

NEW ENGLAND DRUM MANUSCRIPTS FROM THE 18TH CENTURY

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PURPOSE

- Engage musicians in a visual and auditory journey of rudimental execution.
- Promote the art of rudimental drumming and its rich history in America, with an emphasis on New England.
- Inspire others to become passionate about **historical** rope tension drumming and martial music.

SOURCES

- *The Drummer's Book of Music/Gardner Manuscript* author unknown approximately 1770-1792
- *Isaac Days 1st Book* by Isaac Day 1770-1800
- *Benjamin Clark's Drum Book* by Benjamin Clark 1797.

PLYMOUTH COLONY 1627

- In describing Plymouth's militia the Dutch visitor , Isaack de Rasieres , Secretary of the New Netherlands Colony, wrote :
- *“They assemble **by beat of drum**, each with his musket or firelock, in front of the captain's door; they have their cloaks on, and place themselves in order, three abreast, and are led by a sergeant without beat of drum.”*
- A drum is listed in the Mayflower's log, along with a trumpet.



Don Troiani: “The First Muster”

CIVILIAN USE IN NEW ENGLAND TOWNS

- Sunday Worship
- Town Meetings
- Lectures
- Auction sales
- Business Announcements
- “Drumming up business”
- Lead Mary Dyer to be hanged on June 1, 1660 in Boston.



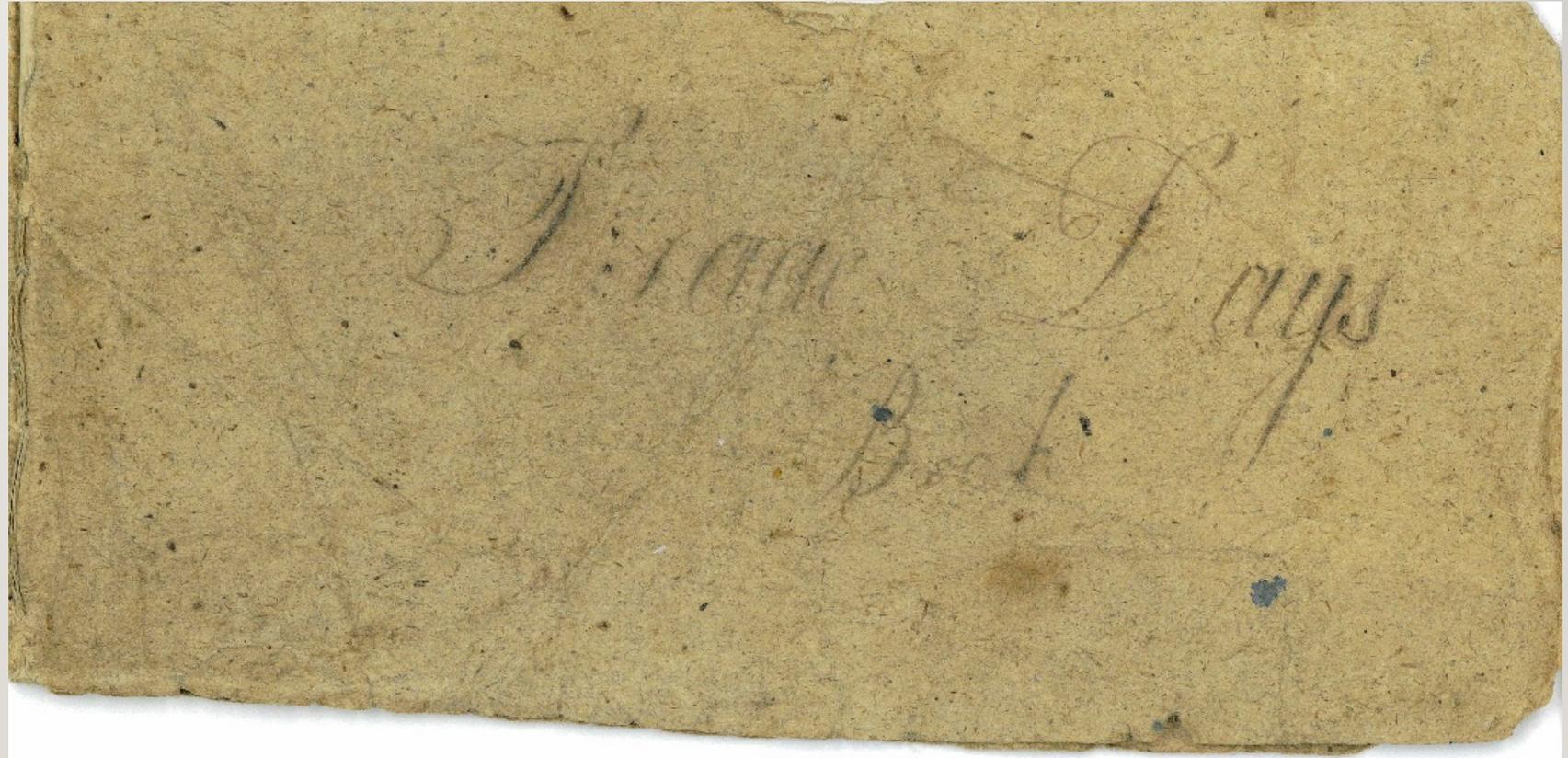
***Mary Dyer
on Her Way
to the
Scaffold
1906 by
Howard Pyle***

