

The Mother and the Three Camps

Fred Johnson

Introduction

The analysis of historic drum beatings is not easy. One is constantly reminded of many facets of the era of communicative drumming, including its military objectives, teaching by rote, different centers of excellence and their assumptions and applied conventions, earlier printing press errors and even equipment. There is also the issue of historical error compounding. Teachers, drummers and authors have made slightly altered assumptions that were passed on and again slightly altered by subsequent generations. The result is that today's scores, to the historian do not necessarily mirror the original. This presents major difficulties. In some cases, despite this body of research, it may never be known why this has occurred. The modern drummer must understand and respect this. Known history is what it is and cannot be changed.

With respect to earlier drum notation, no one describes it better than James Clark in his book *Connecticut's Fife & Drum Tradition*¹:

I find it implausible to think that a musical tradition already stretching to the earliest colonial settlements should have failed to produce some competent practitioners. But of the exact drum beatings they played we know almost nothing. A few beginner exercises, a few drum beatings that may well go back to the eighteenth century, are all we have. This is not surprising to me. There was no standard form of notation for drumming in the eighteenth century. Various kinds of shorthand systems indicate successions of rudiments in a musical phrase, but without the assistance of an experienced drummer of the time who understood the shorthand, there is no way to learn the correct execution of the old drum beatings. As far back as we can trace it, field drumming in Connecticut (and not only there) remained an oral art, passed down from generation to generation through personal contact and demonstration. While we know some details of the eighteenth-century drumming style, we cannot know how well it was executed, or how wide a variety of drum beatings the most accomplished drummers used. I believe that some of them must have been quite expert drummers, and must have had their little secrets, the intricate beatings of the elite drummers of the day. I have never encountered a culture of drummers that didn't have such an elite as part of its tradition.

Another issue is the propensity of some drummers to alter scores or drum beatings. This has historically resulted in orders issued by Kings, Military Generals and other high-ranking Officials to correct the issue. There is no better example than King Charles 1 who issued a Royal Warrant in 1632 on The Old English March written in 1610.

A quote from the Royal Warrant illustrates this:

... willing and commanding all drummers within our *kingdome* of England and principalities of Wales exactly and precisely to observe the same ... to the end that so ancient, famous and commendable a custom may be preserved as to *pattererne* and precedent to all *posteritie*.

This warrant was necessary because The Old English March was:

... through negligence and carelessness of drummers and by long discontinuance so altered and changed from the ancient gravity and *majestie therof* it was in danger utterly to have *dene* lost or forgotten..

In this paper, The Three Camps music was researched and compiled with due diligence and, above all, total respect for the authors of the music and their significant contributions to the evolution and our current understanding of the rudimental art form. Thank you to all of them for a job well done.

¹ p. 36.

To write this paper, I researched and analysed notes and musical scores, *not the authors' themselves*.

Some readers may disagree with some of the content of this analysis or find parts of it critical. This was not the intention. Instead, the intention is to spark positive discussion. If you find any content controversial or feel you can contribute new or other historical information on this work please contact me.

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INTRODUCTION

The Mother and The Three Camps² is one of the oldest military drum beatings. It is still played today by drummers worldwide. "Mother" refers to "The Mother Roll", which is the 5 stroke roll. British troops called this drum beating "Run, boys, run".³

The objectives of this piece of writing are to:

1. Provide a brief history of The Three Camps.
2. Clarify historical, contemporary and modern notation to help some drummers better understand and enjoy playing this historical beating.
3. Clarify performance characteristics that have been altered or misunderstood over time.
4. Provide an instructional document by way of examples and explanations of roll notation and varying roll velocities transcribed into modern notation.
5. Invite input to further enhance this piece for continued publication on the Canadian Associates Drumming Rudimental Excellence (CADRE) website.⁴

HISTORICAL BACKGROUND

Since the origin of military drum beatings, most field drummers learned by rote, assisted by onomatopoeia, numeric code, symbols and applied local conventions.

When drum manuals were first widely published, starting in the late 1770s, scores tended to serve as visual aids requiring instruction and notational interpretation. The scores of that time were not necessarily meant to be self-instructional. Today, drummers respond to accurate notation and apply less interpretation. Coincidentally, drummers have, over time, altered and provided their own interpretation to this historic military beating to the point where its original purpose and performance authenticity is unclear or becoming lost.

The first occasion for which the drum was used in service on British soil appears to be at the Battle of Halidon Hill in 1333. Later, Edward III had drummers in the forefront of his march into Calais (1347). The earliest drum manual I could find with a written score for The Three Camps is the *Young Drummers Assistant*, published in London in 1780 (author unknown). The origin of The Three Camps is likely during this era. It is one of many historical drum beatings that was played as part of British and American military garrison and camp duties. It has been performed as part of the Reveille, as a Salute when receiving or delivering Regimental colours, for heads of State and other ceremonial occasions.

Some American publications refer to The Points of War as being The First Camp of The Three Camps. However, other descriptions refer to The Points of War as an imitation of a battle with references to cannon and small arms. Refer to The Points of War later in this paper.

² Referred to throughout this paper as "The Three Camps".

