



Rudiments and Rope

Patrick Jones

Purpose

- Analyze the evolution of rudiments through military music manuals.
- Engage musicians in a visual and auditory journey of rudimental execution.
- Promote the art of rudimental drumming and its rich history in America.
- Inspire others to become passionate about historical rope tension drumming and martial music.

Drumming Biography

- Began rudimental drumming at age 11
- Golden Lancers Drum and Bugle Corps 1996-1997
- Elizabeth Forward High School Percussion Instructor 1997-1998
- Conquest Indoor Percussion 2002 - WGI Independent Open Top 5
- Bluecoats Drum and Bugle Corps - 2001
- Project Indoor Percussion 2003
- Santa Clara Vanguard - 2003
- Camp Chase Fifes and Drums - 2005 - Present Drum Sergeant
- Fort Pitt Fifes and Drums - 2015 - Present - Founding Member and Instructor
- Upper St. Clair High School Percussion Caption Head - 2006 - Present

Sources

- A New, Useful, and Complete System of Drum Beating by Charles Stewart Ashworth 1812.
- The Drummer's Instructor; or Martial Musician by J. L. Rumrille and H. Holton 1817.
- The Drummer's Assistant or the Art of Drumming Made Easy by Levi Lovering 1817.
- Instructor in Martial Music by David Hazeltine 1817.
- Massachusetts Collection of Martial Musick by Alvan Robinsonn 1818.
- Howe's United States Regulation Drum and Fife Instructor By Elias Howe 1861.
- The Army Fife And Drum Book by Keach, Burditt, and Cassidy 1861.
- Army Regulations for Drum, Fife, and Bugle by William Nevins 1861 & 1864.
- Col. H.C. Hart's New and Improved Instructor For The Drum 1862.
- The Drummer's and Fifer's Guide by Dan D. Emmett and George B. Bruce 1862.
- The Manual of Instruction For Drummers by George D. Klinehanse 1853.
- Strube's Drum and Fife Instructor by Gardiner A. Strube 1869.

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 if irelock , 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.”
- Listed in the Mayflower's log, along with a trumpet.

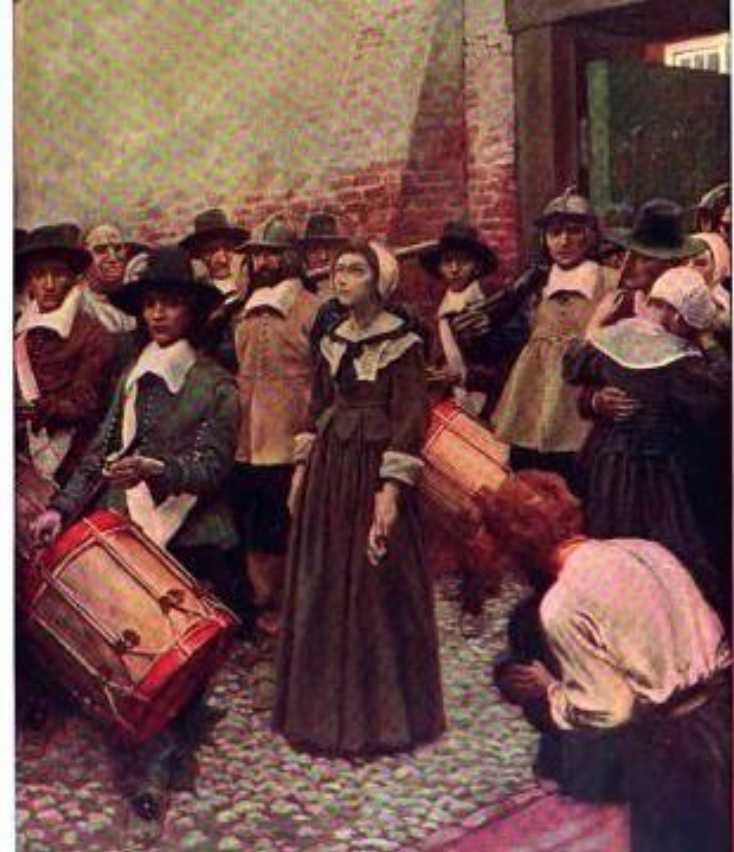
Massachusetts Bay



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

Purpose of Rudiments

- Lessons, Exercises, and beats are all words that were used to describe what today are called rudiments.
- The word “rudiment” appears first in *A New, Useful, and Complete System of Drum Beating by Charles Stewart Ashworth* 1812

“Rudiments for Drum Beating in General”

- Their purpose was to enable the performer to beat the duty.

Regulations for the Order and Discipline of the Troops of the United States by Baron von Steuben (1779)

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 foldiers to rise, and the centries to leave off challenging.

The Troop assembles the foldiers 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

[92]

warning the men for duty, and reading the orders of the day.

The Tattoo is for the foldiers 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.*

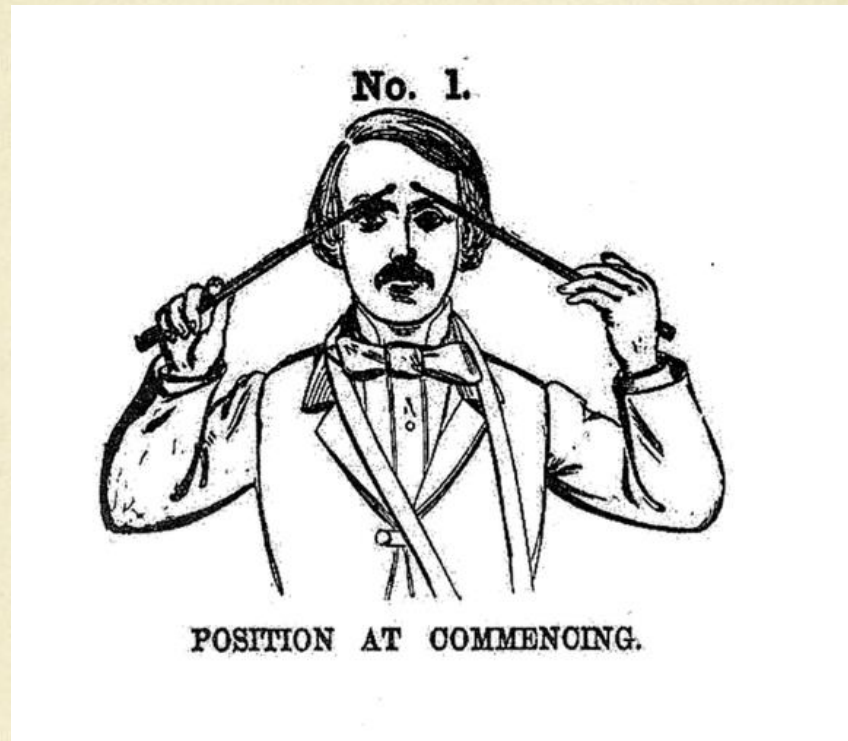
All non-commissioned officers call---*two rolls and five flams.*

To go for wood---*poing stroke and ten-stroke roll.*
water---*two strokes and a flam.*
provisions---*roast beef.*

Rolls

F.H. Buffmum remembered a drummer boy whose “arms (were) playing all about him like forked lightening, his drumsticks rattling down up the doomed head like half a dozen magnificent hailstorms, each combination of sounds welling up and flying off like distinct peals of thunder with no room for reverberation between the claps.” Music of the Civil War by Steve Cornelius

“First Position”



From *The Army Fife And Drum Book* by Keach, Burditt, and Cassidy 1861.

