

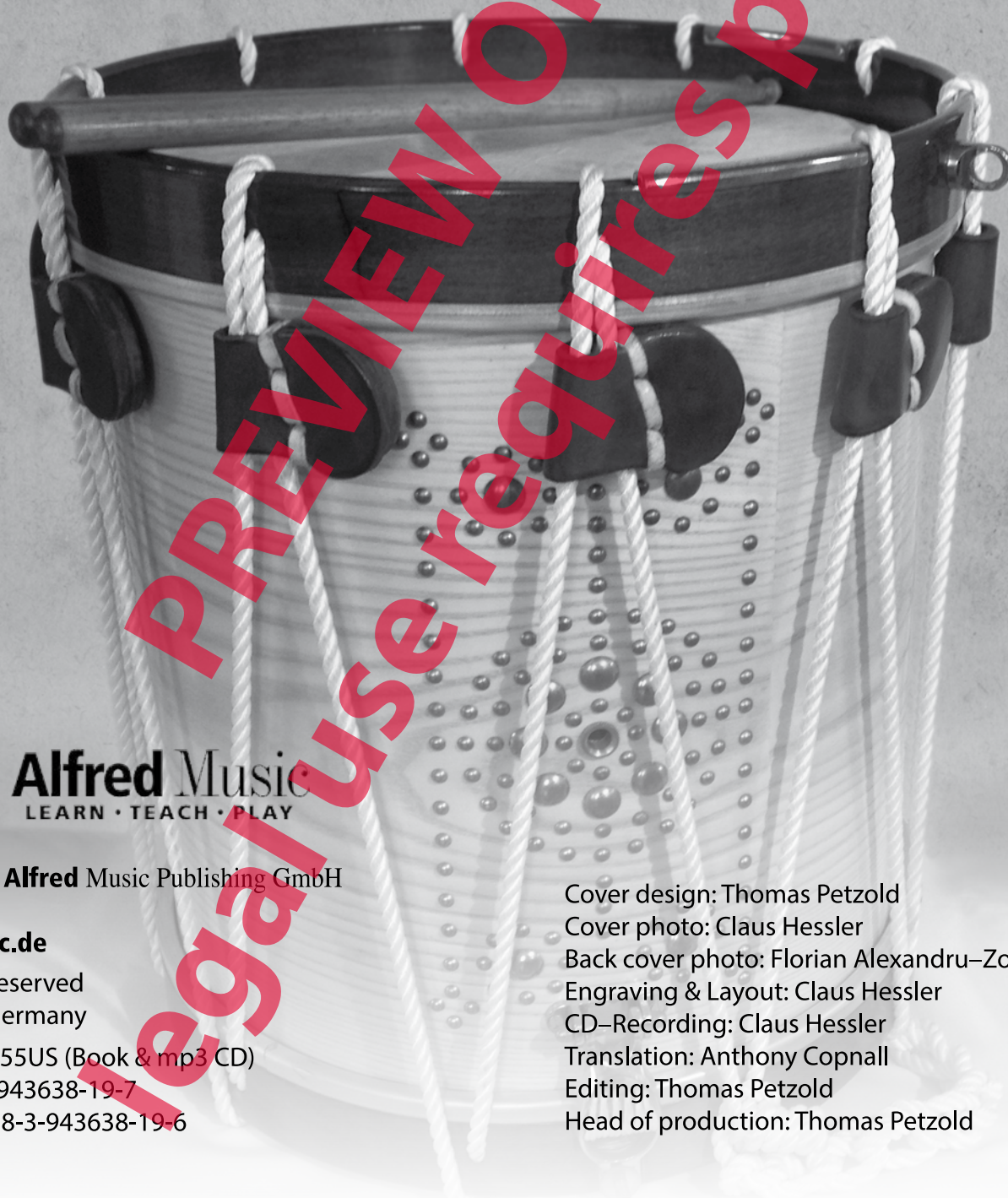
# Claus Hessler's **Camp Duty Update**

Snare Drum Rudiments: Bridging the Gap Between Past and Present

- **History** of European and American Drumming Traditions
- Traditional Pieces taken from the **U.S. Camp & Garrison Duty**
- A Guideline for the **Interpretation of Rudiments**
- **Modern Versions** of Rudimental Classics and Quicksteps & Play-alongs