³ *Songs & Music of the Redcoats 1642–1902*, by Lewis Winstock.

⁴ www.cadre-online.ca/

Traditionally, drum beatings, as part of Camp and Garrison duties, were used as a time clock for military activities. The first beating of the day was the Reveille (*at dusk*) and the last was the Tattoo (*at dawn*). The Reveille's objective was to get soldiers up to start daily activities. the Tattoo's objective was to sound a signal to end daily activities.

The number and composition of drum beatings included in a Reveille varied. Internationally, the Reveille did not necessarily include The Three Camps. For example:

- American regiments used The Three Camps plus a number of other drum beatings as part of their Reveille. Around the mid-nineteenth century, the American Reveille had grown into an approximate 20-minute fife and drum concert made up of The Three Camps and six (in some cases more) individual melodies.
- British regiments used The Three Camps preceded by the "Drummers Call", the "Camp Taps" and followed by "The Slow Scotch".
- French and Prussian regiments used Reveille as part of their camp and garrison duties. However, the musical makeup did not include The Three Camps and was distinctly different than the British or American one.
- In his book *Instructor for Basle-Drumming*, 1937, Dr. F.R. Berger makes reference to "The 3-stroke roll combinations are often called Reveille Strokes because we use them especially in the fancy reveilles". However he makes no mention of The Three Camps.

MUSIC PUBLICATION ANALYSIS

For comparison purposes I used a standard framework of 112 beats in simple time—the First Camp is 32 beats, the Second Camp 32 beats and the Third Camp 48 beats. I then compared these to the references listed in this section. In some cases the standard framework conflicts with earlier scores, however, it is a more familiar framework and reference point for modern drummers.

I examined these three references but found no direct mention of The Three Camps in any of them. There are, however, references to other Reveilles and Tempo which are important to this paper:

1. *Reglement arrete par le roi concernant l'habde eillement et L'equipment de ses troups*, by the University of Paris, 1776.
2. *Benjamim Clark's Drum Book*, 1797.
3. *Methode de tambo Drum Book ur*, by Robert Tourte, Editions Salabert, Paris, 1946.

I then examined these three early drum publications, which contained distinctly different versions of The Three Camps, to set a framework for this analysis.

1. *Young Drummers Assistant* (author unknown)—Mother and Three Camp Reveilles
2. *New, Useful And Complete System Of Drum Beating 1812* (Charles Stewart Ashworth)—The Three Camps
3. *The Art of Beating the Drum* (Samuel Potter)—The Mother and Three Camps.

All three are major reference points and of historical significance. In each case, however, the notation is different and unique. Only the *Young Drummers Assistant* and *The Art of Beating the Drum* fit the standard framework.

Both Potter and Ashworth were born in England and drummed in the British Army. Ashworth immigrated to the United States and subsequently joined the United States Marine Corps in 1802. He became leader of The Marine Band of Music in Washington. Potter joined The Coldstream Regiment of Footguards in England as a drummer boy and was promoted to Drum Sergeant and then to Head Drum Major. Ashworth sets the format for American drummers up to around the mid-1800s. The *Young Drummers Assistant* and Potter set the format for most of The British Commonwealth.

MOTHER AND THREE CAMP REVELLES—YOUNG DRUMMERS ASSISTANT (AUTHOR UNKNOWN) (1780)

The *Young Drummers Assistant* was one of the very first written tutors for the drum. Published in London, it has become an important reference book for rudimental historians. It was written entirely with 1/8 and 1/4 notes with a 5:10:11 roll mix. The musical notes are written on two separate lines with the right-hand stems facing down and the left-hand stems facing up. There are no intermediate bar lines and no metronome mark. The author is not identified.

This score is typical of many scores of the 1700s to 1800s. To play it requires notational analysis and roll interpretation. This score is typical of these scores that were meant simply as guides. They were not meant to be self-instructional.

When analyzing existing notes or conversions to modern notation, I used the following guidelines:

1. Where necessary imply or check bar lines to determine the time signature. The result in this case is simple time.
2. Determine the metronome mark. According to the military code of the day, this would be played in simple time, between 76 and 108 bpm, or possibly slower depending on performance requirements.
3. Check or establish the double bar lines, repeat signs, the correct number of bars within them and the note values relative to time signature. For example, the First Camp, with repeats, is 32 beats—8 bars of common time or 16 bars of simple duple time.
4. Cut all the 1/8 note values by 50 per cent until the rolls become 1/32 notes. Reset the bar lines and adjust the original note values if necessary. In this case the original 1/8 notes have to be changed to 1/16 notes and the last note of the 10s and 11s have to be changed from 1/8 to 1/4 notes or the bar note values end up being incorrect. **Note:** This technique can also be reversed. As an example, with complicated roll combinations you would increase all note values by 50 per cent until the pattern written in 1/8 notes or 1/16 notes becomes understandable.
5. Ensure the rolls are correctly notated. If the 10 and 11 stoke rolls are to start on the downbeat, if necessary convert them to triplet rolls. If they are to be played starting 2/32 notes before the downbeat, convert the 1/4 note preceding the rolls to a dotted 1/8 and 1/16 note configuration.