The Long Roll (Da-da/Ma-ma)

- “The Roll is the foundation of all drumming.”
- “It is necessary that the learner should first practice the long Roll untill he can close it handsomely:”



From *A New, Useful, and Complete System of Drum Beating* by Charles Stewart Ashworth 1812.

Rolls

- Immediately following the *Long Roll* are the specific rolls to be used throughout the rest of the publication.
- The rolls should end with an “**accented tap or finish**” as described by Bruce and Emmett.
- This is also evidenced in Howe’s notation with accents written into the music, as well as in “General Rules and Observations” explained in the manual.
- “Rule 1st. – In all beats, the left foot must come down at the hard-stroke of the first roll.”

HOWE'S SCHOOL FOR THE DRUM. 13


LESSON No. 9. THE SEVEN STROKE ROLL. As an Open Beat, commencing very slow at first.

N. B: The Seven Stroke is not beat from hand to hand.


From Howe's United States Regulation Drum and Fife Instructor 1861.

Three Camps

No. 2. REVEILLE.—The First Part of the Three Camps.




The Second Part of the Three Camps.



DRUM SCHOOL. 9

The Third Part of the Three Camps.

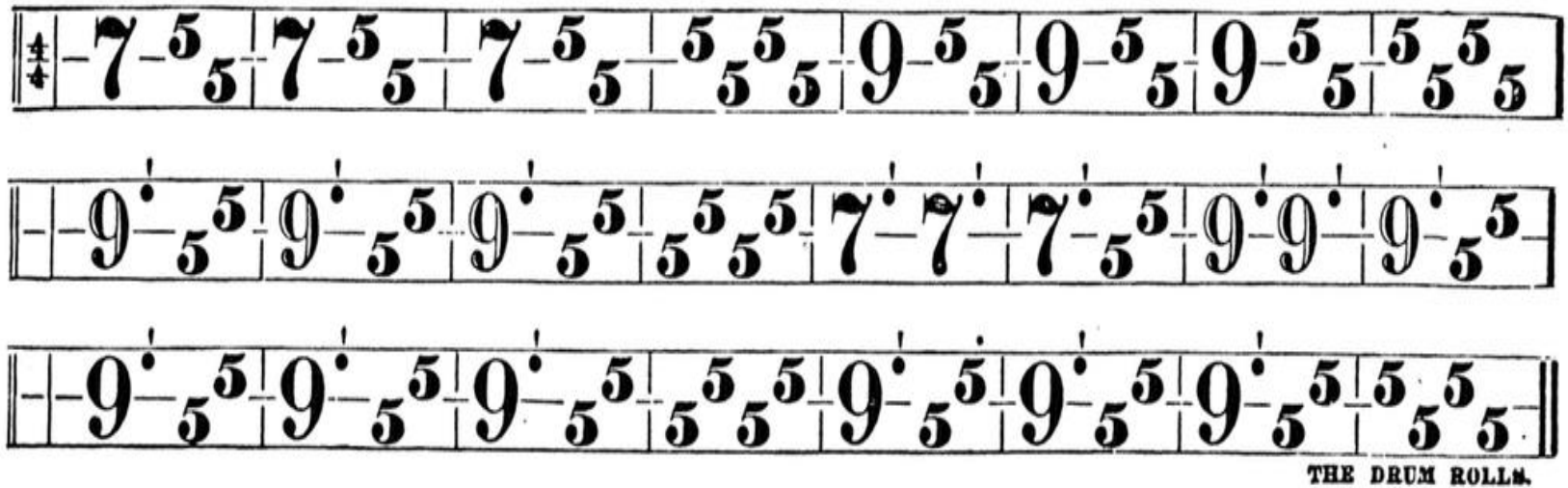


The Roll

From Army Regulations for Drum, Fife, and Bugle by William Nevins 1864.

Three Camps

No. 1.—THREE CAMPS. FOR THE DRUM.



THE DRUM ROLL.

From *Col. H.C. Hart's New and Improved Instructor For The Drum* 1862.

THE DAWN OF THE DAY.



12

DRUM SCHOOL.



Three Rolls. Then the

From *Army Regulations for Drum, Fife, and Bugle* by William Nevins 1864.

Flams

- “...the learner can never make an accomplished drummer, unless his rolls and flams are executed well.” B&E
- Bruce and Emmett also specify that, “both sticks are to reach the drum head at the same time.”
- Howe’s manual states, “*The right hand single flam is performed by striking a light stroke with the left hand and one hard stroke with the right hand immediately after.*”
- Strube instructs very similarly, “*almost the same time.*”
- Simpson and Canterbury, “letting one stick strike the head an instant before the other.”

From Howe’s United States Regulation Drum and Fife Instructor 1861.



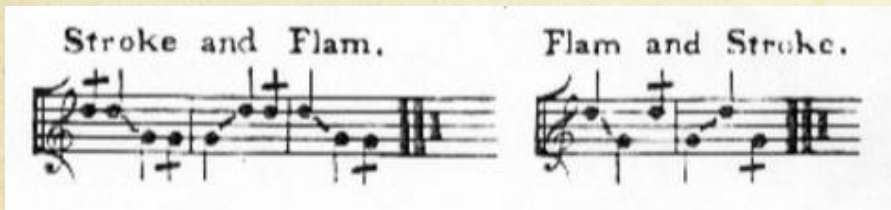
Instructor in Martial Music
by David Hazeltine (1817)

Massachusetts Collection of Martial Musick
by Alvan Robinsonn (1818)

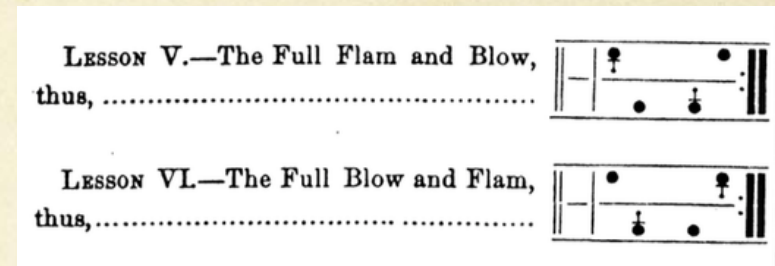
- All lessons, duties, beats, marches, and airs are written out in words without any musical notation for the drum.
- Fife music becomes a necessity for measure counts and structure.
- Lesson 9th. – The right hand single flam is performed by striking a light stroke with the right hand, and one hard stroke with the left immediately after.