WHY AND WHEN

- The formation of militia units did not end with the conclusion of the American Revolution.
- The United States standing army numbered only a few thousand soldiers and the militia was essential to maintaining peace in the new nation.
- 1786-1787 Daniel Shays led a rebellion in Springfield, MA over the high cost of taxes being paid by farmers.
- 1794 Farmers and distillers in Western Pennsylvania rebelled after being taxed heavily on corn and whiskey.
- 1798 After the French Revolution, American ships continued to trade with both France and England. France's new government viewed this negatively and began attacking American merchant ships in the Caribbean.
- All of these events proved that a well-regulated militia was needed to support the rather small and weak American Regular Army.

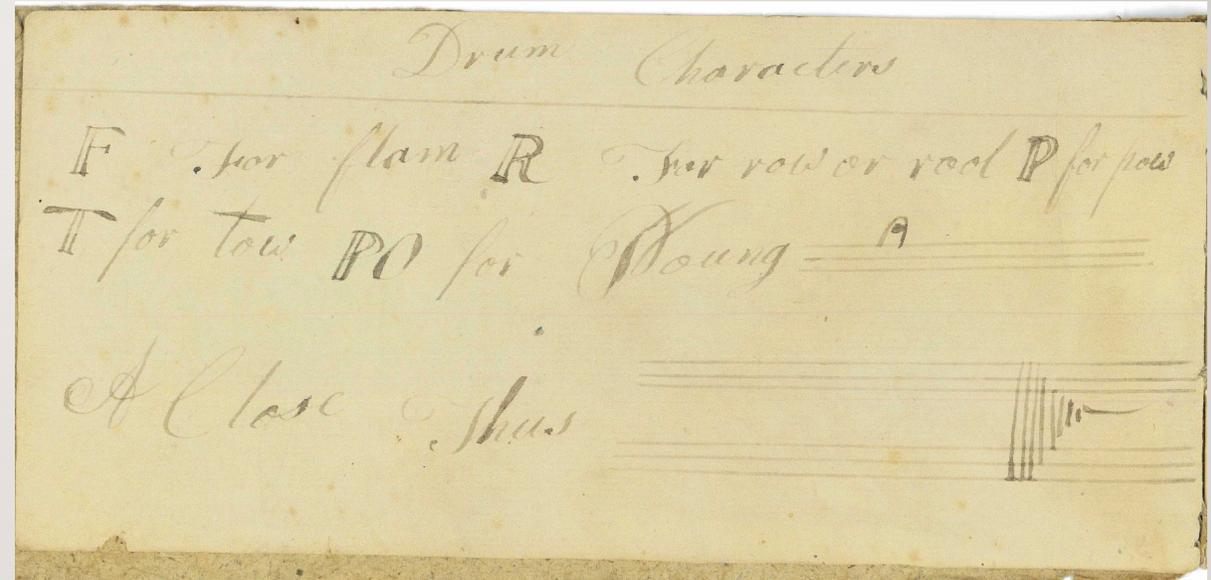
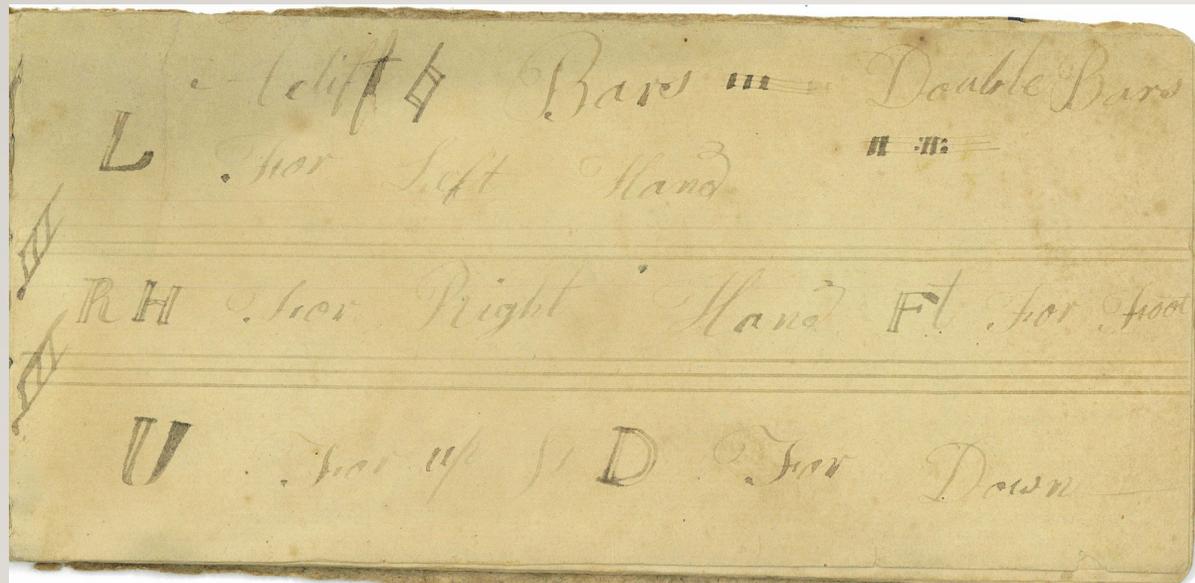
ISAAC DAYS 1ST BOOK