These technicalities are important. If this analysis is avoided, assumptions made could be challenged and would be difficult, if not impossible, to justify.

Mother and three Camp Reveilles.

This to be Beat twice over, the second time of Beating the first stroke to be a Roll.

The first Part of this, to be Beat twice over, the 2^d Part once.

The first Part of this, twice over, the second Part once.

NB. Each Reveilly to be Beat twice over.

THE THREE CAMPS—CHARLES STEWART ASHWORTH (1812)

New, Useful And Complete System Of Drum Beating 1812 includes the whole of the Camp Duty as practiced at Headquarters, Washington City, intended particularly for the United States Army and Navy.

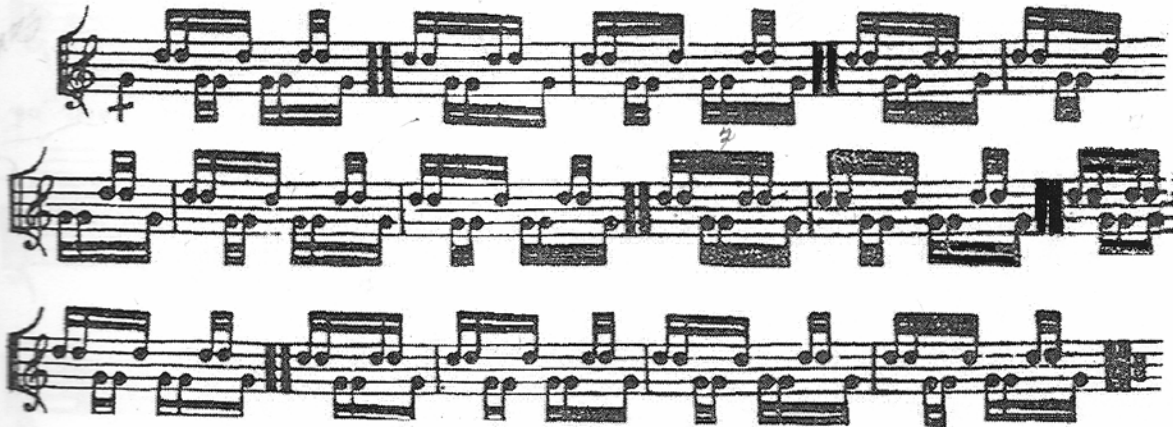
The Three Camp's Reveilles is written in 2/4 time with 1/4, 1/8 and 1/16 notes. There is no metronome mark. Because it includes 7 stroke rolls and a unique first two bars, it does not fit the standard framework this paper uses for comparison purposes. The roll mix is 5:7:10. The ending is two 5 stroke rolls followed by the roll (extended for 5 or 7 beats), which was used in the United States to join the next beating in the Reveille or as an ending. The 5s in the first bar are on the beat, as are the 10s following. Once again interpretation in the execution of downbeat rolls is required.

A 2007 modern notation version was transcribed and edited by James R Krause which shows the 7s starting 1/8 note and the 10s starting 1/16 note before the downbeat. This represents another difficulty with roll interpretation to modern notation.

THE REVEILLE .

The Reveille begins with the three Camps, omitting the three Rolls, between the first, second, third, and fourth, parts, one Roll, — between the fourth and fifth parts, eight Rolls — that is two long ones like those between the first parts, and six short Rolls; — let the last stroke of the Scotch repeat be the first of the three Camps. — The three parts of the three Camps is considered but one part of the Reveille, therefore the first Roll is not till the three Camps are beat through.

THE FIRST PART of the THREE CAMPS .



THE SECOND PART of the THREE CAMPS .



THE THIRD PART of the THREE CAMPS .



THE REVEILLE

The Reveille was beat at sunrise, and was the signal for the men to rise, and the signal for the night guard to cease challenging. By the second decade of the 19th century, the American Reveille had grown into quite a fife and drum concert, consisting of six individual melodies, not counting the fanfare known as Three Cheers, or Three Rolls. It might take as long as twenty minutes to perform the complete sequence. In his commentary, Ashworth says "The Reveille begins with The Three Camps omitting the Three Rolls between the first, second, third, and fourth part, one roll; between the fourth and fifth parts, eight rolls; that is two long ones like those between the first parts, and six short rolls. Let the last stroke of The Scotch Repeat be the first of The Three Camps. The three parts of The Three Camps is considered but one part of The Reveille. Therefore, the first roll is not [beat] until The Three Camps is beat through."

The First Camp, or Point of War

The Three Camps

The musical score is written in 2/4 time and consists of three main sections:

- The First Camp, or Point of War:** 8 measures, starting with a 5-stroke roll.
- The Second Camp:** 10 measures, featuring a 10-stroke roll.
- The Third Camp:** 10 measures, featuring a 10-stroke roll.

The score includes various drumming notations such as staccato marks (>), rolls (indicated by numbers 5, 7, 10, 11), and rests. The key signature has one sharp (F#).

The Mother and The Three Camps—SAMUEL POTTER (1812–1815)

This score is written by Potter in 2/4 time entirely with 1/4 notes. **Note:** The first bar has two 5 stroke rolls, the first of which is not preceded by a 1/8 note.