Flam Height and Power

- Bruce and Emmett suggest, *“the stick must be raised to the level of the chin.”*
- Howe’s states, *“hold your hand as high as your forehead.”*
- Strube gives the very exacting measurement of “12 or 15 inches from the drumhead.”



From A New, Useful, and Complete System of Drum Beating by Charles Stewart Ashworth 1812.



From Col. H.C. Hart's New and Improved Instructor For The Drum 1862.



From Army Regulations for Drum, Fife, and Bugle by William Nevins 1864.

Flam Combinations

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FLAMAMACUE

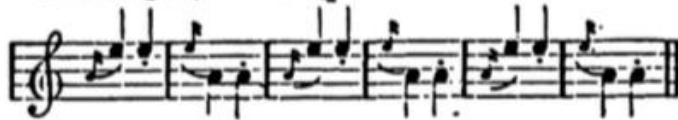
Used in Quicksteps of $\frac{2}{4}$ only.



EXAMPLES.

N. B. The following examples (or lessons) must be thoroughly practised, and committed to memory, in order that any stated one can be played without referring to the notes.

Flam-a-poo, used in $\frac{2}{4}$ time.



Flam-accent, No. 1, used in $\frac{6}{8}$ time.



Flam-accent, No. 2, used in $\frac{6}{8}$ time.



Flam Paradiddle.



Flam Paradiddle-diddle. 1st Example.



2d Example:



Side Flamadiddle, used in $\frac{4}{4}$ or $\frac{3}{4}$ time.



From *The Drummer's and Fifer's Guide* 1862.

Duty Application

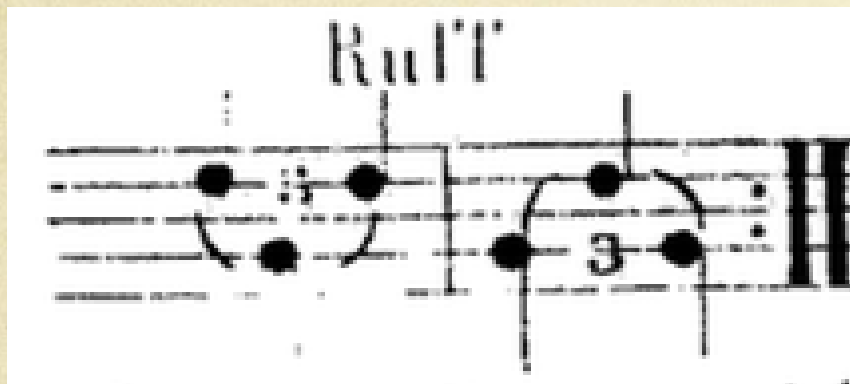
PIONEER'S CALL, (OR FATIGUE.)

Is usually beaten fifteen minutes after Reveille, at which, fatigue parties turn out to police the quarters, clean parade ground, &c. It is also used to drum disorderly women out of camp ; for which purpose it is here set to music : but on all other occasions the drum will beat it alone.



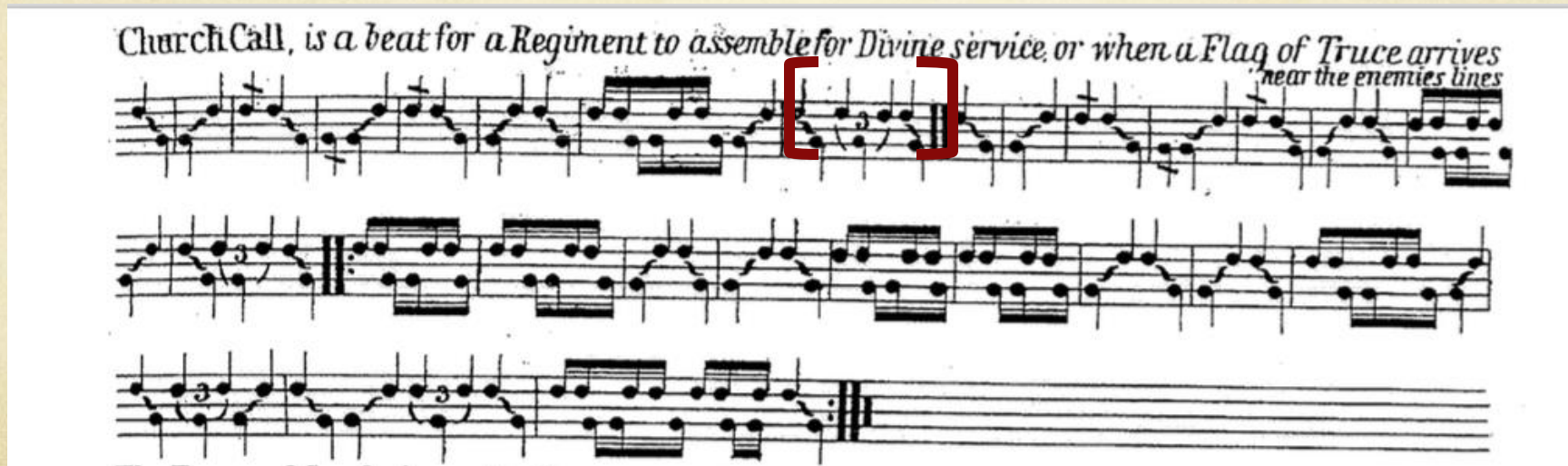
From *The Drummer's and Fifer's Guide* 1862.

Ruff?