- Unknown exactly where Isaac Day lived.
- Most likely New Hampshire, Massachusetts, or Connecticut.
- Unknown if he served in the American Revolution as a drummer, or learned from a relative, but he appears to have been very proficient



ISAAC DAYS 1ST BOOK

- Day provides eight pages of drum characters, lessons, and notation explanations at the beginning of the manuscript.



The Gamat or the Long Rool for the Drum



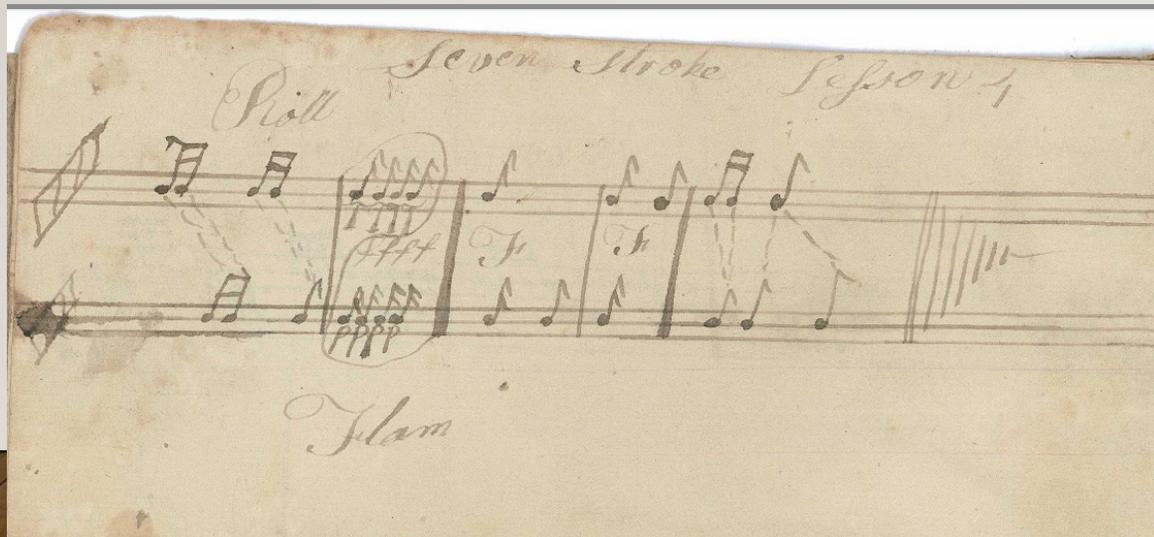
Lefson 5th Dragg.