Potter's sticking is indicated by staccato marks. The left-hand marks are above the notes and the right-hand marks are below. The roll mix is 5:11:10. Rolls are identified by a combination of numbers, shakes and pauses written over the notes. Both 10 and 11 stroke rolls start on the

downbeat. The ending is two 5 stroke rolls. There is no long roll to the next drum beating as this roll was not used by the British Military

When comparing to the standard framework, however, interpretation is required for the exact number of bars in the Second and Third Camp as Potter indicates, in addition to the regular repeat sign: "Twice Over". The tempo is described as: "The Mother and Three Camps and The Slow Scotch to be beat *threw* In Ordinary Time."

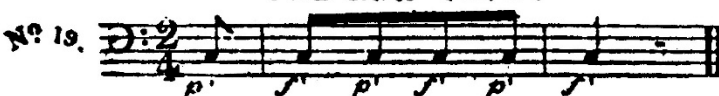
According to the Rules and Regulations for the Formation, Field-exercise of his Majesty's Forces, published in 1807, the ordinary time is 75 bpm and is to be used at all times except where particular celerity is required, in which case the quick step, 108 bpm, is permitted.

Although this regulation was published in 1807, historical writings indicate that it was in practice for a number of years before this.

British Forces preceded The Three Camps by playing The Camp Taps (below).

THE CAMP TAPS .


N^o 19.



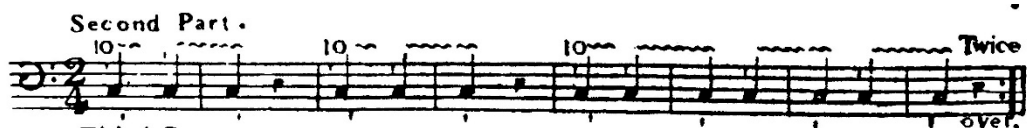
The Camp Taps is the First Signal on the Drum, it must be repeated from Right to Left of the Line, by a Drummer of each Regiment, and return back from Left to Right previous to the Reveille .

(The Mother and Three Camps and Scotch Reveille)
to be beat all threw In Ordinary Time —


First Part.



Second Part.



Third Part.



All those Notes in the Three Camps, that have a shake only & no Figure, are five stroke Rolls.

The Second Camp shows Potter's interpretation of the 10 stroke roll which, as per the 11 stroke rolls, all start on the downbeat.

So, up to 1813 there is *The Young Drummers Assistant* (no stated author) and two British Military Drummers. One serving in the British Army and the other, having immigrated to the United States, served in The United States Marine Corps. All present with three distinctly different written versions of The Three Camps and all are used as part of their respective Camp Duty. So, the analysis starts, and as outlined later, ends with controversy.

***POING* STROKE**

The *Poing* stroke appears in several drumming manuals before 1865 and, in some cases, is part of The Three Camps.

The Voluntary Before The March (1632) was part of a Royal Warrant addressing the English March (1610) and has a *Poung* written as an open note conductor's pause. There is no explanation for its execution.

David Hazeltine's *Instructor In Martial Music* (1810) does not include The Three Camps but it describes a *Poing* stroke as follows: "Is beat by giving a light flam and strike each stick nigh the hoop of the drum, lightly touching the hoop at the same time." It is also written with a conductor's pause.

Ashworth (1812) shows the stroke as a left hand 1/4 note followed by a right hand 1/4 note. Both notes are slashed. He also describes a rudiment that is "Hard but not as hard as 'poing stroke' which is written as left and right hand 1/4 notes not slashed."

Levi Lovering (1818) describes a *Poing* stroke as follows:

Strike the head about three inches from the lower side with a smart sliding stroke; throw up the hand as directed in the first lesson. Lesson 1 explains the beating of the old English *Tou, tou* (left hand) and *Pou, pou* (right hand).

Within that description Lovering also states:

Strike the drum with the Left hand twice, the first very light, the second a smart full stroke then strike with the Right hand in the same manner as with the Left, taking care to throw the arm out briskly to the side of the body, and as high as the head.

Elias Howe (1861) describes a *Poing* stroke as: "Written as a left 1/8 note followed by a 1/8 rest followed by a right 1/8 note followed by an 1/8 rest."

William Nevin 1864 describes a *Poing* stroke as: "No. 8 a sudden hard short beat."

All these descriptions present a state of ambiguity and make it difficult to draw conclusions. However I suspect we could be dealing with a flammed right rim shot played while quickly raising both hands to the full stroke position.

There is an excellent research paper written by Robin Engelman from Toronto on this topic that is well worth a look.⁵

⁵ "What was a *Poing* Stroke", robinengelman.com

JL RUMRILLE AND H HOLTON (1817)

Rumrille and Holton, in *The Drummer's Instructor of Martial Musician*, included two versions of Reveille—The Three Camps. Both use a 5:7:10:17 stroke roll mix. There are no metronome marks. One score is in tabular numeric code⁶. The other score is the first score analyzed with modern musical notation. It has an interesting variation to the standard framework. The author uses a three bar introduction to the Second Camp and Third Camp and as a three bar final ending.