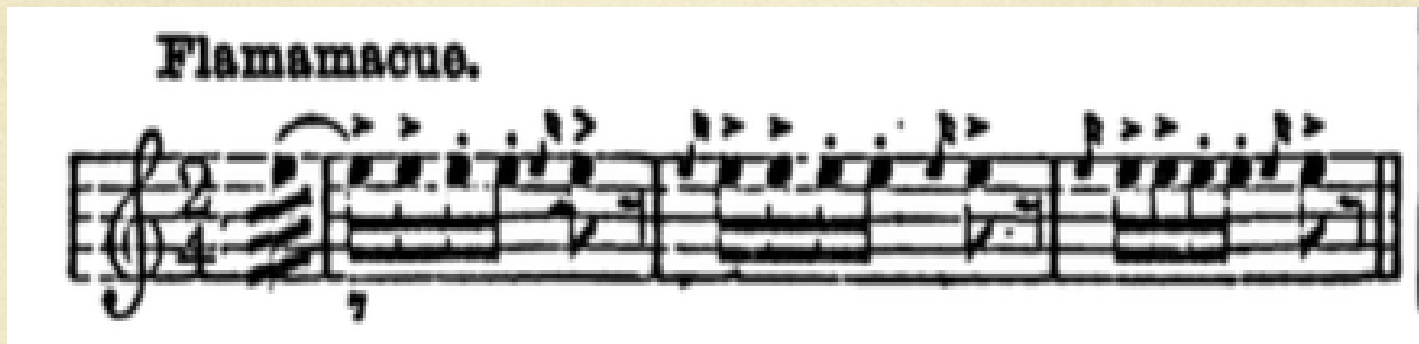
From *The Manual of Instruction For Drummers* by George D. Klinehanse 1853.

- In Ashworth, these symbols are described as “Quick like a Drag.”
- In Klinehanse, they are labeled *Ruff*.
- Their application closer relates to that of a Flamacue when paired with Flams.



From *The Manual of Instruction For Drummers* by George D. Klinehanse 1853.

Accenting



From *The Drummer's and Fifer's Guide* 1862.



Modern Flamacue

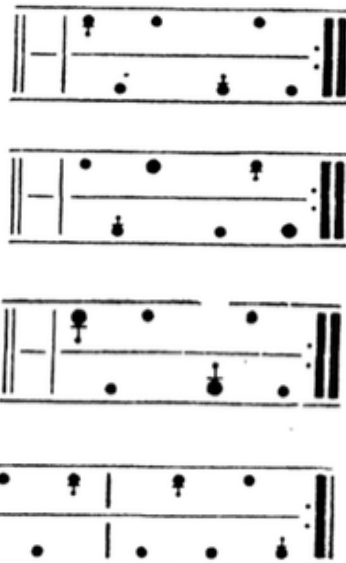
Hart: Ahead of His Time

LESSON VII.—The half Flam and two half Blows, thus,

LESSON VIII.—The half Blow, half Flam and Full Blow, thus,.....

LESSON X. — The Full Flam and two half Blows, thus,.....

LESSON XXIV.—The Open Double and Single Flam Drag Beat, thus,.....

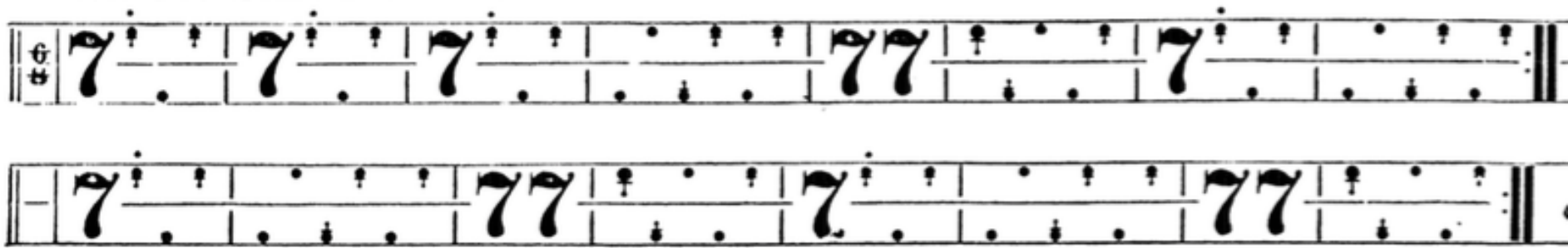


From Col. H.C. Hart's New and Improved Instructor For The Drum 1862.

- Hart dives into some interesting sticking combinations and even some dynamic application pertaining to accents.
- Lesson VIII even moves the accent to the note AFTER the flam, which could be compared to the GRID today.
- First mention of term Flam Drag that I have found.

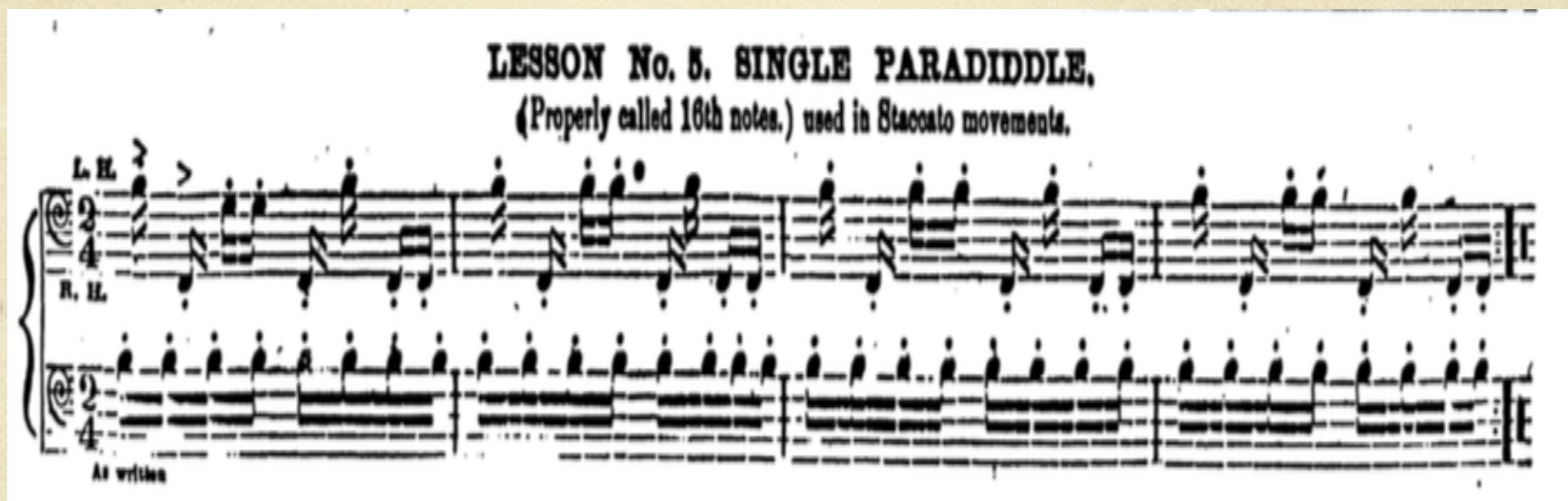
Silver Eagle

No. 66.—SILVER EAGLE.