9 Stroke

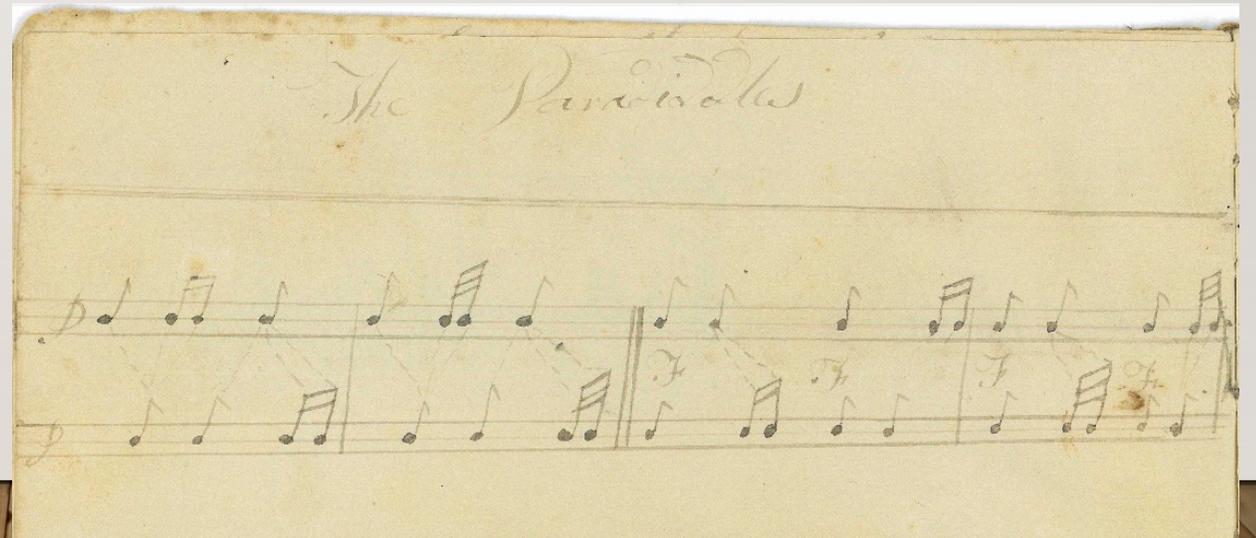
ruff



Seven Stroke Roll Lefson 4



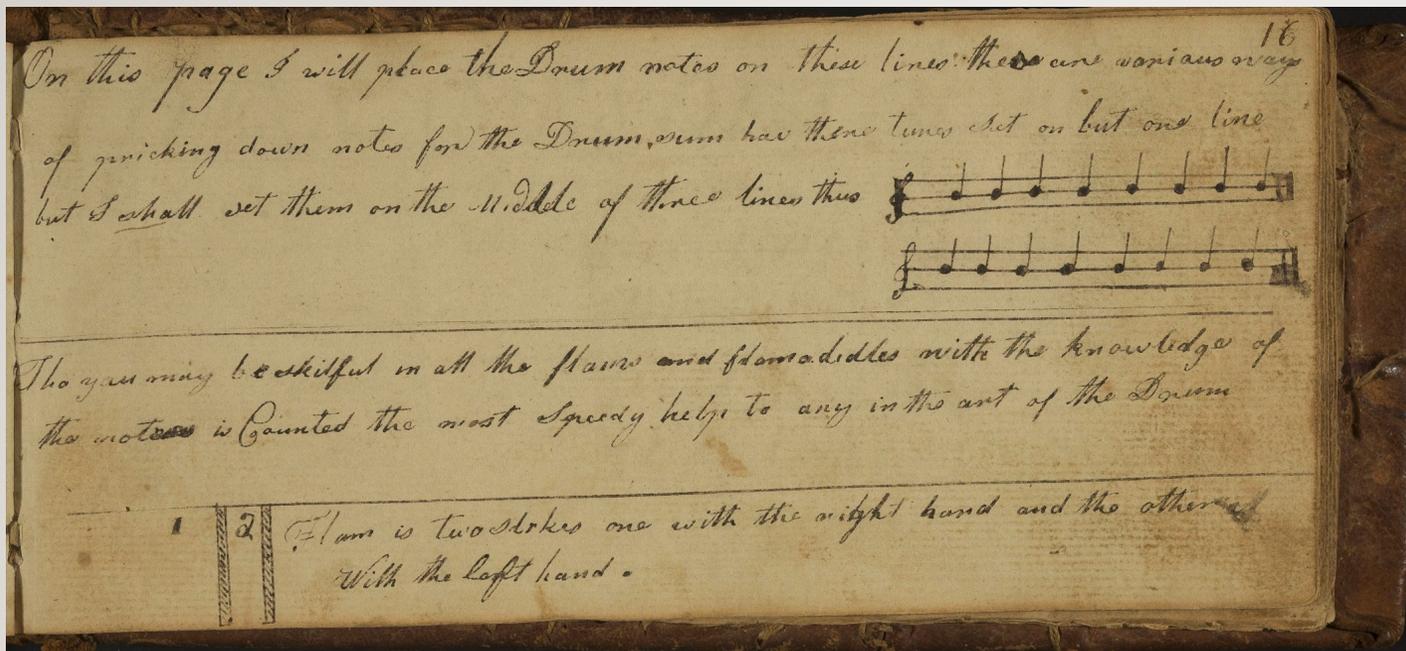
The Paradiddle



The Scots Favorite

The image shows a handwritten musical score on aged paper. The title "The Scots Favorite" is written at the top in a cursive hand. The score consists of two staves. The upper staff contains a melody with several measures of music, including a large section circled in red. The lower staff contains a bass line with notes and rests. Lyrics are written in the spaces between the staves, including "Dad", "Dad", "Dad", and "Dad". There are also some handwritten symbols and markings, possibly indicating fingerings or performance instructions. Three smaller red circles highlight specific notes in the lower staff.

“DRUMMER’S BOOK OF MUSIC” (DBM) OR GARDNER MANUSCRIPT 1770 -1792



- Hand-written manuscript utilizing two staves, similar to Day’s manuscript.
- Much more descriptive in terms of written explanations and length.
- Sixteen separate rudiments are described within, as opposed to Day’s six.
- Author unknown.

