

Lesson No. 1 in this manual is the Long Roll. Notes for the left hand are written with the stems up and notes for the right hand with the stems down, making this notation similar to the Ashworth notation of 1812. The Lessons in Strube's manual are, however, written out in more detail and are rhythmically and metrically correct in their notation, requiring little or no translation into conventional notation.

Some rudiments are unique to Strube's manual. The Single Drag is notated using only quarter and eighth notes, which is different from our modern notation with grace notes, taps, and full strokes (see ex. 5).

Ex. 5

a.

Left Hand

Right Hand

Ex. 5---Continued.

a. The Single Drag from Strube (1869)

b. The Single Drag in Modern Notation

However, when used in a piece of music, Strube notates the *Single Drag* with two grace notes and two principal notes. Another rudiment of great importance is Lesson 25 in Strube's manual. This rudiment, whose name for many years has been a mystery to many drummers, remains in use today and is still referred to by the same name. Many rudiments have names that suggest their sound such as the *paradiddle* or *single ratamacue* but the Lesson 25 is not performed as its phonetics might suggest (see ex. 6).

Ex. 6

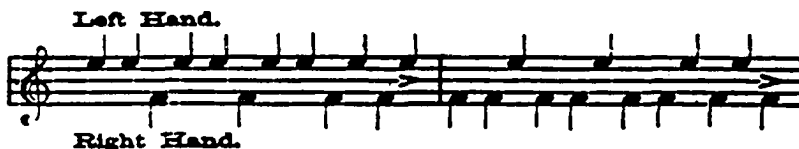


a. Lesson 25 Strube (1869)

b. Lesson 25 (Modern Notation)

Other rudiments found in Strube's manual have also remained unchanged (see table 7).

Table 7.--Selected Rudiments from Strube (1869)

THE FLAM TAP.**THE SINGLE PARADIDDLE.****THE TRIPLE RATAMACUE.****THE FLAMACUE. 37**

37The Flamacue, which first appears in the manual of Bruce and Emmett (1862), might more appropriately be referred to as flam-a-cue-and-flam, as it phonetically suggests.

The Reveille

The duty, as mentioned above, consisted of all the drumbeats the drummer had to know for the day. These beats ranged from the Reveille, which was a ceremony normally beaten at sunrise and at times lasted as long as twenty minutes, to the Tattoo, which signaled the soldiers to repair to their tents. Though the basic order of the Reveille was the same throughout the late eighteenth and nineteenth centuries, each author inserted drumbeats that were unique to his manual. In table eight below, the order of the Reveille is shown as it appeared in Ashworth's manual of 1812, with a transcription of each drumbeat.

Table 8.--Reveille from Ashworth (1812) with transcription into Modern Notation

a.

THE FIRST PART of the THREE CAMPS.

R L L R R L L R R L R L L

b.

THE SECOND PART of the THREE CAMPS.

R L L R L L R R L L R R

Table 8---Continued.

c.

THIRD PART of the THREE CAMPS.

etc.

etc.

R L L R L L R L L R L L R R

Detailed description: This musical exercise is in 2/4 time. The first staff shows a melody with eighth-note patterns. The second staff shows a bass line with eighth-note patterns, including triplets of 10 and 5. The rhythm is indicated by letters R (right) and L (left) below the staff.

d.

THE SCOTCH.

etc.

etc.

L R L R L R L R L R

Detailed description: This musical exercise is in 2/4 time. The first staff shows a melody with eighth-note patterns. The second staff shows a bass line with eighth-note patterns, including triplets of 7. The rhythm is indicated by letters L (left) and R (right) below the staff.

e.

THE AUSTRIAN.

etc.

etc.

L R L L R L R R L R L L R R L R L L R R

Detailed description: This musical exercise is in 2/4 time. The first staff shows a melody with eighth-note patterns. The second staff shows a bass line with eighth-note patterns, including triplets of 7 and 5. The rhythm is indicated by letters L (left) and R (right) below the staff.

f.

THE DUTCH.

etc.

etc.

L R L L R L L R L R L L R L L R

Detailed description: This musical exercise is in 2/4 time. The first staff shows a melody with eighth-note patterns. The second staff shows a bass line with eighth-note patterns, including triplets of 7 and 10. The rhythm is indicated by letters L (left) and R (right) below the staff.

Table 8---Continued.

g.

THE HESSIAN.



h.

THE SCOTCH REPEAT.



Rumrille and Holton, in their manual of 1817, used many of the same drumbeats in their Reveille as Ashworth. Appendix 2 shows a comparison chart of the Reveille found in all manuals examined. In the discussion of the rudiments above it was noted that Rumrille and Holton incorporated a unique method of notation. They also applied this notation to their order of the Reveille (see table 9).

Table 9.--Reveille from Rumrille and Holton (1817) with transcription into Modern Notation

a. The Three Camps.

5 5 1st part. 5 5 5

R L L R R L R L L R R L R L L R R L L R R

b. The Scotch

L R L R L R L R L R

c. The Austrian

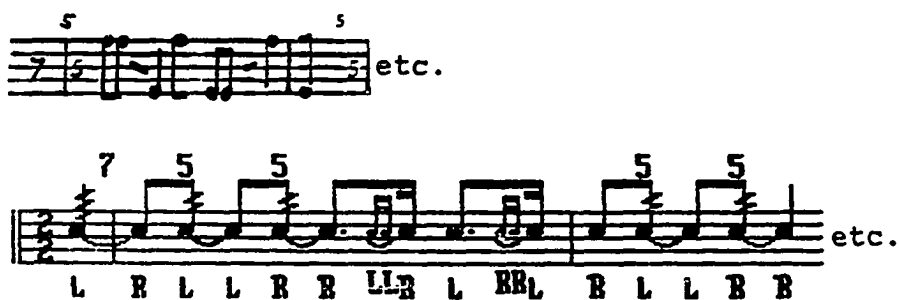
L R L L R L R R L R L L R L R R L R L L R R

d. The Dutch

L R L L R L L R L R L L R L R L L R L R L L R

Table 9---Continued.

e. The Hessian



f. The Scotch Repeat.



In 1836, the Adjutant General Samuel Cooper wrote A Concise System of Instructions And Regulations for the Militia and Volunteers of the United States. This drill manual, which closely resembles von Steuben's manual of 1779,³⁸ is examined below and contains many of the same duties, signals, and calls (see ex. 7).

³⁸Steuben mentions the Reveille in his manual but does not state the order.

Ex. 7 Duties found in Cooper (1836)

DUTIES IN GARRISON AND CAMP.

The duties in garrison and camp are to be conducted, as far as practicable, in the same manner, and on the same principles.

The *Reveille* is to sound or beat at day-break, and is the signal for the men to rise, and the sentinels to leave off challenging.

The *Troop* is to sound or beat at — o'clock in the morning, for the purpose of assembling the men for duty and inspection at guard-mounting.

The *Retreat* is to sound or beat at sunset, for the purpose of warning the officers and men for duty, and reading the orders of the day.

The *Tattoo* is to be beat at — o'clock, after which no soldier is to be out of his tent or quarters.

Peas-upon-a-trencher, the signal for breakfast, is to sound or beat at — o'clock in the morning.

Roast-beef, the signal for dinner, is to sound or beat at — o'clock; at other times, it is the signal to draw provisions.

* This rule of precedence will also apply to companies of different arms belonging to the same regiment or battalion, as is the case in some volunteer corps—1st, cavalry, 2d, artillery, 3d, infantry, 4th, light infantry, 5th, rifle—the companies to be drawn up, each in its own arm, in the order prescribed for battalion companies in page 56, Part I.

Many parts of the *Reveille* found in Cooper's manual are the same as those previously examined with the exception that they are much shorter in length. Although five melodies can be found in earlier drum manuals, Cooper's manual was the first one examined containing the corresponding five melody above the drum notation (see table 10).³⁹

Table 10.--*Reveille* from Cooper (1836) with Transcription in Modern Notation

a. No. 7. *The Reveille*.

140—Fife.

Drum.

³⁹Samuel Cooper, *A Concise System of Instruction and Regulations for the Militia and Volunteers of the United States*, new edition, (Philadelphia: Charles DeSilver, 1859), 223-225.

Table 10---Continued.

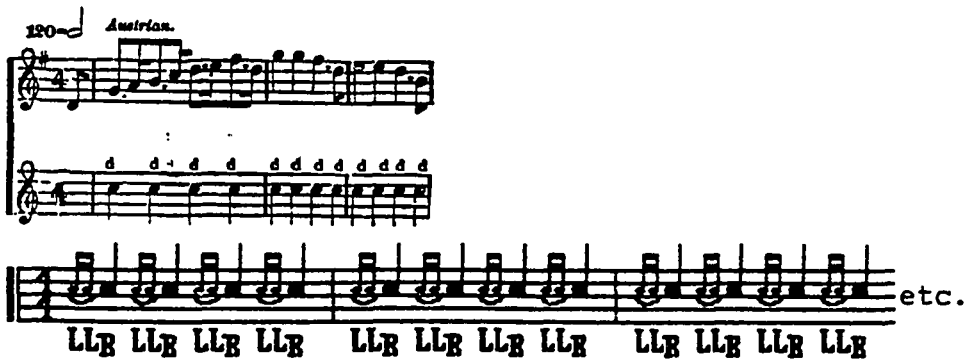
Reveille (modern notation)



b.



c.



d.