Includes  
Traditional  
and Modern  
Drum Pieces  
& Play-  
alongs



**Alfred Music**  
LEARN • TEACH • PLAY

© 2016 by **Alfred Music Publishing GmbH**

**alfred.com**

**alfredmusic.de**

All Rights Reserved

Printed in Germany

item-#: 20255US (Book & mp3 CD)

ISBN-10: 3-943638-19-7

ISBN-13: 978-3-943638-19-6

Cover design: Thomas Petzold

Cover photo: Claus Hessler

Back cover photo: Florian Alexandru-Zorn

Engraving & Layout: Claus Hessler

CD-Recording: Claus Hessler

Translation: Anthony Copnall

Editing: Thomas Petzold

Head of production: Thomas Petzold



## ACKNOWLEDGEMENTS

My thanks go to:

- My family, for constantly accepting my addiction to drumming.
- Matl Dörsam for the life recording.
- Alfred Music Publishing: Thomas Petzold and Helge Kuhnert for their great work and assistance.
- My students, for being the human guinea pigs and beta-testers for my educational projects.
- Patrice Schneider for additional help with editing.
- Jochen Hock for sound and mixing.
- Anthony Copnall for helping with the English translation.
- Other *rudiment-addicted* drum-mates, in alphabetical order:
 

Alex Acuña	Rainer Römer
Wolfgang Basler	Werner Schmitt
Ed Boyle	Steve Smith
Robert Brenner	Jochen Sponsel
Dom Famularo	Greg Tunesi
David Garibaldi	Vic Firth
Matt Halpern	Stefan Wandel
Ralph Hardimon	John Wooton
John C. Moon	Mark Reilly
- The companies/endorsement partners that support me and my work:
  - Musik & Technik, Marburg: Michael Lange, Frank Rohe, Gerd Lücking.
  - Mapex Drums: Joe Hibbs, Otto Choi.
  - Cooperman Rope Tension Drums: Patsy & Jim Ellis.
  - Sabian Cymbals: Christian Koch, Nadine Metayer.
  - Vic Firth Sticks: Joe Testa, Ben Davies.
  - Evans Drumheads: Marco Soccoli, Steve Lobmaier, Jim Bailey, Stephan Hänisch, Marcus Lipperer.
  - Gon Bops Percussion.
  - Drummershoe: Tom Beck



Sadly, Vic Firth and Joe Hibbs both passed away before the English version of this book was completed. Both were unique in their love and passion for drumming and truly believed in supporting music education. This book is dedicated to their memory.

### About the author

In the drumming world Claus Hessler is famous not only as an institution for the *Moeller Technique*, but also as an author of drumming education standards through his international publications *Open Handed Playing Vol. 1 and 2*, *Daily Drumset Workout*, and his double DVD *Drumming Kairos*.

As a clinician Claus is active all over the world. You might meet him at drum events reaching from Mexico to Australia. He also regularly writes for drum magazines such as *Modern Drummer* and *drums & percussion*.

Claus holds a teaching post at the *Hochschule für Musik und Darstellende Kunst* (University for Music and Performing Arts) in Frankfurt, Germany. As the first European ever he was honoured to be awarded with the title of *Distinguished Professor at Keimyung University* in Daegu, South-Korea.

Claus endorses *Mapex Drums*, *Sabian Cymbals*, *Evans Drumheads*, *Vic Firth Sticks*, and *Cooperman Rope Tension Drums*.

Find out more at [www.claushessler.com](http://www.claushessler.com).

## PREFACE

There are two major reasons for writing this book. *First*, I want to shed a little more light onto the many not so well-known facts about the origins of rudiments which many of today's drummers don't really seem to have any real idea about. Though most top drummers would say that at least a basic study of the rudiments is an important foundation of their art form, their history and European roots are in danger of being forgotten. *Second*, I hope to awaken an interest and passion for this special field of drumming that has massively influenced the way modern drumset playing has evolved. In this book I've mostly taken tunes from the *US Camp & Garrison Duty*—hence the title *Claus Hessler's Camp Duty Update*.