The 7 rolls are indicated with a numeric 7 however they are notated as 9 stroke rolls. The 10s start on the downbeat, requiring interpretation. This score does not fit the standard framework.

This is the first score found for this paper's analysis to use musical notation.

REVEILLE.- THE THREE CAMPS.

The image shows a musical score for a drumming piece titled "REVEILLE.- THE THREE CAMPS." The score is written on five staves. The notation includes various rhythmic values, rests, and drumming-specific symbols such as "5", "7", "10", and "I0". The first staff has a series of notes with "5" above them and "1", "2", "3", "4", "5", "6", "7", "8", "5" below. The second staff continues the melody. The third staff has "5" above and "I0" above. The fourth staff has "5", "I0", "I0", "I0", "5", "I0", "5", "5", "I0" above. The fifth staff has "5", "5" above. The score ends with a double bar line and repeat signs.

This is the first score in Rumrille and Holton's book.

⁶ My copy of this score has been digitally enhanced and is difficult to interpret.

LEVI LOVERING (1818)

Written entirely in 1/8 notes on two lines—the bottom line is right hand and the top line left hand. There is no metronome mark. The roll mix is 5:7:10. The bar lines have to be implied, making it difficult to interpret and conclude. This does not fit the standard format.

The three Camps, 1st Part. A FAVORITE REVEILLE. 21

The musical notation consists of two staves. The top staff is the left hand and the bottom staff is the right hand. Both staves contain a continuous sequence of eighth notes. There are three checkmarks (✓) under the bottom staff, indicating specific points in the piece.

Lovering provides an additional description of The Points of War. He describes it as an imitation of a battle that includes cannon and small arms, although the First Camp is referred to by many authors as The Points of War and was played at ceremonial occasions. This may require broadening perspective on what the Points of War actually is. Refer to The Points of War (next section).

THE POINTS OF WAR. An imitation of a Battle. A Beat.

The musical notation is divided into three systems, each with two staves. The first system is a single melodic line. The second system is labeled 'cannon.' and features a rhythmic pattern of eighth notes. The third system is labeled 'small arms.' and features a rhythmic pattern of eighth notes. The word 'company.' is written below the first system. The page number '191' is centered at the bottom.

THE POINTS OF WAR

Some publications refer to The Points of War as the First Camp of The Three Camps. This is not necessarily so. Several publications and authors present other descriptions, as set out in this section.

Lovering (1818) refers to The Points of War as an imitation of a Battle. His drum beating (see previous page) imitates cannon, company and small arms.

The British Drummers Handbook 1985 Regulation 0333 states that:

The name "Point of War" dates back to the mid-seventeenth century where the *Points of Warre* referred to the various beats used to signal commands to the troops. In the Complete Body of the Art Military published in 1650, these were given as "The Call", "The Troop", "The Preparative", "The Battle Charge", "The Retreat", "The March", "The Reveille" and "The Tattoo". Today it is played when the colours are marched on or off a ceremonial parade.

Regulation 0306 of the same handbook states that

The Reveille bugle call is sounded at the halt by all drummers. Stepping off in Slow Time (72 to 75 bpm) the drummers then play The Three Camps and then break into Quick Time (100 to 108 bpm) to play Old Mother Reilly (The Scotch Reveille) and then move throughout the entire camp or barracks.

Regulation 0307 states that:

On returning to the starting point the Corps will halt and play the Point of War before dismissing.

Regulation 0334 states that:

On the command "Present Arms", all drummers move sharply to the ready position. The leading side drummer beats a flam as a signal to the whole Corps to play the Point of War. This is played as loud and as fast as possible (*Allegro/Vivace*).

Also, it is clear that historically The Three Camps, historically, was played at both Slow Time and Quick Time at the halt and on the march.

Additional reference is made to the Poynts of War also being time checks. They acted as the Camp Clock.

Ashworth writes in 1812 that:

The Point of War, or the first part of The Three Camps, is a "Compliment" which a Guard pays a Governor of State and to no other Person. It is also beat when the Regiments Colors are returned unscathed to the Commandants Quarters ... It is understood that the President of the USA is also entitled to this Compliment.

The First Camp of The Three Camps was no doubt a part of The Points of War but it was not the only part.

ELIAS HOWE (1861)

Howe's Three Camps, is a major departure from previous scores. It is written in 2/4. The roll mix is 5:6:9:10:11. The ending has a note Roll of the Drum with no identification of duration. Rolls are for the most part played as 1/64 notes.

Howe is the first author to use what I believe are 6 stroke rolls. This concept lines up with the fife part. Both the fife and drum scores use dotted 1/16 and 1/32 notes in the space of a 1/4 note which is the Celtic "cut and stroke" feel.

Another interesting application is roll mix utilization:

1. In the First Camp the rolls are numerically identified as 5 and 9 stroke rolls. However, the 5 stroke rolls appear to be written as 6 stroke rolls and the 9s are preceded by a 1/8 note and written as a 5 stroke roll.
2. The Second Camp numerically identifies notes as 5:9:11:10. However, the 5s appear to be written as 6 stroke rolls, the 9s as 5 stroke rolls, the 11s as 13 stroke rolls and the 10 is preceded by a 1/8 note followed by a 1/4 note with three slashes.
3. The Third Camp contains the same type of notational problems.