From Col. H.C. Hart's New and Improved Instructor For The Drum 1862.

Paradiddles



From *Howe's United States Regulation Drum and Fife Instructor* 1861.

Exercise. SINGLE PARADIDDLE.

L. H.
R. H.

As performed.

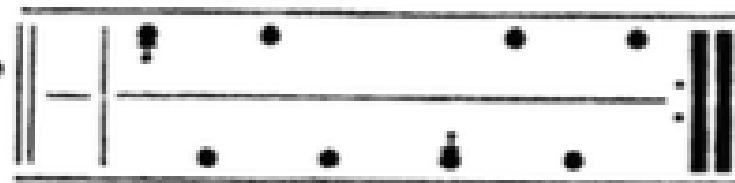
This musical score is for a single paradiddle exercise. It is written for two staves, L. H. (Left Hand) and R. H. (Right Hand), in 2/4 time. The exercise consists of 16th notes played in a staccato manner. The L. H. part is written on a single staff, and the R. H. part is written on a single staff. The exercise is divided into four measures, each containing four 16th notes. The first measure is marked with an accent (>). The second measure is marked with a staccato mark (^). The third and fourth measures are marked with a staccato mark (^). The exercise is labeled 'As performed'.

From *The Army Fife And Drum Book* by Keach, Burditt, and Cassidy 1861



From Howe's United States Regulation Drum and Fife Instructor 1861.

LESSON IV.—The Flamadiddle,
thus,.....

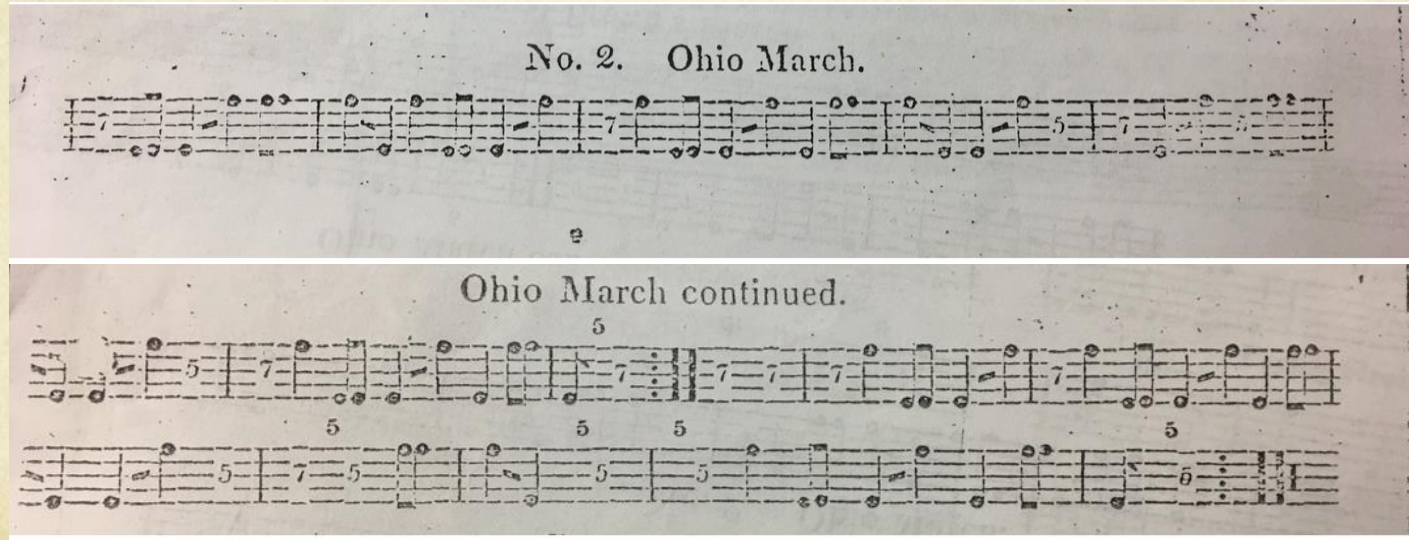


From Col. H.C. Hart's New and Improved Instructor For The Drum 1862.

The Massachusetts Collection of Martial Music by Alvan Robinson states Lesson 18th – A Flam-a-diddle is performed by giving a right-hand flam, one hard stroke with the right hand, two quick light strokes with the left.

Robinson, Hazeltine, and Rumrille and Holton

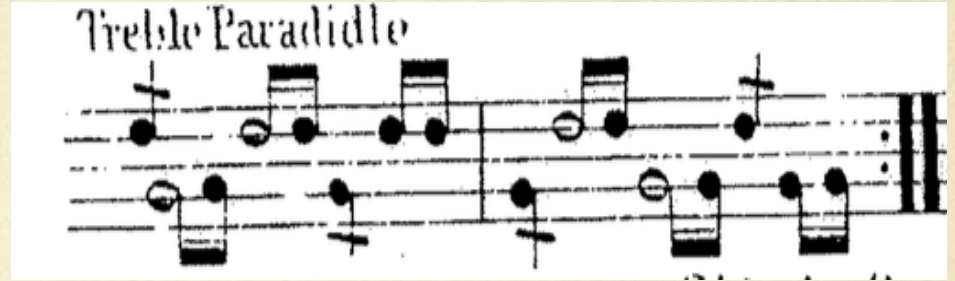
- Definitive and unique style of drumming emerged during the early 1800s.
- Regional style, particular to New England and Massachusetts.



Trible, Treble, Compound, and Triple Paradiddles



From A New, Useful, and Complete System of Drum Beating by Charles Stewart Ashworth 1812.



From The Manual of Instruction For Drummers by George D. Klinehanse 1853.



The Drummer's and Fifer's Guide 1862.



From Army Regulations for Drum, Fife, and Bugle by William Nevins 1864.

Application

Rising of the Troop.



Singlings of Troop or Assembly.




From A New, Useful, and Complete System of Drum Beating by Charles Stewart Ashworth 1812.

Drags

- A modern day *drag* is equivalent to the following terminology:
- *Ruff, Half Drag, The Three Roll, and the Three Stroke Roll*

THE RUFF.