THE NAMES OF THE ROLLS.

1	Long	roll	Thus 1, 2, 3, 4, 1 on pou pou toutou
2	the 12 Stroke	roll	
3	the 11 Stroke	roll	
4	the 10 Stroke	roll	
5	the 9 stroke	roll	
6	the 7 stroke	roll	
7	the 6 stroke	roll	

1 The flamadiddle thus



2 The Paradiddle thus



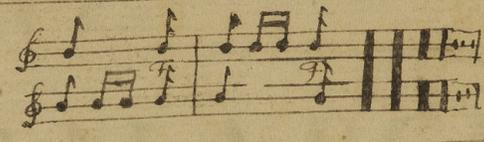
3 The flamma thus



4 A Flamparadiddle



5 A Paradiddleflam



6 A stroke and a two stroke



7 A ruf 1, 2, 3, 4 quick from

hand to hand

8 A stroke and a pong

9 A pong and a stroke

10 A flamma from right

to left

“DRUMMER’S BOOK OF MUSIC” (DBM) OR GARDNER MANUSCRIPT 1770 -1792

- Rolls are indicated by an “r” and are numbered above the stem of the note.
- Flams are indicated by the letter “F” being placed between the staves.
- Common Time Tempo – 70 bpm



BENJAMIN CLARK'S DRUM BOOK - 1797



- On April 19, 1775, news had spread to surrounding towns of the fighting at Lexington and Concord.
- Hanover, Massachusetts, like other towns, called their militia company to action.
- Benjamin Clark was a drummer in Hanover's North Militia Company commanded by Joseph Soper.