Once again clarification is required for notational values to execute the rolls properly. However, as per conventions of the day, instruction and/or teaching by rote probably allowed the drummers to play this beating in line with the author's intentions.

The following remark by Howe is important because there is no metronome mark:

... of the Reveille, The Three Camps as it is written, must be played in about slow march time, and though it had four beats to the measure instead of two, as usual 2/4 time.

By regulation of the day, Slow March cadence would be approximately 60 bpm.

In Benjamin Clark's *Drum Book 1797* a similar description is made in conjunction with The French King drum beating as part of Bob Castillo's transcription into modern notation: There is ample evidence in the military regulations of the late eighteenth and early nineteenth centuries to indicate a cadence of 75 steps per minute as the common step. In 4/4 time this meant that each foot hit the ground at each half note, or two steps were taken during each measure. During the colonial period this cadence was a slow 60 steps per minute, so it is conceivable that on certain occasions and for some tunes a cadence slower than 75 was employed during the Revolutionary period and after. (p. 6)

No. 1. THREE CAMPS.

First part of the Three Camps or the "Point of War," is also played as a compliment which a Guard pays to a Governor of a State; also when the Regimental Colors are returned, uncased to the commandant's Quarters; if the Colors be cased the Drum pays no compliment. "Hail to the Chief," is also played to receive a Governor.

FIFE.

Second part of the Three Camps.

Third part of the Three Camps.

Roll of the Drum.

COLONEL HC HART (1862)

This Reveille is written in 4/4 tabular numeric code. There is no metronome mark. The 24 bars do not fit the standard framework. The 5 stroke roll ending is followed by "The Drum Rolls" with no comment to duration. It is interesting to note that the fife score is written with musical notation accompanied by a drum score written in numeric code.

Inspector for the Drum.

REVEILLE.

No. 1.—THREE CAMPS.
FOR THE FIFE.

No. 1.—THREE CAMPS.
FOR THE DRUM.

THE DRUM ROLL.

GEORGE BRUCE AND DAN EMMETT (1862–1865)

The Drummers' And Fifers' Guide) is a revered United States publication. In many ways it sets out a new platform for American fifers and drummers. The Three Camps or Points of War score is written in 2/4 with a 5:9:10 roll mix. There is no metronome mark. The rolls, however, are written as 1/64 notes. The roll ending is 5 beats in simple time.

Howe's tempo description applies to this score also. If counting 4 beats to the bar as per the 1/8 notes set out below, the left foot would fall on count 1 and the right foot on count 3. The fife scores for Howe as well as Bruce and Emmett are identical. However, both authors have taken a uniquely different approach to the drum notation and composition. An audible reference is 'The Drummers' and Fifers' Guide' Compact Disk (2000) created by George Carroll which plays The Three Camps as per Bruce and Emmett and provides some clarification. In line with this disk, I estimate a tempo of approximately 60 to 70 bpm. This would allow for the 1/64 rolls to be played in meter albeit with an equivalent velocity of 120 to 140 bpm.

The rolls as notated in this score require clarification as to how exactly they should be played. The first bar which contains thirty-two 64th notes is correct. The second bar contains twenty-eight 1/64 notes, which is short by four 1/64 notes. Either the first or third 1/16 note would have to be changed to an 1/8 note to correct the notation. The bars written with 10 stroke rolls are also short by four 1/64 notes. The springers at the end of the 10 stroke rolls could also be adjusted from 1/64 notes to 1/16 notes. Despite the anomalies, by conventions of the day combined with teaching by rote the drummers performed accordingly.

CAMP DUTY.

The pupil must now proceed to learn the several 'calls,' and also their uses, and the proper time and places at which they are to be played. They are called, when combined, "CAMP DUTY." At a certain signal, all the Field Music (Drummers and Fifers), assemble at 6 o'clock, A. M., (or earlier in some seasons), and play the following pieces, which are connected by rolls of the Drum, and are called

REVEILLE.

The leading Drummer gives the 'stick tap' signal, when all commence the

THREE CAMPS, OR POINTS OF WAR.

The musical score is arranged in five systems, each with a FIFE part on a treble clef staff and a DRUM part on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three sections: 1st CAMP, 2d CAMP, and 3d CAMP. The 1st CAMP section includes a '1st' call and a drum roll. The 2d CAMP section includes a '2d' call and a drum roll. The 3d CAMP section includes '1st' and '2d' calls and drum rolls. The drum part features various rhythmic patterns, including eighth and sixteenth note rolls, and is marked with 'f' (forte) and 'TAP'.

WILLIAM NEVINS (1864)

Army Regulations for Drum, Fife, and Bugle 1864 was published in Chicago and is the first publication analyzed outside of the Eastern Seaboard of the United States. It is written in 2/4 time. Some bar lines have to be implied. This is written with 1/4 and 1/8 notes. There is no metronome mark. The roll mix is 5:7:9:10. The ending is a 9 stroke roll followed by the roll, which has no stated duration. This does not fit the standard framework.

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

The Second Part of the Three Camps.

DRUM SCHOOL. Q

The Third Part of the Three Camps.