THE RUFF (like the slam) precedes the principal note or beat, and when well performed, gives it a martial finish. It is made by placing the left hand stick near the drum-head, then make two strokes with the same hand and prevent them bouncing as much as possible; then give one hard stroke with the right, and change from hand to hand observing the same rule. The first two strokes sound lighter than the third, though all are made with equal force, and quick from the start. The Ruff is indicated thus: 

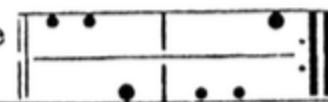


Beat from hand to hand, and give every tap its distinct sound."

Bruce and Emmett 1862.



Ashworth 1812, Klinehanse
1853, and Nevins 1862/64

LESSON III.—*The Three Roll open* is performed by striking two hard, quick blows with the left, then one full blow with the right, then two hard quick blows with the right hand, and one full blow with the left hand, thus, 

Hart 1862.

Duty Application

The General .

The General is a Signal for Striking tents, and for a March; begins with three Rolls— Ends with three Rolls, and the General once through. —

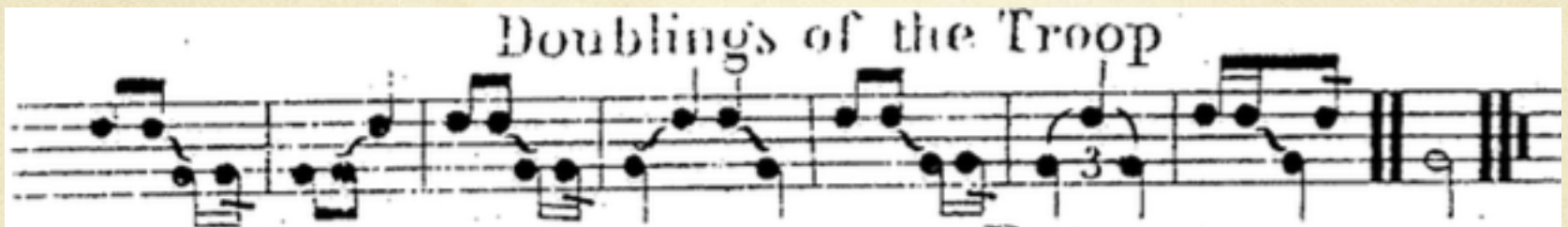


From *A New, Useful, and Complete System of Drum Beating* by Charles Stewart Ashworth 1812.

Full Drag



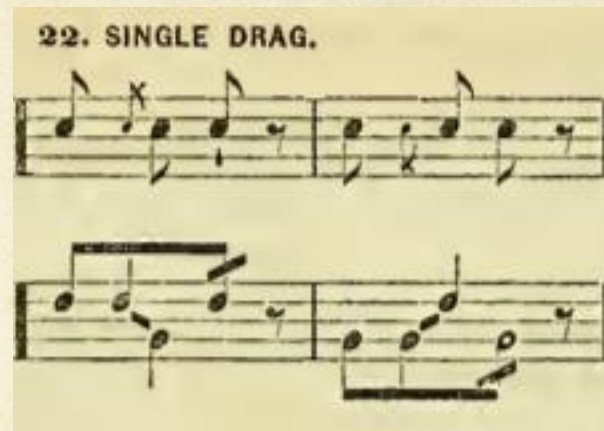
- This lesson appears in Ashworth, Klinehanse, Nevins (above left), and Bruce and Emmett (above right).



From *The Manual of Instruction For Drummers* by George D. Klinehanse 1853.

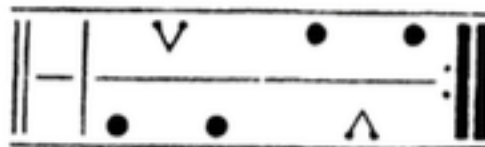
Single Drag

- Utilized in Breakfast Call, Reveille Sequence, and standard beatings
- Usually begins with the drag, but sometimes with a blow and moves hand to hand.
- Today it is called the Single Drag Tap



From *Army Regulations for
Drum, Fife, and Bugle* by
William Nevins 1864.

LESSON XIV.—One Full Blow and
Three Roll, thus,.....



Hart 1862.

Peas Upon a Trencher

BREAKFAST CALL, (Peas upon a trencher.)

Is the signal for breakfast, and it is to be beat at 7 o'clock, or at any other hour set apart for the same. Fifteen minutes before which, the Drummer's Call will be beat by the drummer of the guard.

The musical score is written for a drum in 2/4 time, marked *Allegro.* It consists of four staves. The first staff contains the main melody. The second staff features a complex rhythmic pattern with triplets and sixteenth notes, marked with a '7' below the first measure and a '6' below the fourth. The third staff continues the melody. The fourth staff repeats the rhythmic pattern from the second staff, marked with a '6' below the first measure and a '6' below the fourth. The instruction 'To be played twice over.' is written above the final measure of the fourth staff.

Bruce and Emmett 1862.

The Hessian

THE HESSIAN. DRUM SCHOOL. 11

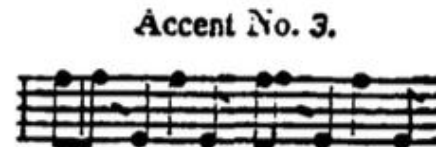
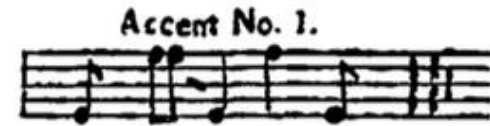
The image shows a musical score for a drum school piece titled 'THE HESSIAN.' The score is written on four staves. The first staff has a red bracket highlighting a specific section of the music. The second staff continues the melody. The third and fourth staves feature a triplet of eighth notes. The piece concludes with the instruction 'The Roll. Then'.

From *Army Regulations for Drum, Fife, and Bugle* by William Nevins 1864.

Drag Variations

- Lesson 12. *A stoke a three and a two (Lesson 25)*
- Lesson 19. *A seven, a three – and – a – two*

Instructor in Martial Music by
David Hazeltine 1817



From The Drummer's Instructor; or
Martial Musician by J. L. Rumrille
and H. Holton 1817.

Drag Paradiddle No. 1



"Duke of York's Favourite Troop" from Ashworth 1812.

DRAG PARADIDDLES,

Used in fancy 'Troops and Quick-steps.'

Example 1st.