Benjamin Clark

Appears with rank of Drummer on

Lexington Alarm Roll

of Capt. Joseph Sopers ^(North Hanover) Co.,
~~which marched with discom of field office~~
of 2^d Plymouth Co. Regt.,

which marched on the alarm of April 19, 1775,

from Hanover ^(North Company)

to Marshfield

Town to which soldier belonged,

Hanover

Length of service, 3 days.

Remarks: —

* April 20 date of marching

Benjamin Clark

Appears with rank of Drummer on

Musters and Pay Roll

of Capt. Joseph Sopers Co.,

Col. John Cushing's Regt.,

marched to Bristol, ^{an}
~~for service at~~ Rhode Island, on the Alarm of

marched December 19, 1776.
Time of enlistment.

Time of discharge, *

Time of service, months, 15 days.

Town to which soldier belonged. *

Remarks: —

Plymouth Co. recruit

* Not given

Roll dated Hanover.

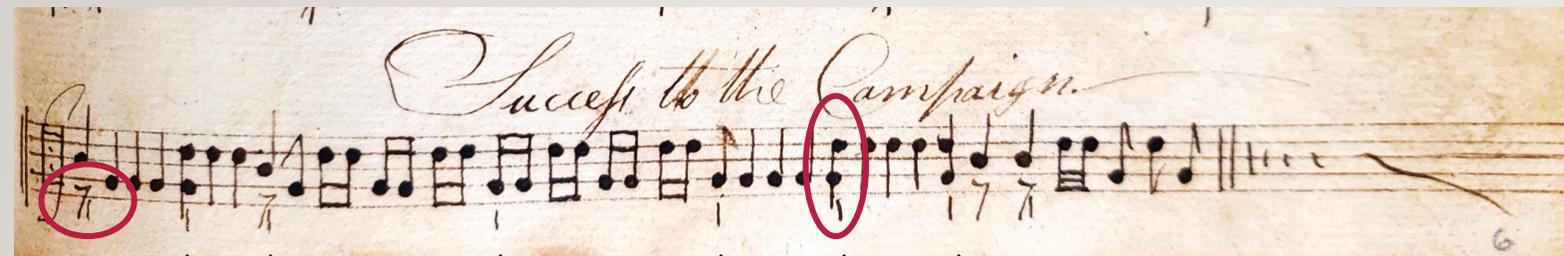
Hanover

Rules for the Drum



- A single staff is used by Clark as opposed to the other two manuscripts mentioned here.
- Note heads on the “D” line indicate the left hand, while note heads on the “G” line indicate a right.
- Clark has one page at the end of the book containing nine rudiments and their stickings.

BENJAMIN CLARK: REVOLUTIONARY WAR VETERAN - 1797



- Roll values are written below the note
- Flams utilize a single stem with two noteheads
- The downbeat of each measure is identified as a straight vertical line beneath the note.