The Roll

The image contains three systems of musical notation for a drum school piece. Each system consists of two staves of music. The first system is titled 'No. 2. REVELLE—The First Part of the Three Camps.' and the second system is titled 'The Second Part of the Three Camps.' The third system is titled 'DRUM SCHOOL.' and 'The Third Part of the Three Camps.' and includes a 'Q' time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes. The piece concludes with 'The Roll'.

GARDNER A STRUBE (1869)

The Reveille—The Three Camps score fits the standard framework. It is written in 4/4 time. The metronome mark is Moderato. The roll mix is 5:11:10. The ending roll is 7 beats in 2/4 time at Tempo di Marcia. The 11 and 10 stroke rolls start on the downbeat and are preceded by 1/4 notes.

Once again, a major point is that the 10 and 11 stroke rolls are started on the downbeat and require further interpretation. Strube introduces a new ending containing a 1/8 note triplet and a drag which relates to the Fife Part.

THE FULL CAMP DUTY.

THE REVEILLE.

The Reveille is the signal for the men to rise, and the sentinels to leave off challenging. Five minutes before the prescribed time for playing *Re the Drummer's Call* (or *First Call*) will be beaten by the drummer of the guard, when the drummers and fifers will immediately assemble before colors of their respective regiments; and, at the prescribed time and at the signal from the drum-major, will all play the Reveille as herein prescri

THE THREE CAMPS.

1st CAMP.

2d CAMP.

3d CAMP.

1st time.

2d time.

Tempo di marcia.

Immediately after the Three Camps beat the Roll as follows:

In general, from 1812 to 1869, American authors have either followed or referred to Ashworth. Now, for whatever reason, 57 years later, Strube reverts to the Potter and the *Young Drummer's Assistant* roll mix. Why? We will probably never know. However, if Strube emigrated from Great Britain to the United States, he would no doubt, as a drummer, have studied Potter. Moving forward from 1869, the 5:10:11 stroke roll mix begins to take precedent.

Strube's work is pivotal. His book was adopted for the instruction and observance of the Infantry, Army and Militia of the United States on April 17, 1869. To the best of my knowledge, this was the last American Government approval with respect to the Camp Duty.

J BURNS MOORE (1937)

In *The Art of Drumming*, Moore presents two versions of The Three Camps both of which fit the standard framework. There is no metronome mark. There is no time signature, however it is obviously 4/4 or common time. The roll mix is 5:10:11.

The first score is a duplication of Strube in which the 11s and 10s are preceded by 1/4 notes indicating they should be played starting on the downbeat. That being the case, the 10s and 11s would have to be converted to triplet rolls to have the correct number of notes in the bar.

The second score is written differently. The 11s are numerically identified as such, however they are notated as a dotted 1/4 note preceded by a 1/8 note, which is the equivalent of a 13 stroke roll. The third beat of the bar would have to start with a dotted 1/8 note, followed by two 1/16 notes, followed by a 9 stroke roll and starting on the fourth beat of the bar.

Once again, with respect to the conventions of the day, should the rolls be played in meter or should they be converted to triplet rolls starting on a downbeat?

THE THREE CAMPS

The musical score for "The Three Camps" is presented in seven staves. The first staff, labeled "1st CAMP", begins with a "Tap" instruction and features a series of rolls marked with "5", "11", and "5". The second staff, labeled "2nd CAMP" and "3rd CAMP", continues with similar roll patterns. The third staff, labeled "1st CAMP", shows a different rhythmic arrangement. The fourth, fifth, sixth, and seventh staves, all labeled "2nd CAMP", consist of dense, continuous roll patterns with numerical markers. The final staff concludes with a "Drag." instruction.

WM F LUDWIG (1946)

In *Collection DrumSolos*, by WM F Ludwig, The Three Camps score is written in 4/4 time. The metronome mark is 120 with an accompanying notational statement: "Play as a continuous roll and observe accents." While the bars have the correct notational values, confusion exists relative to the use of a numeric 5 written below the notes, which are written with a double slashed dotted 1/8 note preceded by a 1/16 note in bar 1. If you read the notes only, this is a 7 stroke roll in meter in simple time. In the same bar, a 1/8 note is followed by a dotted 1/4 note with three slashes which is a 13 stroke roll in simple time. However, the numerics call for an 11 stroke roll to be played in the same space. The same rationale applies to the 10 stroke rolls that appear later in the solo.

It is impossible, in simple time, to play the 5 stroke rolls preceded by 1/16 notes in the same space as a 7 without some form of conversion of note values to get the right number of notes in the bar. In this case, it would seem more appropriate written in triplet form in simple time. This would be the same as John Pratt's 1985 score notated in what he describes as "In Modern Triplet Notation" which is set out later in this paper. The alternative would be to change the time signature to 12/8 compound time which leaves no room for interpretation.

16

Three Camps

Play as a continuous roll and observe accents.

Met. $\text{♩} = 120$

Ludwig 1955 Album (33 1/3 RPM)

In 1955, a record played by National Rudimental Champion Frank Arsenault for the Ludwig Drum Company, Chicago, and on the Ludwig label, was entitled: "WM. F. Ludwig Presents: The 26 Standard American Drum Rudiments and Selected Solos".