When teaching I often find that no stylistically adequate musical imagination goes into the rendition of a special pattern or tune, in particular regarding the choice of tempo, sound and phrasing. Alternatively, when there is an attempt at interpretation, there is often interference from other musical influences that have nothing at all to do with the 'original' sound. Just as the genres of Jazz and certain forms of Latin-Music have their special characteristics and touch, so the different schools of rudimental traditions have distinguishing stylistic features as well, and their musical performance can only truly be authentic when these are observed. When it comes to rudiments (the core of our drumming world) we neglect this somehow and seem to be content with certain tuition books or a poster on the wall of our rehearsal studio, rather than thinking about how the music is supposed to sound.

By examining a selection of historical stages of rudimental drumming I have tried to add more understanding to the field. On the other hand, I noticed that the number of interesting details just exploded once I started digging deeper, almost keeping me from doing what my true intention was: to help people improve their rudiment-playing skills. I hope to have found a reasonable compromise by also focusing on the music that would accompany the drumming. That said, another important goal has been to avoid limiting the book just to superficial details that might then be misleading for future generations of drummers.

The traditional pieces in this book can of course be understood as milestones of drumming, sometimes dating back 200 years and more; usually both the drum parts and melodies have evolved over time. Although many of the ancient versions are quite simple in structure, it seems that these need particular attention and care when it comes to creating a true musical rendition. My own interpretations (the *Another* versions which can be heard on the accompanying CD) are mostly influenced by Basle drumming, French traditional elements and contemporary American rudimental drumming. What I have found is that many of the more traditional patterns gain clarity and musical flow once you start considering an underlying rhythmic structure of quintuplets. You are encouraged to refer to the additional exercises in the → *appendix* (which follow the same structure as in my publication *Daily Drumset Workout*).

*A few words regarding the CD:* The play-alongs with a real 'fife' will help to add more musical authenticity; each rendition of the tunes also comes with a slightly slowed-down version. Also, every track has a click counting you in. This way you can also practice playing along with my rendition on the CD. You could even make it a duo performance with yourself playing the original score and me playing the *Another* version—or vice versa.

*Two more things before we get going:*

Any style of music and any written piece of music is open to individual interpretation, and the tunes in this book are no different. I tried to find a form of notation that is as true to the intended sound as possible, conveying the structure in the best possible way and yet remaining easy to read and understand.

*Secondly*, you don't have to have a real 'field drum' in order to make use of this material; you can of course also just use a regular snare! I am closing this preface with a statement I found during the research for this book. It combines basically everything that drumming is about to me:

**"... take pride in making it look easy and beat your duty with spirit!"**

## CONTENTS

ACKNOWLEDGEMENTS.....	02
PREFACE .....	03
NOTATION .....	06
CHAPTER 1   HISTORY AND BACKGROUND	
Rudiments: A Definition .....	07
History of Rudiments: Compressed Timeline .....	08
Rudiments: Geographic and Musical Assignment .....	18
Basle Drumming Tradition .....	18
French Drumming Tradition .....	18
Ancient American Drumming Tradition .....	19
Scottish Drumming Tradition .....	19
Contemporary Rudimental Drumming .....	19
Frequent Misconceptions	
No Direct Connection between 'Classical' and 'Rudimental' Drumming .....	20
Finding The Right Tempo .....	20
Drag Versus Ruff   The Swiss '3er Ruf'   The French 'Ra de trois' .....	21
Air des Fifres ou Hautbois: A Prototype of "Drum And Fife" Music .....	24
Air des Fifres ou Hautbois.....	24
Air des Fifres ou Hautbois—Roulée .....	25
CHAPTER 2   PIECES FROM THE 'CAMP & GARRISON DUTY'	
Backgrounds of the 'U.S. Camp & Garrison Duty' .....	28
The Three Camps or Points of War .....	30
Another Three Camps .....	32
Breakfast Call aka 'Peas Upon a Trencher' .....	33
Another Breakfast Call ('Too Many Peas Upon a Trencher') .....	35
Dinner Call aka 'The Roastbeef of Old England' .....	36
Another Dinner Call .....	39
Dusky Night .....	40
Another Dusky Night .....	43
The Slow Scotch .....	44
Another Slow Scotch .....	46
CHAPTER 3   TRADITIONAL 'QUICKSTEPS' AND RUDIMENTAL CLASSICS	
Concerning the Choice and Origin of Tunes .....	50
The Downfall of Paris .....	51
Another Downfall .....	54
Garryowen .....	55
Another Garryowen .....	57
Dixie .....	58
Another Dixie .....	60
Yankee Doodle .....	61
Another Yankee Doodle .....	64
British Grenadiers .....	65
Another Grenadier .....	67
CHAPTER 4   RUDIMENTS ON DRUMSET: DIFFERENT PROSPECTS .....	68
APPENDIX 1   RUDIMENTS AND THEIR NAMES IN DIFFERENT AREAS AND ERAS .....	73
APPENDIX 2   RUDIMENTS   QUINTUPLETS   COLLAPSED & UNCOLLAPSED RUDIMENTS .....	79
APPENDIX 3   SOURCES AND MATERIALS USED .....	85