COMMONALITIES

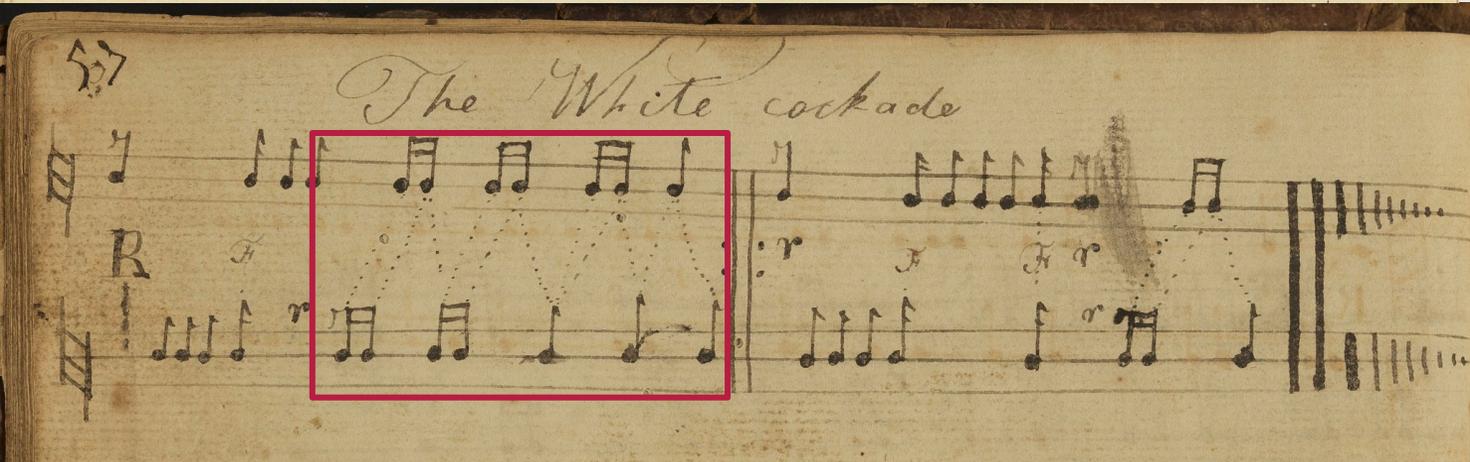
Tunes and Calls

THE SCOTS FAVORITE, THE SCOTCH FAVORITE, OR SCOTCH FAVOURITE



- Appears in all three manuscripts
- Dates to the American Revolution.
- All three utilize almost identical beatings and four flam endings. The only difference is measures 3 and 4 in Day's manuscript.

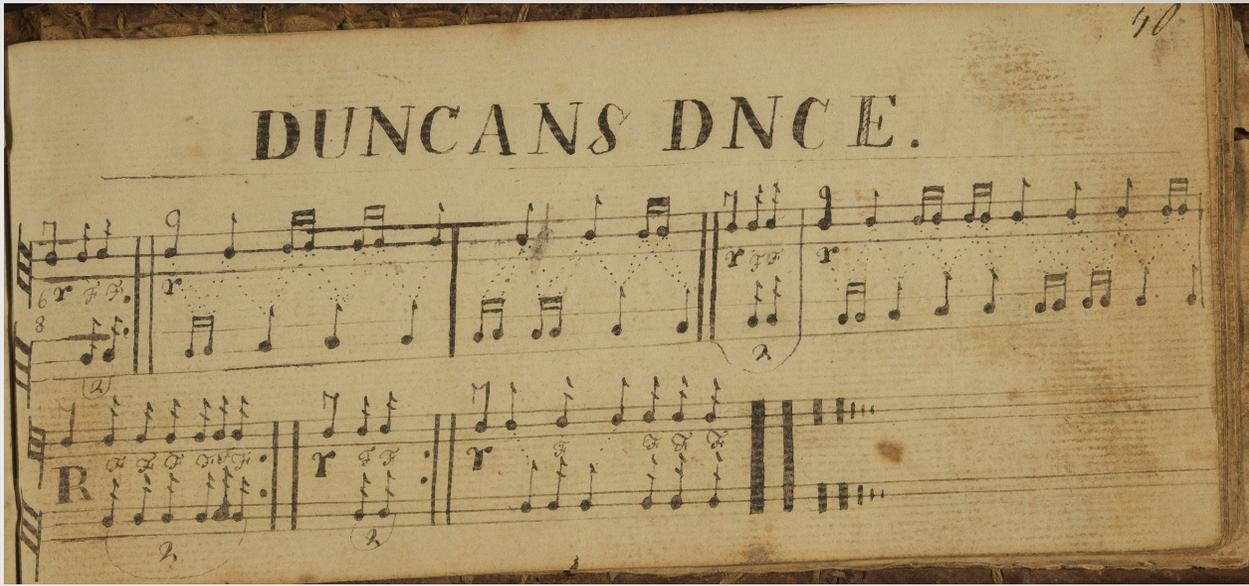




- The White Cockade was, and still is, a well known tune.
- In all three manuscripts, we see the use of long phrases of double stroke 16th notes.
- Again, we have a universally known beating appearing in each manuscript. This tells us that certain beatings must have been common knowledge amongst drummers in 18th century New England.



- The Buttonhole appears in all three manuscripts, lending credibility to its popularity among drummers and fifers in the 18th century.
- The drum beatings are identical in all three as well.