Table 10---Continued.

e.

60 *Dutch*

L R LLR LR L R LLR LR L R

f.

100 *Quick Scotch*

R L R L R L R L R

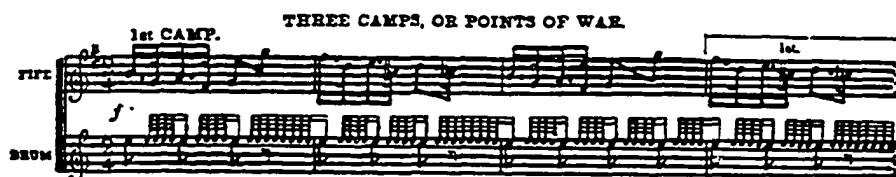
In Bruce and Emmett's manual, just as in all other manuals examined in this study, the first part of Camp Duty was the Reveille. This was played in the morning, usually at sunrise, signifying the end of a quiet period which started the previous evening with tattoo. The *Three Camps or Points of War* was called "The Mother" in Great Britain and was the first thing played in the Reveille as used by the British. The extensive use of the five-stroke roll in this part of the Reveille is possibly the reason why that roll is some-

times referred to as the "Mother."

A legend put forth by William Ludwig II is that the *Three Camps* was used as a secret communication signal between American forces that were divided into three sections in the field.⁴⁰ Unfortunately, this story is not documented in any manual of military tactics. Moreover, many manuals concerning military strategies from the eighteenth and nineteenth centuries state that commanders were not allowed to split their forces. A possible explanation for the title, *Three Camps*, is that a ring of sentinals (guards) surrounded the camp which consisted of artillery, infantry, and cavalry--the three contingents of the Army.

In the following excerpt from Bruce and Emmett's manual of instruction, the fife part shows the relationship of the rhythms between it and the drum part of the *Three Camps* (see ex. 8).⁴¹

Ex. 8



⁴⁰Presentation given by William Ludwig II at the Percussive Arts Society International Convention (St. Louis, Missouri, Oct. 28-Nov. 1, 1987).

⁴¹George B. Bruce and Daniel D. Emmett, The Drummers' and Fifer's Guide (New York: William A. Pond & Co., 1852); reprint with transcription by George P. Carroll, Reston, Virginia, 1989: 28.

In Bruce and Emmett, the *Three Camps in the Reveille* are followed by the *Slow Scotch*, *Austrian*, *Dawning of the Day*, *Hessian*, *Dusky Night*, *Prussian*, *The Dutch*, and *Quick Scotch*. This is possibly the first time the *Dawning of the Day* had been incorporated into the *Reveille* of a nineteenth-century drum manual. Many sources written after 1862 do contain this piece for drum and fife. The *Dusky Night* and the *Prussian* are found in the Bruce and Emmett manual only.

The seven-stroke rolls of the *Quick Scotch* have been notated with trills above quarter notes at the beginning of each measure. The following excerpt shows the seven-stroke rolls and is followed by a transcription into modern notation (see ex. 9).⁴²

Ex. 9

QUICK SCOTCH.

Presto.

etc.

etc.

f *p* *f*

L R L R L R L R L R L R L

⁴²Ibid., 35.

Most of the drumbeats included in the Reveille in Howe's manual are basically the same as those previously studied. The fife part as well as the drum notation is noticeably different than that in the Bruce and Emmett manual found in example 8. While the drum notation is interpreted the same in both manuals, the fife melodies contain different types of ornamentation. (see ex. 10).

Ex. 10 Measures 1-9 of Three Camps from Howe (1862)

The order of the Reveille in Hart's manual of 1862, New and Improved Instructor for the Drum with Original Notation, is the *Three Camps*, *Slow Scotch*, *Austrian*, *Dutch*, *Hessian*, *Bonny Doon*, *Dawn of the Day*, *Quick Scotch*, and a repeat of the *Three Camps*. The piece entitled *Bonny Doon* can be found only in the Reveille from Hart's manual. This melody is in six-eight meter and the rhythm incorporates the use of the double drag (see ex. 11).

Ex. 11 Measures 1-4 of *Bonny Doon* from Hart (1862)
with Transcription into Modern Notation

BONNY DOON.

L R LLR L RRL RRL R LLR LLR L RRL L

When studying drum notation from past eras, an examination of the accompanying fife melodies is suggested, to ensure rhythmic accuracy as well as the proper interpretation of the drum part. For example, the drum notation for the *Three Camps* in Colonel Harts' manual appears as though it may be written in three-four meter (see ex. 12).

Ex. 12 Measures 1-4 of *Three Camps* from Hart (1862)

THREE CAMPS.

A possible interpretation of this notation is found in the following example.

Ex. 13 Literal Transcription of Measures 1-4 of *Three Camps* from Hart (1862)

L RLLRRL RLLRRL RLLRRL LRLLLR R

However, when studying the fife melody that accompanys this drum music, it is obvious that this transcription does not correspond properly (see ex. 14).

Ex. 14 Measures 1-4 of fife melody of *Three Camps* from Hart (1862)



Therefore, the rolls would need to be altered accordingly to rhythmically complement the accompanying fife melody (see ex. 15).

Ex. 15 Transcription into Modern Notation of Measures 1-4 of *Three Camps* from Hart (1862)



The *Full Camp Duty* as written by Gardner A. Strube is notated basically as it would be played today. The *Three Camps* consists of five-, ten-, and eleven-stroke rolls similar to the modern method of notating the piece. The

substitution of the eleven-stroke rolls for seven-stroke rolls found in the piece in some of the older versions of the Reveille eliminates the eighth rest (see ex. 15). The last measure of *Three Camps* contains a combination of strokes never before notated in this drumbeat: triplet-tap-single drag, this being the first ever of this combination of strokes in this drumbeat. This "new" ending is still used by drummers today. A study of the first few measures shows the use of eleven-stroke rolls in conjunction with the fife melody (see ex. 16).

Ex. 16 Measures 1-4 of *Three Camps* from Strube (1869)



Signals and Calls

Aside from the Reveille, drummers of the eighteenth and nineteenth centuries were required to know many other signals. These were signals and calls that were associated with the activities of the camp both in and out of the field of battle. Among these are the *Drummer's Call*, which was "beat by the Drummer of the Guard, at the Guard-house, to assemble the other drummers on parade,"⁴³ the *Fatigue Party*

⁴³Ibid., 9.

or *Pioneer's March*, which was "a signal for those on fatigue to turn out--also to drum out Idle Women from the Camp,"⁴⁴ and the *Church Call* or *Parley*, which was "beat for a regiment to assemble for Divine Service."⁴⁵

In von Steuben's Regulations for the Order and Discipline of the Troops of the United States, chapter twenty is entitled "Of the Different Beats of the Drum," (see ex. 18).⁴⁶ This manual was officially adopted by Congress on March 29, 1779.⁴⁷ There were many different editions of Steuben's manual. Example 17 shows the title page from the twelfth edition. Example 18 shows the different calls and signals listed in Steuben's manual. However, these drumbeats were not notated. Instead they were written only with text and could have been interpreted many different ways. A transcription of Steuben's drumbeats into modern notation follows in table 11.

⁴⁴Charles Stewart Ashworth, A New, Useful and Complete System of Drum Beating, trans. George P. Carroll, 1974, 10.

⁴⁵*Ibid.*, 22.

⁴⁶Friedrich von Steuben, Regulations for the Order and Discipline of the Troops of the United States (twelfth edition, printed in Vermont by Anthony Haswell, 1794), 48-49.

⁴⁷Raoul F. Camus, Military Music of the American Revolution (Chapel Hill: University of North Carolina Press, 1976), 78.

Ex. 17 Title Page from the Manual of von Steuben (1794)

R E G U L A T I O N S
 FOR THE
 ORDER AND DISCIPLINE
 OF THE
 TROOPS OF THE UNITED STATES.

BY BARON DE STEUBEN,
 Late Major Gen. & Inspector Gen. of the American army.

THE TWELFTH EDITION.

TO WHICH IS ADDED,
 THE
 MANUAL EXERCISES & EVOLUTIONS
 OF THE
 C A V A L R Y

AS PRACTISED IN THE LATE AMERICAN ARMY.

PRINTED IN VERMONT, BY ANTHONY HASWELL,
 in the year 1794.

Ex. 18 Chapter Twenty from the Manual of von Steuben
(1794)

CHAPTER XX.

Of the different Beats of the Drum.