## MP3 CD

All tracks have a four-bar count-off. On tunes in  $\frac{2}{4}$  time, the BPM-info relates to the quarter-notes; on tunes in  $\frac{6}{8}$  time the tempo information relates to the dotted quarter-notes.

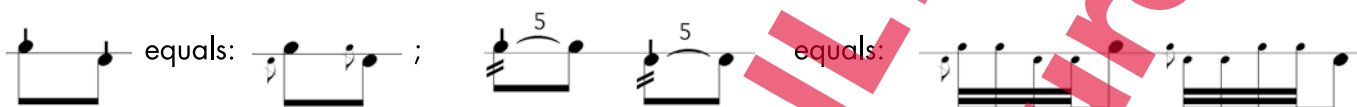
Track#	Title .....	bpm .....	time
01	Air des Fifres ou Hautbois .....	82 bpm .....	00:52
02	Air des Fifres ou Hautbois—Roulée .....	82 bpm .....	00:52
03	Air des Fifres ou Hautbois—Play-along .....	82 bpm .....	00:52
04	Air des Fifres ou Hautbois—Play-along slow .....		00:58
05	Three Camps .....	110 bpm .....	01:11
06	Another Three Camps .....	110 bpm .....	01:11
07	Three Camps—Play-along .....	110 bpm .....	01:10
08	Three Camps—Play-along slow .....		01:17
09	Breakfast Call .....	118 bpm .....	00:39
10	Another Breakfast Call .....	118 bpm .....	00:39
11	Breakfast Call—Play-along .....	118 bpm .....	00:39
12	Breakfast Call—Play-along slow .....		00:43
13	Dinner Call .....	84 bpm .....	00:36
14	Another Dinner Call .....	84 bpm .....	00:36
15	Dinner Call—Play-along .....	84 bpm .....	00:36
16	Dinner Call—Play-along slow .....		00:40
17	Dusky Night—Original Version No. 1 .....	86 bpm .....	00:46
18	Dusky Night—Original Version No. 2 .....	86 bpm .....	00:46
19	Another Dusky Night .....	86 bpm .....	00:46
20	Dusky Night—Play-along .....	86 bpm .....	00:46
21	Dusky Night—Play-along slow .....		00:51
22	The Slow Scotch .....	96 bpm .....	01:37
23	The Slow Scotch—Play-along .....	96 bpm .....	01:37
24	The Slow Scotch—Play-along slow .....		01:48
25	Another Slow Scotch .....	96 bpm .....	02:12
26	Another Slow Scotch—Play-along .....	96 bpm .....	02:11
27	Another Slow Scotch—Play-along slow .....		02:26
28	The Downfall of Paris .....	98 bpm .....	02:05
29	Another Downfall .....	98 bpm .....	02:05
30	The Downfall of Paris—Play-along .....	98 bpm .....	02:05
31	The Downfall of Paris—Play-along slow .....		02:19
32	Garryowen .....	112 bpm .....	01:19
33	Garryowen Play-along .....	112 bpm .....	01:19
34	Garryowen—Play-along slow .....		01:28
35	Another Garryowen .....	112 bpm .....	01:00
36	Another Garryowen—Play-along .....	112 bpm .....	00:58
37	Another Garryowen—Play-along slow .....		01:05
38	Dixie .....	98 bpm .....	01:46
39	Another Dixie .....	98 bpm .....	01:46
40	Dixie—Play-along .....	98 bpm .....	01:46
41	Dixie—Play-along slow .....		01:57
42	Yankee Doodle .....	108 bpm .....	01:00
43	Another Yankee Doodle .....	108 bpm .....	01:00
44	Yankee Doodle—Play-along .....	108 bpm .....	01:00
45	Yankee Doodle—Play-along slow .....		01:07
46	British Grenadiers .....	95 bpm .....	00:48
47	Another Grenadier .....	95 bpm .....	00:48
48	British Grenadiers—Play-along .....	95 bpm .....	00:48
49	British Grenadiers—Play-along slow .....		00:53

## NOTATION

1. *Right-hand strokes* are notated above the line, *left-hand strokes* below the line.  
Left-handed players can just reverse this if they wish.