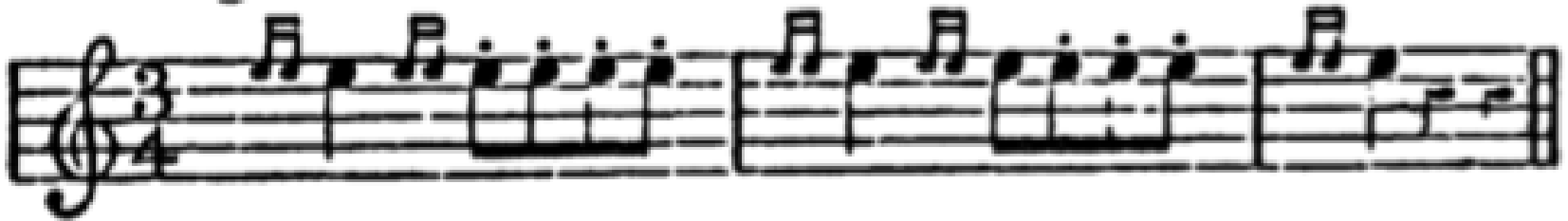
Example 2d.



Bruce and Emmett 1862.

As Written

Drag Paradiddle. No. 1.



Drag Paradiddle. No. 2.



Bruce and Emmett 1862.

H-LL ON THE WABASH. No. 22. (As played by Drum Major, J. SMITH.)

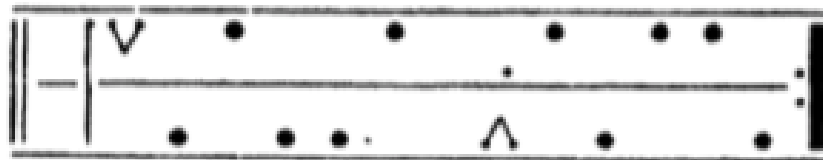


Bruce and Emmett 1862.

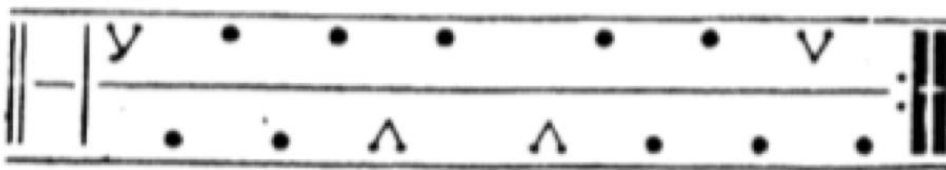
A musical score for a piece titled "Ned Kendall's" by E. Kendall. The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, and then a series of eighth and sixteenth notes. The bass staff features a continuous eighth-note accompaniment. The second system continues the melody and accompaniment. The third system introduces a repeat sign in the treble staff. The fourth system features a large red arrow pointing to the right, indicating a specific measure. The fifth system continues the melody and accompaniment. The sixth system concludes the piece with a double bar line and a final cadence. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and accidentals.

Hart's Drag Variations and Descriptions

LESSON XX.—The Paradiddle Drag Beat, thus,.



LESSON XXI.—The Compound Double Drag Beat, thus,....



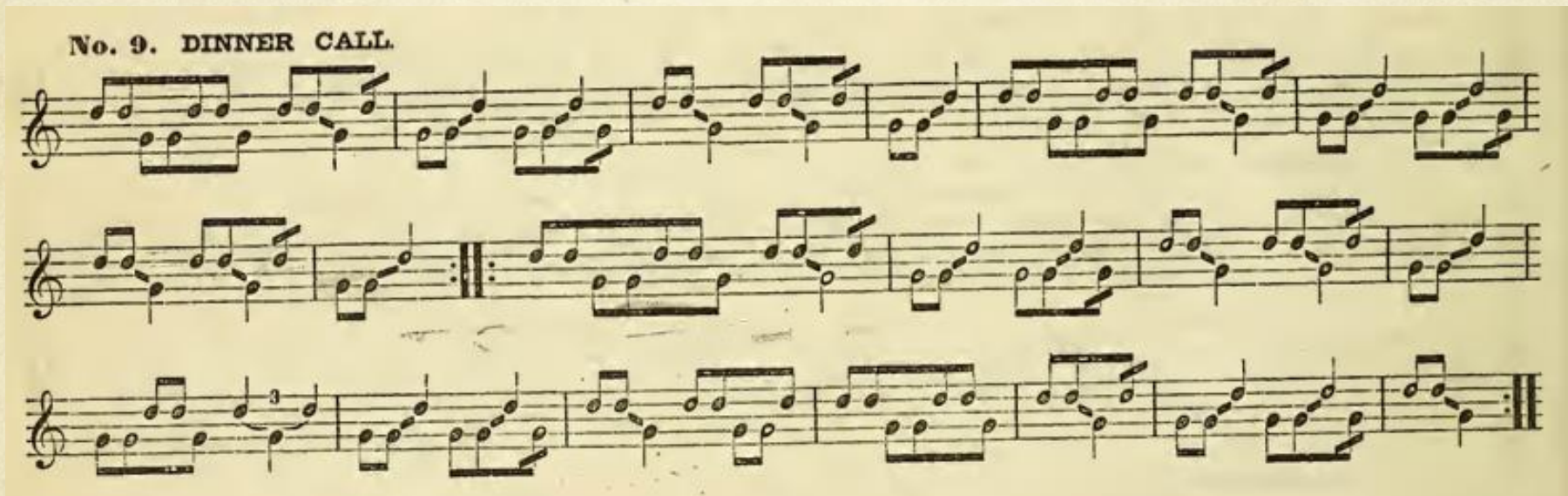
No. 47.—OLE ZIP COON.



Double Drags

- “..is beat by giving two light strokes with one hand and a hard one with the other, twice over; then one hard stroke with the hand that gave the light stokes; shifting from hand to hand every drag.”

Instructor in Martial Music by David Hazeltine 1810.



From Army Regulations for Drum, Fife, and Bugle by William Nevins 1864.

Double Drags in Beatings

52

MERRY-MEN.

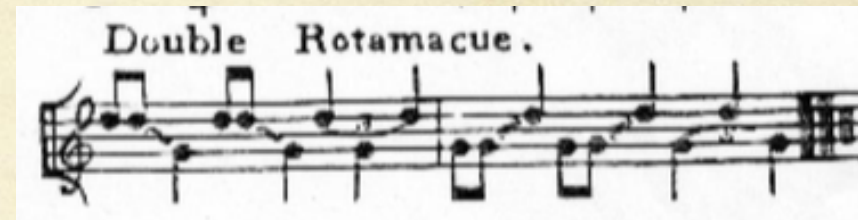


Play this over twice and then change to some other tune.

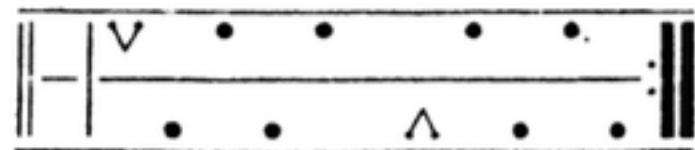
Bruce and Emmett 1862.