THE different daily beats shall begin on the right, and be instantly followed by the whole army; to facilitate which, the drummer's call shall be beat by the drums of the police a quarter of an hour before the time of beating, when the drummers will assemble before the colours of their respective battalions; and as soon as the beat begins on the right, it is to be immediately taken up by the whole army, the drummers beating along the front of their respective battalions, from the centre to the right, from thence to the left, and back again to the centre, where they finish.

The different signals are as follow:

The *General* is to be beat only when the whole are to march, and is the signal to strike the tents, and prepare for the march.

The *Assembly* is the signal to repair to the colours.

The *March* for the whole to move.

The *Reveille* is beat at day break, and is the signal for the soldiers to rise, and the sentries to leave off challenging.

The *Troop*, assembles the soldiers together, for the purpose of calling the roll, and inspecting the men for duty.

The *Retreat* is beat at sun set for calling the roll, warning the men for duty, and reading the orders of the day.

The *Tattoo* is for the soldiers to repair to their tents, where they must remain until reveille beating next morning.

To *Arms* is the signal for getting under arms in case of alarm.

The *Parley*, is to desire a conference with the enemy.

The SIGNALS.

Adjutant's call—*first part of the troop.*

First Sergeant's call—*one roll and three flams.*

All non-commissioned officers call—*two rolls and five flams.*

To go for wood—*poing stroke and ten stroke roll.*

water—*two strokes and a flam.*

provisions—*roast beef.*

Front to halt—*two flams from right to left, and a full drag with the right, a left hand flam and a right hand full drag.*

For the front to advance quicker—*the long march.*

to march slower—*the taps.*

For the drummers—*the drummers call.*

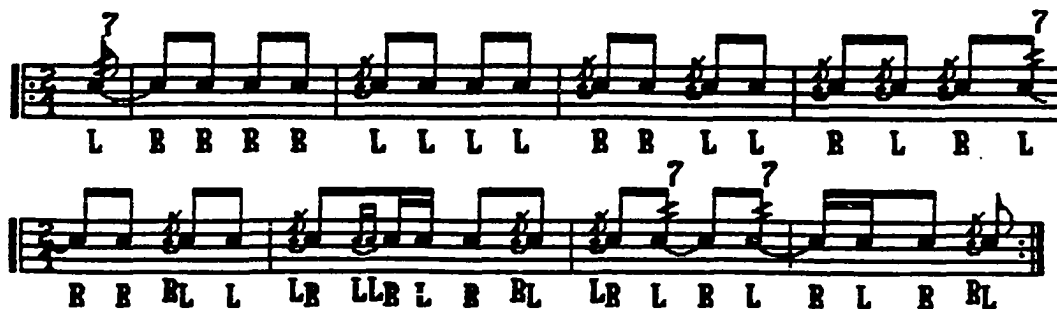
For a fatigue party—*the pioneers march.*

For the church call—*the parley.*

The drummers will practise a hundred paces in front of the battalion, at the hours fixed by the adjutant general's and any drummer found beating at any other time (except ordered) shall be punished.

Table 11---Continued.

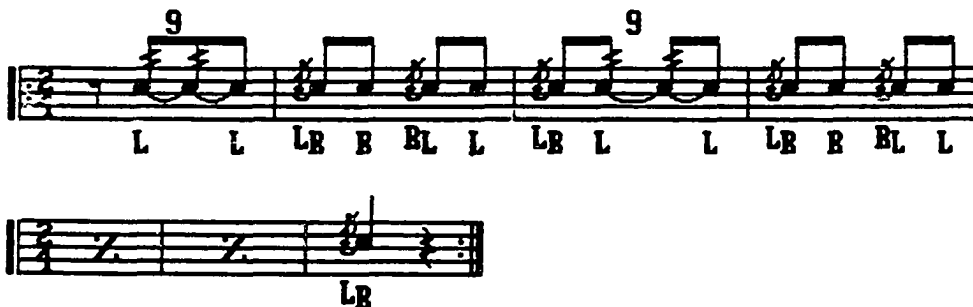
For the Front to Advance Quicker



For Front to March Slower



For the Drummers



For a Fatigue Party



Table 11---Continued.

For the Church Call

The musical notation consists of six staves, each with a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, often beamed together. Below each staff is a sequence of letters (L, R, B, LL, RR) representing a rhythmic or movement pattern. Some staves have a '2' above a note, indicating a second ending or a specific rhythmic value.

Staff 1: LR BL LR L BL R LR L BL R

Staff 2: 2 LL L RBL R LR BL LR

Staff 3: BL LR LR L BL R LR L BL R 2

Staff 4: LLR L BL R LR L BL R LLR L RBL R LLR L RBL

Staff 5: RBL R LLR L RBL R LLR L RBL RBL R L R

Staff 6: R L L R R etc.

In Hazeltine's manual of 1810, the signals appear exactly as they do in von Steuben's manual. Some of the calls included are *The General's Salute*, which was performed when the General marches in front of the regiment for review, and the *Rogue's March*, which was used for "drumming out of camp" people that were convicted of crimes such as desertion, assault, theft, or others sufficiently warranting dismissal from the service.

The signals and calls that appear in Ashworth's manual are also very similar to those found in that of von Steuben. Ashworth was, however, one of the first to notate the signals (see table 12).

Table 12.--Selected Calls from Ashworth (1812) with Transcription into Modern Notation

The Drummers Call.

The Drummers call is Beat by the Leading Drum five or ten minutes before the Striking off of the Troop, Retreat and Tattoo. — — —

9 9

L L LR R RL L LR L L LR R RL L LR R RL L LR R RL L LR

LR R RL L LR

Table 12---Continued.

Preparative.

The Preparative is a Cation before a Company commences firing, or when on Guard, is beat after the last relief comes in. —

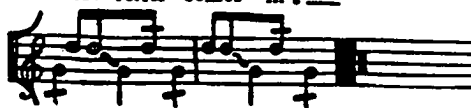
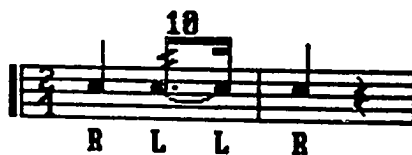
**To Arms .****The Wood Call .****The Water Call .**

Table 12---Continued.

The Adjutants Call.



First Serjeants Call.



Front to Halt.

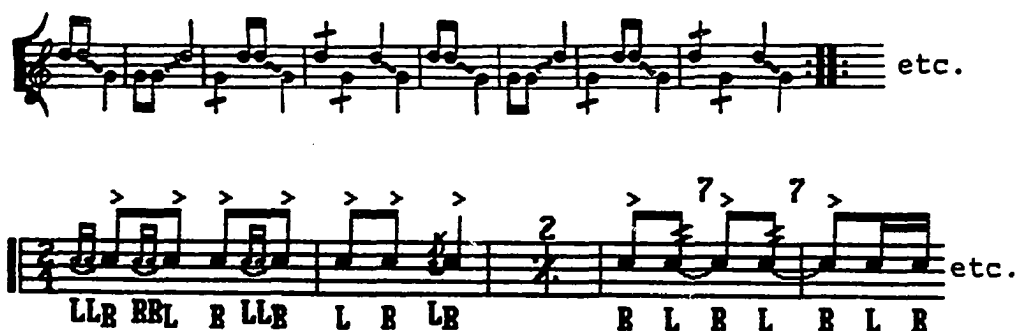


All non Commisfioned Officers Call.



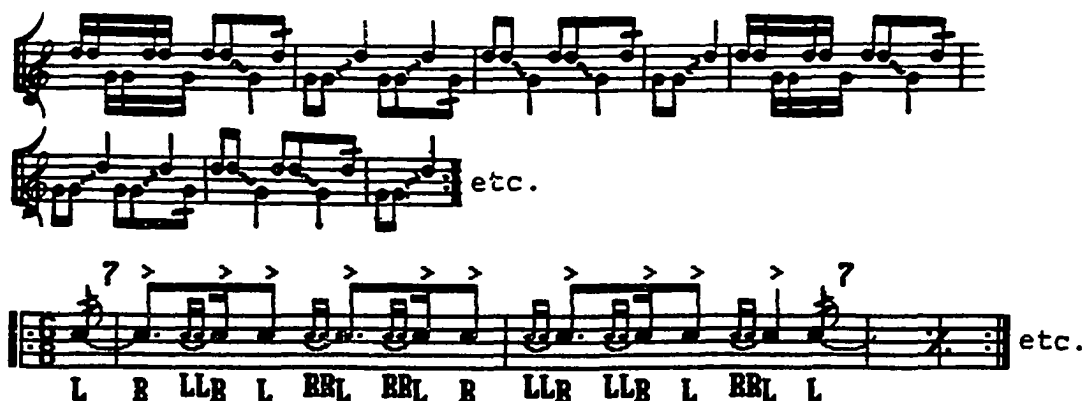
The General was used as a signal to strike the tents and prepare the whole army to move (see ex. 19).