2. For flams we use an abbreviated form using a little line inside the notehead. This applies both to single strokes and rolls:



See  
pp. 21. ↓

3. Drags | 3-stroke rolls are mostly written using traditional notation. Their interpretation tends towards being very 'open' (also see remarks on the 'drag' in → *chapter 1*).

The pattern



might be interpreted like this:



See  
pp. 73. ↓

4. With rolls we frequently make use of unusual rhythmic layers; check out the two examples as well as → *appendices 1 and 2*. In certain cases I also gave additional information in connection with the pieces themselves.

See  
pp. 79. ↓

A 9-stroke roll e.g.



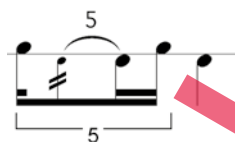
is meant to be played like this:



There is also room for interpretation like this:



The phrase



should be played like this:



5. Sometimes it is difficult to show a 'roll-like' phrase using abbreviated notation. In certain cases I have thus chosen to write patterns using noteheads of different sizes, which also improves the readability of the phrase:

Example 1:



Example 2:





## CHAPTER 1 | HISTORY AND BACKGROUND

It was at a pretty early stage in preparing this book when I came to realize that it would not just be about the tunes themselves but also about painting a picture of the vast culture of rudimental drumming, its history and evolution.

Every now and then, for example, my students will hear me say, "Know your enemies!" when it comes to working intensively on a rudiment or pattern. This is a statement made in jest, of course, but what I mean is that you need to have a background awareness of what it is that you are to learn. This takes us to the very first question: *What really is a rudiment?*

### RUDIMENTS: A DEFINITION

The word *rudiment* is actually of Latin descent; *rudimentum* literally describes something like a first attempt or test run. The *rudis*, for instance, was a wooden sword used by gladiators for training purposes. Today we have different uses for this term, the most common ones being:

- A leftover, or fragment.
- In medical terms, something which is underdeveloped or unused (e.g. human hair, caecum, fingernails).
- The basic or elementary principles of a certain matter or issue.

For the purpose of this book I'd like to suggest this definition of rudiments:

#### DEFINITION

Rudiments are mostly fragments of tunes from the *Camp Duty* of the U.S. themselves based on European drumming traditions. In the proper sense a rudiment today is an excerpt of a traditional military 'march' or 'call' with (more or less):

- defined rhythm
- defined dynamic structure
- defined sticking
- defined nomenclature.

The names of the phrases are often onomatopoeic (meaning they emulate the original sound) e.g. paradiddle, ratamacue, flam, pataflafla). Sometimes the names also refer to the structure of the phrase (e.g. 5-stroke roll, double-drag tap). The first agreement on 26 basic rudiments was reached in 1933 by the NARD (*National Association of Rudimental Drummers*) and was mostly based on prior literature (Strube, Ashworth, Potter; see → appendix 3: *sources and material used*).

↓ See  
pp. 85.

Rudiments have always been connected to the evolution of the (snare) drum and its use in the military. The relevant literature makes several references to the fact that the crusades brought significant stimulus to Europe, both relating to drumming style and the instruments used. This also seems to be the reason why it was mostly the crusading nations who developed some kind of rudimental drumming tradition.

Drums and flags have always been regarded as superior trophies of war and retained their special significance well into modern times. Even in *World War II* there are reports recording that all efforts would be made to avoid the capturing of drums by the enemy. Of course the very first evidence of drumming dates from around 30,000 years ago. For us, however, things start to get interesting somewhere around the medieval times. Switzerland and the neighbouring French and German regions were of particular importance, but the records also include early references to Italy, England, Prussia and the Dutch provinces.