

The Company of Fifers and Drummers
2008 Junior Fife and Drum Camp

Notes for Drummers

About the Drum Notation

The drumming for the 2008 Junior Fife and Drum Camp is intentionally “ancient” in its origins and interpretation, however the notational style may not be as familiar to all the campers. The drumming is set in the notational style popularized by Dr. Fritz Berger in his 1937 book *Instructor for Basle-Drumming*. While there are a number of good systems for communicating rudimental drumming, Berger’s is arguably the most efficient and widely accepted. It is unclear when reading little “R’s” and “L’s” under every note became important in American rudimental notation (it was not always so), but it certainly does not aid the performer much, so this work is offered in the more effective Berger notation.

The most fundamental aspects of the Berger notational style are straightforward:

- The performer is presented with a one-line staff
- The strokes to be played with the right hand are written above the line
- The strokes to be played with the left hand are written below.
- Flams have their own special symbol (see fig. 2), as do uniquely Swiss rudiments such as the Tap Flam and Tap Roll.

Aside from this, most conventional notational techniques apply, and most students quickly adapt to this intuitive method of notation.

Figure 1 demonstrates the commonly used paradiddle rudiment, (which is played RLRR LRL) written in Berger notation.

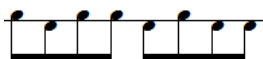


Figure 1 - Berger Notation (ex. Right and left hand paradiddles)

A Flam is indicated by the addition of a “little dash on the head of the note” as shown in **Figure 2**.



Figure 2 - A Right Flam

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Another interesting feature of Berger notation and Basel drumming in general is the implied dynamics around the crescendo marking. In **Figure 3** notice that the crescendo does not lead to a new dynamic marking:

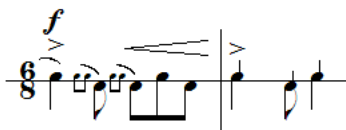


Figure 3 - Example of dynamic treatment

In this scenario the implied interpretation is that the performer drops the dynamic marking to mezzo piano at the beginning of the crescendo and builds to the accented flam on the second measure, ending at forte on the first beat of measure two. This is a somewhat unique convention; however it makes the dynamics easy to read and is well understood by most performers.

Bass Drum Swings

Ancient Bass Drumming includes several visual motions, partly to provide appeal to the audience, but mostly to aid in keeping time during rests and pick-up notes by the snare drum section. The variety of swings used by Fife and Drum Corps is limited only by creativity and tradition. Your drum corps has a style that is customary to your group. However, for the purpose of the camp, we will learn a uniform visual style that will help the bass drum line look polished and practiced for the performance of the camp music.

Details of this style will be taught at the camp. The letters below indicate the hand for the swing. These are notated throughout the drum parts.

- S = Shoulder
- T = Together Swing
- L = Left Swing
- R = Right Swing
- BFS = Butterfly Swing

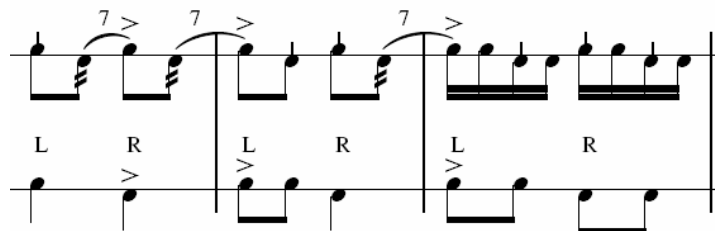


Figure 4 - Example of Bass Drum Swings

See Figures 5-8 for a visual on the various swings.

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Figure 5 - Left Swing



Figure 6 - Right Swing



Figure 7 - Together Swing



Figure 8 - Position for Attention

We look forward to seeing you all at camp. Make sure to arrive rested, you'll be working hard for the rest of the week!

In The Ancient Spirit,
Your 2008 Camp Drum Instructors

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Deep River Muster – Friday Night Tattoo, July 18, 2008
Junior Fife and Drum Camp – Program

- March-On (Full Corps): *Pumpkin Creek*
G. Moeller
- Standpiece 1 (Full Corps): *Paddy O'Toole*
Traditional
- Fife Solo 1 (Advanced): *Redwing / Golden Slippers*
Arranged: B. Hart
- Fife Solo 2 (Full Line): *The Erie Canal*
Arranged: J. Ciaglia
- Drum Solo (Advanced): *TBD*
- Standpiece 2 (Full Corps): *Liza's Cajun Frog Legs*
Arranged: J. Benoit / S. Mitchell
- March-Off (Full Corps): *Willie and the Baron*
Arranged: B. Krug / L. Parks
Sons of Liberty