Ex. 19 The General as found in Ashworth (1812) with Transcription into Modern Notation



The Roast Beef is a signal whose title is derived from the song, "A Song in Praise of Old English Roast Beef." This music became very popular within the British military and was used as one of the dinner calls (see ex. 20).⁴⁸

Ex. 20 The Roast Beef as found in Ashworth (1812) with Transcription into Modern Notation



⁴⁸Ibid., 104.

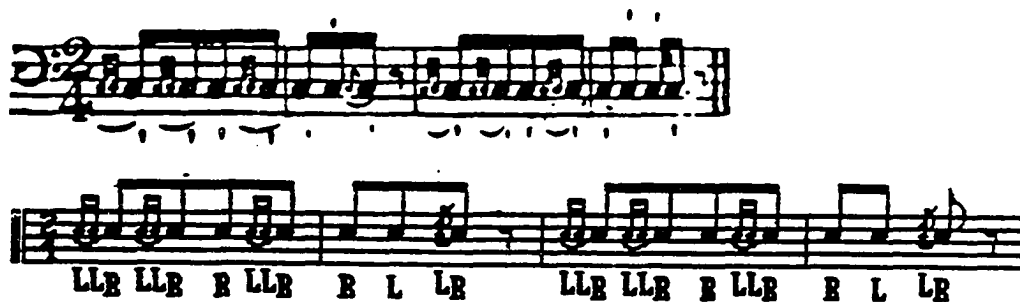
A portion of the signals found in Potters' manual of 1815 are shown in table thirteen.

Table 13.—Selected Signals from Potter (1815) with Transcription into Modern Notation

The Serjeants Call



Ceace fireing



The Taptoo (or tatoo) was the signal for the closing of the keg and repair to the tents. This signal was sometimes referred to as "go to bed Tom." It was fairly simple, allowing the often inebriated soldier to interpret it (see ex. 21).⁴⁹

Ex. 21



⁴⁹George P. Carroll of Reston, VA., interview by author, 3 November 1989, tape recording.

By 1817 many of the signals and calls had become relatively standardized and many of the same ones could be found in multiple sources. There are, however, a few beats that are unique to the manual of 1817 by Rumrille and Holton (see table 14).

Table 14.--Selected Signals from Rumrille and Holton (1817) with Transcription into Modern Notation

Rising of the Troop.

LLR R RRL LLR R L R L LRR L R

Field Officer's Call.

LR L R LR L R RL LR RL LR LR RL R

Retreat.

LR LR R LLR R L RRL L B LLR L R LLR R LR etc.

The interesting notation of the *Drummers' Call* in the manual of Bruce and Emmett is worth an examination. Example 22 shows sticking indications by the use of stems up and stems down. Also, the Bruce and Emmett manual is the first one examined utilizing slur markings (see ex. 22).

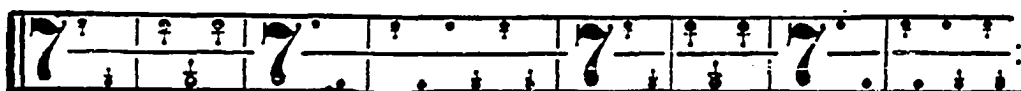
Ex. 22.-- The *Drummer's Call* from Bruce and Emmett (1862) with a Transcription into Modern Notation



Two interesting drum calls included in Colonel Hart's manual of 1862 are the *Church Call* and the *Rogues March*. The *Church Call*, which was also occasionally used as the *Parley*, contains most of the symbols used in Hart's notation. The *Rogues March* was performed during times of discipline when soldiers were ceremonially punished (see Ex. 23).

Ex. 23 *Rogues March* and The *Church Call* from Hart (1862) with Transcription into Modern Notation

ROGUE'S MARCH.



Ex. 23---Continued.

L R BL LR LR BL R L R LR BL R L LR BL LR L

4. LR BL LR L etc.

CHURCH CALL.

[illegible]

Other Martial Music

The last classification of military drum music that will be examined in this study includes virtually any music associated with military life other than the duties and the signals and calls. There is a section in the manual of Hazeltine entitled "Of the different beats of the drum"

which could possibly have been borrowed from Steuben's manual. This section includes beats for pieces such as *Common Time*, *Quick Time*, and *Haymaker*, which were popular melodies of the period (see ex. 24).

Ex. 24 Instructions for the Performance of *Common Time*, *Quick Time*, and *Haymaker* as found in the Manual of Hazeltine (1810)

Of the different beats of the drum.

COMMON TIME

A seven, and two quick hard strokes with the right hand; a flam, and two quick hard strokes with the left, and three flams; then a seven and a paradiddle, a flamadiddle, a stroke, a three and a two; then a seven and two quick hard strokes with the right hand, a flam and two quick hard strokes with the left, and three flams; then three sevens and one hard stroke with the right hand, two hard strokes with the left, and one hard stroke with the right.

QUICK TIME.

1st Part. A seven and six flams, a seven and a two, a flam and a two, a stroke, a three and a two; then a seven and two flams, a seven, a three and a two, and two flams; then two sevens and two flams.

2d Part. Two sixteens, a seven and a two, a flam and a two, a stroke, a three and a two; then two sixteens and two flams; then two sevens and two flams.

Note. The second part of quick time may be beat like the first.

HAY MAKER.

1st Part. A seven and two double flams, a two, a flam and a two, one single flam and one double flam; then a seven and a two and one single flam.

2d Part. A seven and one double flam, a seven and a two, a flam and a two, one single flam and one double flam; then a seven and a two and one single flam.

3d Part. A nine and a half drag, and two and a half drags; then a seven and a two, a flam and a two, one single flam and one double flam.

The manual of 1815 by Samuel Potter contains two interesting pieces. An Easy Quick Step incorporates "stick shots," which are played with one stick resting on the drumhead while struck with the other, just as used in the modern marching percussion sections, and *The Dinner Call*, which is the same as *The Roast Beef of Old England* (see ex. 25).

Ex. 25 *The Dinner Call* and *An Easy Quickstep* as found in Potter (1815) with a Transcription into Modern Notation

(THE DINNER CALL) *The Roast Beef of Old England.*

The musical notation is presented in four staves. The first two staves are for the melody, with a treble clef and a key signature of one sharp (F#). The third staff is for the drum part, with a bass clef and a key signature of one sharp. It includes a '7' above the first measure and a '3' above the first measure of the fourth staff. The drum part is transcribed into modern notation using letters L and R for left and right sticks, with combinations like LLR, RRL, and RRL. The notation is as follows:

Staff 1: Treble clef, key signature of one sharp. Melody line.

Staff 2: Treble clef, key signature of one sharp. Melody line.

Staff 3: Bass clef, key signature of one sharp. Drum part. Includes a '7' above the first measure.

Staff 4: Bass clef, key signature of one sharp. Drum part. Includes a '3' above the first measure.

Drum notation (Staff 3 and 4):

Staff 3: L R LLR L RRL RRL R LLR LLR L RRL RRL R

Staff 4: LLR L R L RRL RRL R LLR LLR L RRL R

Ex. 25---Continued.

AN EASY QUICK STEP

The musical notation for 'AN EASY QUICK STEP' is presented in four systems. The first system consists of two staves, both in 2/4 time, with a key signature of one flat (B-flat). The melody is on the top staff, and the bass line is on the bottom staff. The second system continues the melody and bass line. The third system shows a single staff with a sequence of rhythmic patterns, each marked with a question mark above it. The fourth system continues this sequence of rhythmic patterns. Below the rhythmic patterns, the corresponding footwork is indicated by letters: L (left), R (right), and BL (back left).

LR R R R LR R R L R BL LR BL LR R R L

R R LR R LR R R LR LR R R L LR BL

In the Bruce and Emmett manual, the *Breakfast Call* and the *Roast Beef* incorporate the drag rudiments in a unique style of notation. They are notated in a very straightforward manner, necessitating an interpretation which more closely corresponds to the fife melody (see ex. 26).

Ex. 26 The Breakfast Call and Roast Beef from Bruce and Emmett (1862) with Transcription into Modern Notation

BREAKFAST CALL

etc.

etc.

R R LLR L RRL R LLR L R R L R L RBL R LLR L R

ROAST BEEF.

etc.

etc.

L R LLR L RRL RRL R LLR LLR L RRL R R L R L RRL RRL R

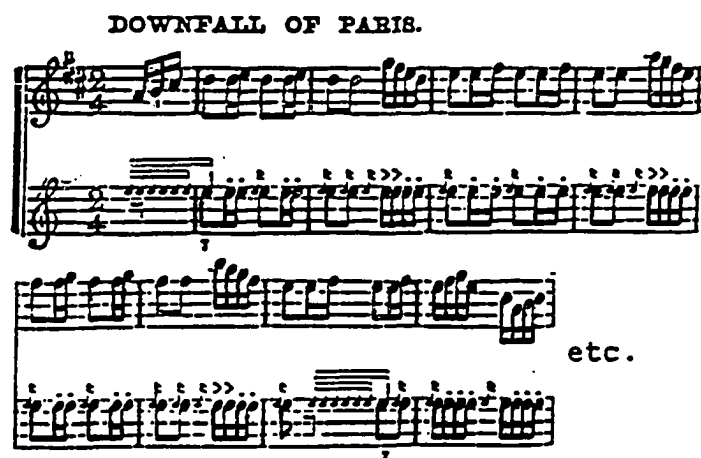
According to Carroll, the *Downfall of Paris* was known originally as "ça ira," meaning "So let it be."⁵⁰ This was a popular melody during the French Revolution. During times of war in the 1790's, the British 17th Regiment of Foot was fighting the French while the French military band was playing this popular melody. The British Colonel ordered

⁵⁰Ibid.

his drum-major to play that music in an attempt to beat the French with their own tune. The British musicians started playing the melody and consequently won the battle.