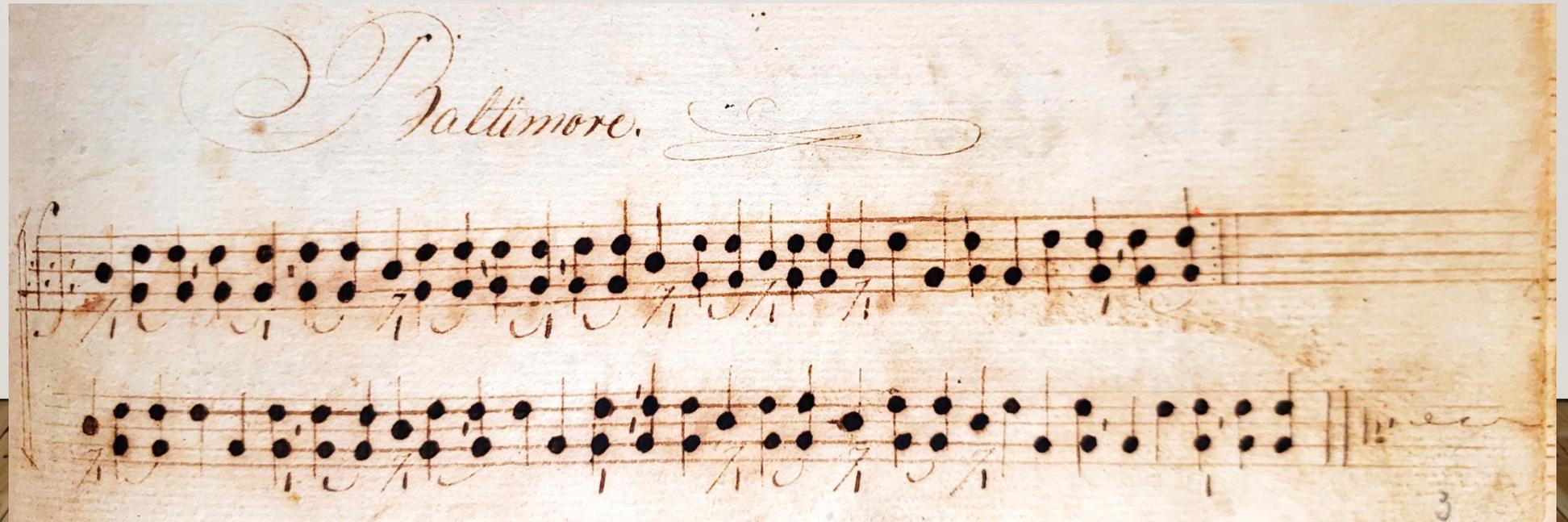


Double Drags





- Another popular tune, in 6/8, appearing in both the Day and Clark manuscript is *Baltimore*.
- Both beatings are the same, with the exception of the "B" strain.



Beatings I Like

Johnson.



Happy Lover.



The different beats and signals are to be as follows :

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 centries 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 till *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 Serjeant'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 drummer's 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 ; and any drummer found beating at any other time, except ordered, shall be punished.

- In 1778, Friedrich Wilhelm Ludolf Gerhard Augustin Baron von Steuben of Prussia arrived at Valley Forge to offer his services.
- Von Steuben demonstrated his ability to quickly and efficiently train the American soldiers.
- Washington requested him to construct a drill manual for the American army. On March 29, 1779 Regulations for the Order and Discipline of the Troops of the United States was approved by Congress.
- Paper shortages forced early printings to be bound in blue paper, giving it the nickname the "Blue Book."
- Chapter 21 of the manual is titled, "Of different Beats of the Drum"



- Each manuscript contains a beating for the assembly of the musicians.
- The value of the rolls differ, but the theme of the beating is consistent across all three manuscripts.



- The DBM/Gardner Manuscript and the Benjamin Clark manuscript have a variety of camp calls.
- Many of these calls are similar to what von Steuben outlined in his drill manual.





- Both the “DBM”/ Gardener manuscript and Clark’s manuscript provide a beating for *Retreat*.
- *Retreat* was an important component of camp life.
- Beaten at sunset, it was the time for roll call, warning men for duty, and reading the orders for the day.



CONCLUSION

- These books are the only glimpses of the level of drumming in the newly formed United States during the 18th century, and tell us what was most likely played during the American Revolution on the march and in camps.
- They provide us with what we would consider “standard beatings,” or at least well known beatings, during that same time.
- We also begin to understand what tunes were popular amongst drummers and fifers in the New England region during the 18th century.
- Finally, these are the first records of a truly “American” style of rudimental drumming, different from what was being played in other parts of the world.