Rotamacues

- First seen in Ashworth's manual in 1812, termed *Rotamacues*. (right)
- Only *Single* and *Double* are listed.
- The *Single Rotamacue* appears in Hart's manual, but not by name. (below)



LESSON XVII.—The Quick
Three Roll and Three Quick
Single Blows, thus,



As used in Hart's Manual

No. 6.—BONNY DOON.

The image shows three staves of musical notation for the song 'Bonny Doon'. The first staff begins with a treble clef and a 6/8 time signature. Each staff contains a series of notes and rests, with large '7' characters indicating specific rhythmic patterns. A large red arrow points from the second staff to the third. The third staff concludes with a double bar line and the text 'The Campbells are coming. St. Patrick's day in the morning.' Below the staves, the text 'THE DRUM ROLLS.' is printed.

THE DRUM ROLLS.

Ratamacues

RATAMACUES—Single, Double and Treble.

The single 'Ratamacue' is always used in the single and double Drags, such as "Pease upon a Trencher" (*Breakfast call*), and "Roast beef" (*Dinner call*). The double and treble ratamacues, are used more particularly for "fancy beats" in quick-step time.

SINGLE RATAMACUE.



DOUBLE RATAMACUE.



TREBLE RATAMACUE.



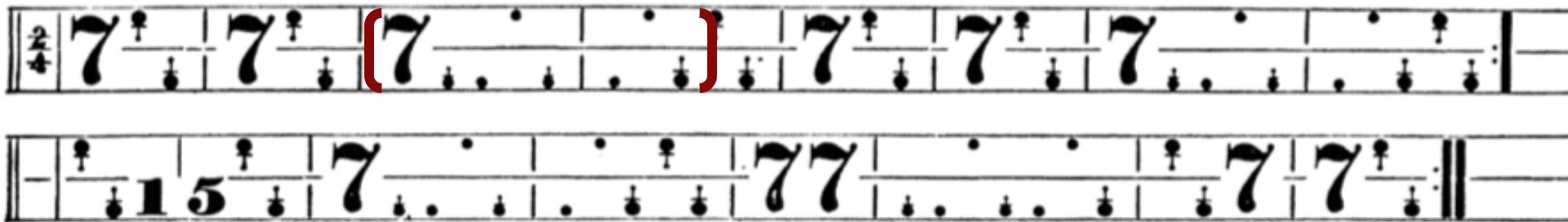
- First appeared as *Ratamacues* in B&E in 1862.
- Probably the most detailed description of *Ratamacues* and their use in a military manual.
- Also, this is the first appearance of the *Treble Ratamacue*.
- However, *Double* and *Triple Ratamacues* do not appear in any beating or duty call.

Rudiments Not Listed, but Appear in Beatings Anyway

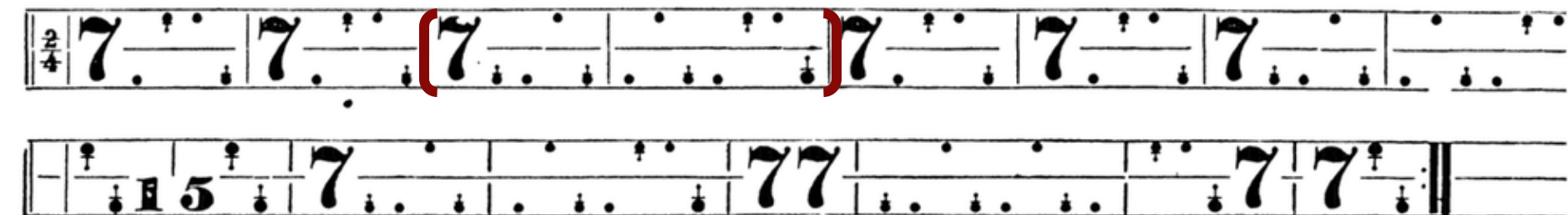
- Swiss Army Triplet
- Flam Drag

Swiss Army Triplet

No. 50.—FANCY QUICK STEP.



The two following tunes are inserted by request, being original, and beat by Matthew Conklin, Drum Major of Dodworth's celebrated Brass Band, N. Y.
No. 71.—M. CONKLIN'S 2-4 FLAM TAP BEAT.



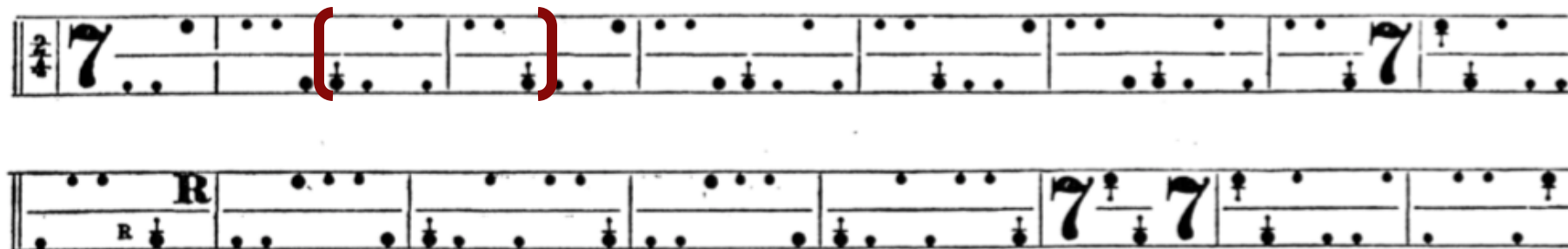
Fife Part, the Cuckoo's Nest, or any Hornpipe.

From Col. H.C. Hart's New and Improved Instructor For The Drum 1862.

Swiss Army Triplet Variation

28

4th Part.—DOWNFALL OF PARIS.



From Col. H.C. Hart's New and Improved Instructor For The Drum
1862.

Flam Drag

No. 6 "Col. Andrew's"



Bruce and Emmett 1862.

Flam Drag

No. 5 "Capt. Whiting's"



Bruce and Emmett 1862.

The Drum's Story

- Yes, I am a drum, and a very old drum at that. My leather ears are twisted and brown. My shiny sides are scratched and marred. My once beautiful white head is patched and blood-stained. Yet, I am loved and tenderly cared for; have my own cosy corner in the attic and am better provided for than many of the brave men who fought for the Union. So I am content. I have lived my life. Was ever ready for duty. Made lots of noise. Have led men on the march and in battle. Now I am laid aside, growing old like all the boys of '61.

Delavan S. Miller

Drummer Boy 2nd New York Heavy Artillery