Upon examination of the *Downfall of Paris*, one will notice the peculiar staccato markings over many of the notes. Traditionally, this may be an indication of sticking; however, in the Bruce and Emmett manual, the markings are associated with the weight or volume of each note. After an examination of the entire piece it seems logical that these are indications of notes that are to be played softer than those not marked and the accented notes should be treated in the normal manner (see ex. 27).⁵¹

Ex. 27 Measures 1-8 of *Downfall of Paris* as found in Bruce and Emmett (1862)



⁵¹George B. Bruce and Daniel D. Emmett, *The Drummers' And Fifers' Guide* (New York: William A. Pond & Co., 1862), reprint with transcription by George P. Carroll, Reston, Virginia, 1989: forward.

One of the drumbeats included in Colonel Hart's manual of 1862 is entitled the *Rosebud Reel*. Upon close examination of this drumbeat, one may be reminded of a familiar drum piece usually learned at an early age known as the *Connecticut Halftime*, or as it is known in Connecticut, "The Halftime." In the transcription of Hart's notation of this piece, as well as many pieces from earlier eras, one of the first things needed to be altered are the barlines. A literal transcription of this notation would not metrically fit into conventional rhythms and time signatures. Therefore, the barlines must be moved to compensate for these discrepancies (see ex. 28).

Ex. 28 *Rosebud Reel* as found in Hart (1862) with Transcription into Modern Notation

ROSEBUD REEL

The image displays the musical notation for the Rosebud Reel. It begins with the title "ROSEBUD REEL" in all caps. Below the title is the original notation, which consists of two staves. The first staff contains six measures, each starting with a large "7" followed by a series of dots. The second staff contains one measure starting with a large "7" followed by a series of dots. Below the original notation is the modern transcription, which consists of two staves. The first staff contains six measures, each starting with a "7" followed by a series of dots. The second staff contains one measure starting with a "7" followed by a series of dots. Below the modern transcription is the drum notation, which consists of two staves. The first staff contains six measures, each starting with a "7" followed by a series of dots. The second staff contains one measure starting with a "7" followed by a series of dots. The drum notation is written in a standard drum notation style, with "L" for left and "R" for right, and "BL" for bass drum. The notation is as follows:

Original notation:

7 7 7 7 7 7

Modern transcription:

7 7 7 7 7 7

Drum notation:

L R BL LR L R L R R L L L R BL LR

Another familiar, yet somewhat different drumbeat from Harts' manual is the *Downfall of Paris*. It differs from those previous examples of the same piece by its rhythmic

content. As seen in the second measure of the "Downfall" in Bruce and Emmett's manual, there are two eighth-note flams followed by a flamacue (see ex. 27). However, in Colonel Harts' manual, the note on count one is a single tap, the flam on the second half of count one is followed by a sixteenth-note, and there is a left-handed paradiddle on count two. These extreme differences in rhythm are curious because both manuals were published within a year's time (one in New York, the other in Connecticut (see ex. 29).

Ex. 29 Measures 1-8 of *Downfall of Paris* as found in Hart (1862) with Transcription into Modern Notation

DOWNFALL OF PARIS.

The first system of notation shows measures 1-4. The second system shows measures 5-8, followed by "etc.". Below the first system is a transcription of the rhythm into modern notation, showing the sequence of notes and rests for each measure. The transcription is as follows:

Measure 1: L B B B L L L R L R R L R L L L R B B L L L

Measure 2: B L B B L L L L R L L R B L L R

CHAPTER III

TWENTIETH-CENTURY RUDIMENTAL DRUMMING

During the last quarter of the nineteenth-century, advancements were made in military strategies, and the role of the fife and drum corps began to change. Innovations in weaponry and tactics contributed to the changing role of the corps. In addition, the use of the bugle or trumpet as a signaling instrument led to the decline of rudimental drumming in the military.

Concurrent with this decline there was the advent and growth of the brass band which was well underway by the 1880's. One of the most famous bandleaders of the period was unquestionably John Philip Sousa. With the military's emphasis changing from fife and drum corps to drum and bugle corps, Sousa saw a need for a manual dealing with military music that embraced both the bugle and the drum. Thus, in 1886, seventeen years after the Strube manual was written, Sousa published The Trumpet and Drum. Frank W. Lusby, a long time drum instructor for the U.S. Marine Corps and close friend of Sousa, contributed many of the drum calls included in the book.⁵²

It is interesting to note that the term "rudiments" is not used in the section of the manual that deals with drumming.

⁵²John Philip Sousa, The Trumpet and Drum, (Washington: 1886), reprint, Cleveland: Ludwig Music Publishing Co., 1985), preface.

The first section of Sousa's manual associated with the drum is entitled "The Side Drum." It includes an explanation of various performance procedures such as standing position of the drummer while playing, drum carriage position, proper stick grip, proper arm motion while playing the drum, and a discussion of the different parts of the drum. Also included in this section are directions for mounting drum-heads and an explanation of drum notation. The notation used reverses that found in many of the nineteenth-century manuals examined above, using notes with stems down for strokes that are to be played with the left hand and notes with the stems up that are strokes to be executed by the right hand (see ex. 30).

Ex. 30 The Long Roll from Sousa (1886)

L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.
Commence . . . slowly . . . and . . . gradually . . .

L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L.
... increase . . . the . . . time . . . until . . . the . . .

R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.
... roll . . . is . . . closed . . .

L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.
... then . . .

... decrease . . . the . . . time . . . until . . .

... the . . . end . . .

The section of Sousa's manual that discusses individual rudiments falls under the sub-heading "The Roll." This may be somewhat misleading, since other rudiments such as the Open Flam, the Single Ratamacue, and the Drag Paradiddle are also included. This section contains a list of thirty rudiments, the first four of which deal exclusively with the "Long Roll." Many of the rudiments found in Sousa's manual are the same as those found in earlier manuals and remain the same today. These include the seven-, nine-, ten-, and eleven-stroke rolls, flams, drags, and ratamacues. There are, however, a few rudiments Sousa includes that either can no longer be found in modern lists of rudiments, or have been altered to fit the needs of the modern rudimental drummer (see table 15).

Table 15.-- Selected Rudiments from Sousa (1886) that are Foreign to the Modern Drummer

THE FLAM AND STROKE.

THE FLAM AND FEINT.

THE FEINT AND FLAM.

THE SINGLE PARADIDDLE.
From hand to hand and accent the first two notes.

Table 15---Continued.

THE STROKE PARADIDDLE.
From hand to hand.

The musical notation is on a single staff with a treble clef and a 2/4 time signature. It consists of two measures. The first measure contains four eighth notes: R, L, R, R. The second measure contains four eighth notes: L, R, L, L. This pattern is repeated for a total of eight notes. Above the staff, there are four accents (>) placed over the first, third, fifth, and seventh notes. Below the staff, the sequence of letters is: R. L. R. R. L. R. L. L. R. L. R. R. L. R. L. L.

THE FLAM AND DRAG PARADIDDLE.

The musical notation is on a single staff with a treble clef and a 3/4 time signature. It consists of two measures. The first measure contains a quarter note (L), an eighth note (R), and a dotted quarter note (L). The second measure contains a quarter note (R), an eighth note (L), and a dotted quarter note (L). This pattern is repeated for a total of eight notes. Above the staff, there are four accents (>) placed over the first, third, fifth, and seventh notes. Below the staff, the sequence of letters is: L. R. L. R. R. L. L. R. L. R. R. L. R. L. L. R. L. R. R.

Sousa next includes the section "Exercices for the Drum," which consists of basic street-beats or cadence-like exercises. There is a very interesting section entitled "Trumpet and Drum Signals." Herein the drummer is informed that "wherever the drum is used in conjunction with the trumpet, the signal should be preceded with a flam made by the drummer," and "the Trumpet or drum part may be played alone in the absence of either of the instruments." 53

The third signal appearing in this section is the Reveille. As seen below in example thirty-one, this Reveille displays a number of obvious differences from those observed from the earlier part of the century. There is only one signal in the Reveille from Sousa's manual, unlike those manuals previously examined, which may have contained up to eight different signals. The melody, which accompanies the drum part and is to be played by a trumpet or bugle, is totally different from earlier melodies having the same name. Therefore, the drum part has to be completely rewritten to

53Ibid., 66.

rhythmically compliment the melody (see ex. 31).

Ex. 31 Measure 1-5 from Reveille; Sousa (1886)

REVEILLE.

Quick.

etc.

Another interesting signal that is completely different from those previously examined is the Tattoo. Just as in the Reveille examined above, the melody and the drum part have been completely altered. Another obvious difference is the three trumpet parts appearing above the drum notation, the latter being completely different from the earlier versions of the signal (see ex. 32).

Ex. 32 Measure 1-5 of Tattoo found in Sousa (1886) compared to Tattoo found in Cooper (1836)

a.

TATTOO.

Quick.

1st Trumpet.

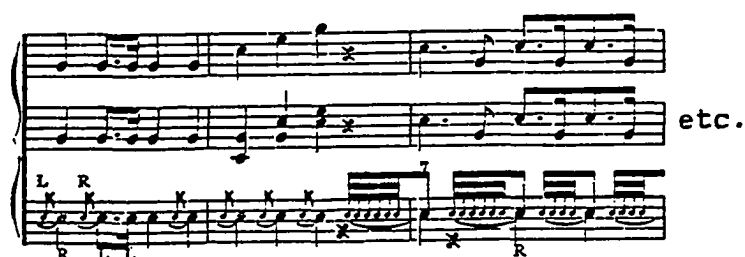
Unis.

2nd & 3rd Trumpets.

Drum.

etc.

Ex. 32---Continued.

b. *The Tattoo.*

The General, as it appears in the Sousa manual, is in triple meter. This call is also quite different from examples found in previous manuals such as Bruce and Emmett's manual of 1862. In the latter, *The General* appears in duple meter and, in the first two measures, incorporates drags and flams respectively. In Sousa's manual, the drum part for *The General* contains many flams and seven-stroke rolls (see ex. 33).

Ex. 33 Measures 1-4 of *The General* found in Sousa (1886) compared to Measures 1-4 of *The General* found in Bruce and Emmett (1862)

a. *Quick.* THE GENERAL.

b. THE GENERAL.

One of the few signals found in Sousa's manual that resembles any of those previously studied is the Adjutant's Call, which can also be found in the Strube manual of 1869. As seen in example thirty-five, the bugle melody in Sousa's manual is similar to the fife part from Strube's manual. There is a similarity in the drum parts, which both use eighth notes with flams and seven-stroke rolls (see ex. 34).

Ex. 34 Measures 1-4 of Adjutant's Call; Strube (1869), followed by measures 1-4 of Adjutant's Call; Sousa (1886)

a. *THE ADJUTANT'S CALL.*



It seems odd that after a long line of manuals containing very similar music Sousa would write one which is almost totally different from all others. Many questions arise after a close examination of the Sousa manual. Are any of the calls and signals the same as those from the past? Was the drummer no longer required to learn the old calls? Where did these new melodies come from? How did the drum parts become completely changed from the old ones? It would seem Sousa simply did not follow the tradition of writing the

same music for his manual as had been done in the past. His revolutionary contribution was intended to break new ground.

Most of the calls found in Sousa's manual had not been used previously. These melodies are taken mostly from the French although a few are derived from English examples. Many of these same melodies can be found in the Manuel général de musique militaire à l'usage des armées français of 1848 by Georges Kastner.⁵⁴ For example, the melody from Kastner's manual entitled *Le Boute Selle* is exactly the same as one found in Sousa's manual entitled *Boots and Saddles*. The melodies in Kastner's manual contain no music for the drum. Therefore, drum music had to be written to compliment the calls in Sousa's manual.

It was around the turn of the twentieth-century during the period of Sousa's famous bands that rudimental drumming broke free from its military ties. Many of the same drummers who played in the military during the late nineteenth-century wished to continue performing. During the brass band movement in the early part of the century, there were many community and civilian bands in existence in which drummers participated.

Though rudimental drumming was not found exclusively in the military at this time, drummers were still expected to maintain their skills and be familiar with many rudiments

⁵⁴Georges Kastner, Manuel général de musique militaire à l'usage des armées français (Paris: Didot, 1848), appendices 1-55.

and signals. John Philip Sousa played an important role in promoting rudimental drumming. Sousa was known to require drummers to have good rudimental technique before they could be considered for a position in his band.⁵⁵

After World War I musicians who had been involved in the war were interested in forming civilian drum and bugle corps. Through the efforts of such organizations as the American Legion and the Veterans of Foreign Wars, a series of national drum and bugle corps contests were established. These competitions also included individual drumming contests. By the mid 1930's a junior corps division was added to accommodate the children of the members in the senior corps. By the 1960's, growing interest of young people in the junior corps began to dominate the event.⁵⁶

Another phase of early drum and bugle corps history is the stand-still corps. These groups flourished during the 1930's and 1940's, basically in the New England area. Operating mostly during the winter months, they were sponsored by veterans organizations. They did no marching and maneuvering and competed under a number of different classifications, including drum and bugle, fife and drum, fife and drum and bugle. There were even competitions for solo

⁵⁵Dan C. Spalding, "The Evolution of Drum Corps Drumming," Percussionist (vol. 17, no. 3, 1980): 122.

⁵⁶Ibid.

instruments.⁵⁷ One of the master drummers and teachers from this era was Earl Sturtze. His students, including Bob Redican and Frank Arsenault, set new standards in rudimental drumming for years to come.

Perhaps the most important development in rudimental drumming during the twentieth-century was the formation of the National Association of Rudimental Drummers. This landmark event was prompted by the need for a single list of organized rudiments from which students could learn. On June 20th, 1932, a group of thirteen of the nation's leading rudimental drummers met in Chicago at the American Legion National Convention.⁵⁸ William F. Ludwig writes: "We talked and played the rudiments six hours well into the morning. But we felt that we had saved the drum rudiments by adopting a practical set of rudiments without deviation from any of the then recognized and established methods."⁵⁹ Some of the most famous drummers, authors, and teachers from the twentieth-century including Larry Stone, Roy Knapp, Bill Kieffer, William Ludwig, J. Burns Moore, and Ed Straight were among those present at the convention.

This group of men selected twenty-six drum rudiments which became known as the Standard American Rudiments. They

⁵⁷Marty Hurley of New Orleans, LA., interview by author, 10 January 1990, tape recording.

⁵⁸William F. Ludwig, "The Development of Drum Rudiments," The Ludwig Drummer vol. 5, no. 1 (Spring 1965): 16.

⁵⁹*Ibid.*

divided the rudiments into two sections by selecting thirteen which would serve as an audition requirement for membership into the association. These thirteen rudiments were named the "Essential Thirteen Standard American Rudiments." A listing of the essential thirteen rudiments can be found in appendix three.

From the early twentieth-century until the mid 1950's, rudimental drumming within drum and bugle corps was dominated by the eastern section of the country. The stand-still drummers, playing with the fife in the New England area, introduced a particular style of drumming. This music was played at approximately 110 beats per minute, which allowed rolls and various other rudiments to be performed in succession without pause. Also, with the use of a deep, rope-tensioned drum with calf-skin heads, the drummers could produce a much louder, more powerful sound.⁶⁰

As time progressed, the marching cadence increased in tempo, making it difficult to use this powerful, open manner of playing. By the 1960's, various styles of playing began to appear throughout the eastern portion of the country. The "Pennsylvania Style" retained the open manner of playing and required a considerable amount of power. This open and forceful style, however, was difficult to execute at fast tempi. In this style, the player's arms are extended outward

⁶⁰John C. Flowers, "The Eastern Style Techniques of Rudimental Drumming," The Ludwig Drummer vol. 4, no. 2 (Fall 1964): 26.

as if he were "playing around a tree" in more of a circular motion.

The "New Jersey Style," which is the same as the "New York Style," utilizes more of a straight up and down stroke. This style is also characterized by the use of a single "attack" at the beginning of the rolls. Using more wrist than arm movement, this manner of playing increases the capability of executing very fast passages. Perhaps the most important characteristic of the New Jersey Style was the left-hand stick grip which literally revolutionized rudimental drumming technique. The two men who were responsible for the modification of the left-hand grip were Bobby Thompson and Les Parks, both of whom were instructors for the Son's of Liberty Drum and Bugle Corps from Brooklyn, New York. In the alteration of the traditional grip in the left-hand, they pulled back the little finger, "locking it in," creating a solid bridge in the fourth finger for the stick to rest while the left hand remained relaxed. This grip was developed because of difficulties in obtaining clean execution within the snare-drum section of the corps.⁶¹

During this same period, another person was setting new trends in the area of percussion arranging. Eric Perrilloux was the drum instructor for the New York Skyliners and incorporated his jazz influence into his arrangements for the drum section. His music did not rely solely on the rudiments, but

⁶¹Marty Hurley of New Orleans, LA., interview by author, 10 January 1990, tape recording.

stressed a more musically complimentary approach.

In 1956, The Art of Snare Drumming was written by Sanford A. Moeller and published by the Ludwig Drum Company. This source was among the first drum books outside the military devoted to instructional use. Though it was not written for military use, it retained all of the same rudiments found in the Bruce and Emmett manual of 1862, as well as a complete listing of the Reveille. At the beginning of the book, a publisher's note states: "He (Moeller) is convinced, after years of professional drumming and research, that the one and only school is the one set down by George B. Bruce in 1862 for the U. S. Army. This system is the one that has been used by every country where drummers have become proficient, for generations."⁶² The fact that, as late as the 1950's, a book was written retaining the exact material found in manuals nearly one hundred years ago is testimony to the importance of the rudiments and signals used in earlier eras. From a pedagogical standpoint, the nineteenth-century drum rudiments and signals still serve as an excellent foundation for the learning of advanced drumming skills. The publisher's notes further state: "We introduce herewith the fruits of our labors in the direction of instruction in STANDARD and AUTHENTIC rudimental drumming as essentially applied to martial music or field music, but with ample proof that it is the foundation of all snare drumming and necessary in the proper execution of

⁶²Sanford A. Moeller, The Art of Snare Drumming (Chicago: Ludwig Drum Co., 1956), 1.

modern band and orchestra music, as well as that of the military band and drum corps."63 Moeller writes further, "The fact that this class of drumming calls for the rudiments does not mean that it is the only place where they can be used, any more than that the scales and chords used by the violin (player) in the concerto are not used in the common dance."64

The knowledge and use of rudiments far surpasses the arenas of rudimental drumming. Currently, in the specialized fields of percussion, the rudiments are incorporated into many different types of music. In fact, two of today's most sought after drumset recording artists, Steve Gadd and Billy Cobham, began their careers in drumming through drum and bugle corps.

Many method books devoted to the application of drum rudiments to other types of percussion have been written. One such source is the book, Mental and Manual Calisthenics by Elden Bailey (published by Henry Adler Music Publishers). Here, Bailey applies many rudimental drum patterns to exercises for mallet percussion instruments. Another book of the same type is entitled Mallet Control by George Lawrence Stone (published by George B. Stone and Son). There also have been many books written devoted to the application of drum rudiments to the drumset.

63Ibid., 1.

64Ibid., 10.

Perhaps the single most revolutionary innovation in percussion manufacture during the twentieth-century is the development of the plastic drumhead by the Ludwig Drum Co. (located in Chicago, Illinois) in 1957. This invention drastically enhanced the sounds that could be obtained from different types of drums and was especially important to outdoor drumming. Plastic, unlike calf-skin, is not affected by adverse weather conditions. Also, the plastic head can withstand greater tension, thus creating a shorter, cleaner sound. This invention helped develop a more uniform drumline by creating a standard playing technique characterized by limited arm movement.

As drum and bugle corps entered into the 1960's and 1970's, performance practices became much more advanced. Obviously, for decades the emphasis in the performance of a drum and bugle corps show was put on the execution of the music. Now, with the introduction of other elements of drum corps such as flags, rifles, and advanced drill movement, much of the emphasis has shifted to the visual aspects of a corps performance. The rudimental drummer has also played an important role in the initiation of advanced visual effects. Many marching percussion sections regularly incorporate techniques such as backsticking,⁶⁵ first done by a United States Air Force drum quartet during the 1950's; side to side

⁶⁵The technique of striking the drumhead with the butt end of the stick.

drumming, and many types of stick twirls, ripples, and flashes.

In the modern drum and bugle corps, the percussion section is comprised of a number of different entities. The snare drums, tenor drums, bass drums, cymbals, many different types of mallet percussion instruments, timpani, and a multiplicity of exotic sound effect instruments are all incorporated simultaneously to produce a wide variety of sounds and colors.

With the almost constant introduction of new sounds into the world of percussion, music arrangers for bands and drum and bugle corps are consistently experimenting with new styles of composition. In the 1950's and 1960's Eric Perrilloux began writing music that did not rely totally on drum rudiments. Since then, percussion arrangers have borrowed musical passages and ideas from the existing music in the corps repertoire, relying more on melodic qualities of writing rather than on purely rhythmic qualities.

During a five year period from the late 1970's to the early 1980's, an attempt was made to update the Standard Twenty-Six American Drum Rudiments as set forth by the N.A. R.D. in 1932. The goal of this committee, which was comprised of percussion specialists including college professors, high school band directors, drum-corps instructors, and symphonic percussionists, was to revise the existing twenty-six rudiments and add a number of drum corps, orchestral, European, and contemporary drum rudiments.⁶⁶ This new list of the

⁶⁶Jay Wanamaker, "P.A.S. International Drum Rudiments," Percussive Notes vol. 26, no. 4 (Summer 1988): 6.

Percussive Arts Society International Drum Rudiments is grouped into four sections: Rolls, Diddles, Flams, and Drags (see appendix 4). The international, like the N.A.R.D. list, contains seven "essential" rudiments--the single stroke roll, multiple bounce roll, double stroke open roll, five-stroke roll, single paradiddle, flam, and drag. Many of the original twenty-six rudiments have been retained in the international list. Also, many of the original twenty-six N.A.R.D. rudiments have been retained.

There are, however, a number of variations and combinations of rudiments that have been introduced. The greatest advantage of the international list seems to be the manner in which they are grouped. Within the different "families," rudiments are listed with respect to their level of difficulty. This grouping makes learning the drum rudiments easier and more beneficial for the young drummer.

The trend in the late 1980's and early 1990's is the use of a combination of drum rudiments by altering them accordingly to best fit the musical passage. Example thirty-five shows an excerpt from Dvorak's Slavonic Dance No. 1 arranged for marching percussion ensemble. The familiar melody is presented in the mallet percussion parts. The arranger, however, has complimented the melody by taking a very musical approach to the rudiments. If one were to eliminate the rolls, flams, and drags in this passage, he would be left with the basic rhythm of the melody. With the addition of these rudiments, much "flavor" is added to the parts, creating a very

musical approach to the utilization of drum rudiments

(see ex. 35).

Ex. 35 Four measures from Dvorak's Slavonic Dance No. 1
arranged by Marty Hurley for the Phantom Regiment Drum
and Bugle Corps (1989)

Bells

Xylo

Snare

R LLRRLR R L R L R RL RRL LR LLR L R L

LR L LR L R RL R L R L R L R LR

Chapter IV

SUMMARY AND CONCLUSIONS

One conclusion of this study is that many of the same sticking patterns used by Swiss drummers in the sixteenth-century are still in use today and have remained unchanged. In fact, the highly sophisticated drumming techniques incorporated by modern drum and bugle corps include a number of Swiss rudiments.

In addition to the Swiss rudiments, many drumming patterns found in northern Europe during the eighteenth and nineteenth centuries are still used in this country. Every drum rudiment in use today, with the exception of the Flamacue, can be traced to European origin.

In his Military Music of the American Revolution, Camus states: "The general level of ability of the drummers of the period was not of a high standard, and there were few rudiments required of the average company musician."⁶⁷ However, the remnants of notation that exist would seem to refute this statement. They indicate a high degree of sophistication in the drumming of this period. Drumbeats, such as those enumerated in chapter twenty of von Steuben's manual of standard drumbeats for the U.S. Continental Army, are examples that would require considerable expertise to

⁶⁷Raoul F. Camus, Military Music of the American Revolution (Chapel Hill: University of North Carolina Press, 1976), 84.

perform. Furthermore, the signals and calls of this period are very functional and would have never been written if they could not have been performed.

It was also concluded that, in comparison to other countries, a large number of drum manuals have been published in America prior to the twentieth century. Each of these manuals are unique and offer new information. There is little doubt that the importance of the drum in military activities was partially responsible for this multiplicity of published drum manuals.

As a result of the early accomplishments of the Swiss and the immigration of the British, a high-quality level of drumming was brought to America and has been retained. Military drummers of the eighteenth and nineteenth centuries were depended upon for their knowledge and skills in performing certain calls and signals. Had it not been for their antiquated means of communication, rudimental drumming would most certainly not be the sophisticated manner of drumming that it is today.

Perhaps the most important conclusion of this study is the acknowledgement of multiple applications of drum rudiments. During the latter half of the twentieth-century, drum rudiments have become more diverse as percussionists incorporate them into more areas of performance than ever before. The pedagogy of rudiments and their influence on other styles of music, such as jazz, rock, or even music for solo percussion instruments, have proliferated totally new concepts in their

applications. These diverse usages are possibly a reason for such publications as the P.A.S. International Drum Rudiments and many different method books dealing with the application of rudiments to other percussion instruments.

As concluded in this study, there seems to have been a "new" interpretation of drum rudiments every one or two generations. The listing of drum rudiments found in the manual by Ashworth (1812) is very different from those listed in the manual by Colonel Hart (1862). In 1932, the Standard American Drum Rudiments were formed by the N.A.R.D., followed by the P.A.S. International Drum Rudiments list in 1982. While each of these sources have different interpretations and at times have different names, essentially the rudiments have not changed. The formation of these patterns and their methods of sticking have basically been handed down intact from the eighteenth-century.

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APPENDIX 1

Chronological Listing of Pre-Twentieth Century American Drum Manuals

- 1760 Spencer. *The Drummer's Instructor*. London: Unlocated.
- 1779 Steuben, Frederick von, *Regulations for the Order and Discipline of the Troops of the United States*. Boston: Library of Congress.
- 1785 Longman and Broderip. *The Young Drummer's Assistant*. London. Unlocated.
- 1787 Gardner. *The Rule of the First Roll or Gamut for the Drum*. Unlocated.
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- 1811 Mann, Herman. *The Drummer's Assistant*. (Raoul F. Camus, National Tune Index).
- 1812 Ashworth, Charles Stewart. *A New, Useful and Complete System of Drum Beating*. Washington D.C.
- 1812 Robbins, Charles. *The Drum and Fife Instructor*. (Wolfe, Secular Music).
- 1815 Potter, Samuel. *The Art of Beating the Drum*. London: The British Library.
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- 1817 Rumrille, J.L. and H. Holton. *The Drummer's Instructor; or Martial Musician*. Albany: Packard & van Benthuyzen, (Wolfe, Secular Music).
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- 1861 Howe, Elias. *Drum and fife Instructor*. Boston.
- 1862 Bruce, George B. and Daniel D. Emmett. *The Drummers' and Fifers' Guide*. New York: William A. Pond.
- 1862 Hart, H.C. *New and Improved Instrucor for the Drum*. New Haven, Connecticut.
- 1869 Strube, Gardner A. *Drum and Fife Instructor*. New York.

APPENDIX 1 Continued.

1886 Sousa, John Philip. *The Trumpet and Drum*. Cleveland:
Ludwig Music Publishing Company.

APPENDIX 2

A Comparison Chart of the Order of the Reveille

Ashworth (1812)
 Three Camps
 The Scotch
 The Austrian
 The Hessian
 The Scotch Repeat
 First Part of Three
 Camps
 (no fife part included)

Rumrille and Holton (1817)
 Three Camps
 The Scotch
 The Austrian
 The Dutch
 The Hessian
 The Scotch Repeat
 (fife part included)

Cooper (1836)
 Three Camps
 Slow Scotch
 Austrian
 Hessian
 Dutch
 Quick Scotch
 (fife part included)

Howe (1861)
 Three Camps
 Slow Scotch
 Austrian
 Dutch
 +Kinlock
 Hessian
 The Dawning of the Day
 *Fifers Delight
 *Quickstep
 Quick Scotch
 First part of Three Camps
 (fife part included)

Hart (1862)
 Three Camps
 Slow Scotch
 Austrian
 Dutch
 Hessian
 *Bonny Doon
 Dawn of the Day
 Quick Scotch
 Repeat of Three Camps
 (fife part included)

Bruce and Emmett (1862)
 Three Camps
 Slow Scotch
 Austrian
 Dawning of the Day
 Hessian
 *Dusky Night
 *Prussian
 Dutch
 Quick Scotch
 First and last four measures
 of Three Camps
 (fife part included)

+ = often performed but not part of the Reveille

* = drumbeats that are unique to that source

APPENDIX 2 Continued.

Strube (1869)

Three Camps

Slow Scotch

Austrian

Dawning of the Day

The Hessian

The Dutch

The Quick Scotch

First two parts of Three Camps

(fife part included)

APPENDIX 3 Continued.

THE SECOND THIRTEEN DRUM RUDIMENTS COMPLETING THE 26 STANDARD AMERICAN DRUM RUDIMENTS

Page 2

4.	The Single Strokes Roll		L R L R L R L R L R L R etc.
		WRITTEN	PLAYED
15.	The Nine Strokes Roll	Hand-to-hand	L L R R L L R R L R R L L R R L R R etc.
16.	The Ten Strokes Roll	One-way	L L R R L L R R L R L L R R L R L R etc.
17.	The Eleven Strokes Roll	One-way	L L R R L L R R L L R L L R L L R R L L R R L L R R etc.
18.	The Thirteen Strokes Roll	Hand-to hand	R R L L R R L L R R L L R L L R R L L R R L L R R etc.
19.	The Fifteen Strokes Roll	One-way	L L R R L L R R L L R R L L R R L L R R L L R R L L R R etc.
20.	The Flam Tap		L R R L L R R L L R R L L R R L L R R L L R R etc.
21.	The Single Paradiddle		R L R R L R L L R L R R L R L L R R L L R R L L R R L L R R L L R R etc.
22.	The Drag Paradiddle No. 1		R L L R L R R L R R L R L L R U R L R R L R L R L L
23.	The Drag Paradiddle No. 2		R U R U R L R R L R L R L L R U R U R L R R L R L R L L
24.	The Flam Paradiddle Diddle		L R L R R L L R L L R R L L R R L L R R L L R R L L R R etc.
25.	Lesson 25		L L R L R L L R L R U R L R U R L R R R U R L R U R L R R (inverted)
26.	The Double		

APPENDIX 4

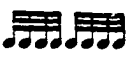
The Percussive Arts Society International
Drum Rudiments

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: *open* (slow) to *close* (fast) to *open* (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL • 
RLRLRLRL

2. SINGLE STROKE FOUR 
RLRL RLRL
LRLR LRLR

3. SINGLE STROKE SEVEN 
RLRLRLRL
LRLRLRL

B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL 


5. TRIPLE STROKE ROLL 
RRRLRLRLRLRL


C. DOUBLE STROKE OPEN ROLL RUDIMENTS


6. DOUBLE STROKE OPEN ROLL • 
RRLRLRL


7. FIVE STROKE ROLL • 
RRLRL


8. SIX STROKE ROLL 
RLRLRL


9. SEVEN STROKE ROLL • 
RLRLRL

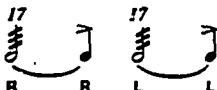
10. NINE STROKE ROLL • 
RLRLRL

11. TEN STROKE ROLL • 
RLRLRLRL

12. ELEVEN STROKE ROLL • 
RLRLRLRL


13. THIRTEEN STROKE ROLL • 
RLRLRLRL

14. FIFTEEN STROKE ROLL • 
RLRLRLRL


15. SEVENTEEN STROKE ROLL 
RLRLRLRL

II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE • 
RLRLRL

17. DOUBLE PARADIDDLE • 
RLRLRLRL

18. TRIPLE PARADIDDLE 
RLRLRLRLRL

19. SINGLE PARADIDDLE-DIDDLE 
RLRLRLRLRL

APPENDIX 4 Continued.

III. FLAM RUDIMENTS

20. FLAM *



21. FLAM ACCENT *



22. FLAM TAP *



23. FLAMACUE *



24. FLAM PARADIDDLE *



25. SINGLE FLAMMED MILL



26. FLAM PARADIDDLE-DIDDLE *



27. PATAFLAFLA



28. SWISS ARMY TRIPLET



29. INVERTED FLAM TAP

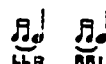


30. FLAM DRAG



IV. DRAG RUDIMENTS

31. DRAG *



32. SINGLE DRAG TAP *



33. DOUBLE DRAG TAP *



34. LESSON 25 *



35. SINGLE DRAGADIDDLE



36. DRAG PARADIDDLE #1 *



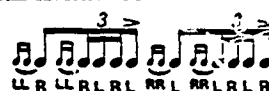
37. DRAG PARADIDDLE #2 *



38. SINGLE RATAMACUE *



39. DOUBLE RATAMACUE *



40. TRIPLE RATAMACUE *



VITA

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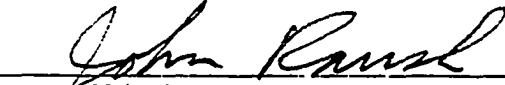
DOCTORAL EXAMINATION AND DISSERTATION REPORT

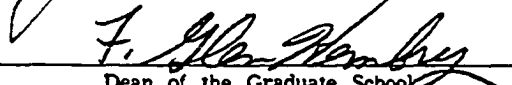
Candidate: Eric Alan Chandler

Major Field: Music

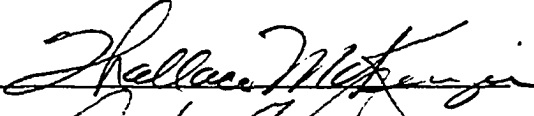

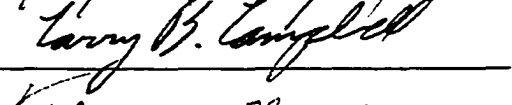
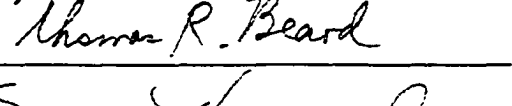
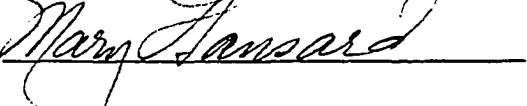
Title of Dissertation: A HISTORY OF RUDIMENTAL DRUMMING IN AMERICA FROM THE
REVOLUTIONARY WAR TO THE PRESENT

Approved:


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Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

April 17, 1990