One of the selected solos is The Three Camps. This record had a major impact on the rudimental drumming world. It was the first generally available, mass media, audio source that was a major influence in bringing several classic drum solos to the attention of a generation of drummers. An untold number of drummers likely learned The Three Camps from this record without first seeing or reading the musical score or one of the historical scores.

EARL STURTZE (1956)

In *The Sturtze Drum Instructor*, *The Three Camps* is written in 2/4 time. The roll mix is 5:11:10 with the Strube ending. This fits the standard format. There is no metronome mark. Although the solo is written in 2/4 time, it contains 4 beats to the bar. This reflects the explanations of Howe (1861) where the foot would fall on the first and third beats and, as such, would be a better fit in simple quadruple time.

Although the notation anomalies (for example, the first bar has thirty-four 1/32 notes and the eighth bar contains 30 1/32 notes) require some clarification, *The Three Camps* version illustrated in Sturtze's book suggests the conventional approach to playing *The Three Camps* and, by the conventions of the day, the notation was acceptable.

The old style "DRUMMER'S CALL" (FIRST CALL)

The image displays two musical staves. The top staff, titled "The old style 'DRUMMER'S CALL' (FIRST CALL)", shows a single line of music with a bracketed section of 10 notes and a final note marked with a '10'. The bottom staff, titled "THE THREE CAMPS", consists of four lines of music. The first line includes the notation "R L-5 R-5" and a bracketed section of 11 notes. The second line has a bracketed section of 10 notes. The third and fourth lines continue the rhythmic pattern with various bracketed sections and note counts (1, 2, 3).

SANFORD MOELLER (1925)

In *The Moeller Book: The Art of Snare Drumming*⁷, *The Three Camps*, or *Points of War* uses the standard framework. It is written in 4/4 with a 5:11:10 roll mix. The tempo is Allegro (120 to 139 bpm). The last bar has two 1/8 note triplets described as a Ratamacue and a single drag which is slightly different from the Strube version.

The Long Roll ending is 7 beats in 2/4 time at Tempo di Marcia. While some notation anomalies are in the snare drum part (for example, the First Camp, bar 2 has the equivalent of 24 1/32nd notes in 4 beats), the superimposed bass drum beatings line up correctly with the fife score (next page).

Also, Moeller comments, in describing the 7 stroke roll (p. 16):

The following is the way you may see them in *The Camp Duty*, it is interesting, but it is misleading as the five's and nines', to be slurred, are written the same way.

Moeller's description of the 10 stroke roll is also of interest (p. 18):

It is used in *The Three Camps* with fine effect. To play it, add one stroke to a nine stroke roll with the same accent as the ninth stroke and in time of the others. The tens are slurred.

This could indicate that Moeller wanted the 10s starting on the downbeat with a corresponding increase in roll velocity.

⁷ The original version of this book was published in 1929. The 1956 printing is the one analyzed for this paper.

THE CAMP DUTY

For Fife and Drums

"As recorded and played by the Eastman Wind Ensemble directed by
Frederick Fennell - Mercury Record No. MG 50111 - "Spirit of '76" "

THE REVEILLE

The Reveille is the signal for the troops to rise. It is played at such time as is given in the general orders. The leading drummer gives the "stick tap" signal when all commence the

THREE CAMPS, OR POINTS OF WAR

1st CAMP

Fife
Allegro

Drum
Tap

2nd CAMP

3rd CAMP

Tempo di Marcia

Ratamacue Single Drag

VINCENT MOTT (1957)

In the *Evolution of Drumming: Textbook of the Snare Drum*, Mott includes a 4/4 hand-written score entitled *The Four Camps*. There is no metronome mark. The first part of *The Three Camps* is the Ludwig 1946 play as a continuous roll version and contains the same notational problems. *The Four Camps* has no time signature but would appear to be 8 bars of 12/8 time preceded by a one bar of a 4/4 introduction of two single drags in triplet form. The roll mix is 5:10:11.

This is the first score I found with some compound time related to *The Three Camps*.

THE FOUR CAMPS

(The 4th Camp by Vincent L. Mott)

To Carl G. Kelley

Rudimental drummers will recognize the value of *The Three Camps* in rudimental proceedings. Their value is further enhanced by the addition of a fourth part by Vincent L. Mott, hence the title "The Four Camps."

1st Camp

2nd Camp

3rd Camp

4th Camp

...

WARREN BENSON (1958)

Benson taught percussion at Ithaca College New York from 1953 to 1967 before moving to The Eastman School of Music as Professor of Composition in 1967. His written score, *The Three Camps or Points of War*, was played at the Percussive Arts Society's Historic Drummers Heritage Concert in Columbus, Ohio, 2002.

Benson makes reference to *The Three Camp's Reveilles* in the *Young Drummer's Assistant*, published by Longman and Broderip, London, 1780. Benson's is the first full score I have found date written in 12/8 time. The roll mix is 5:11:10, albeit in 12/8 time. This fits the standard framework. The metronome mark is 76 to 144 bpm.

I have studied some of Benson's excellent research on French and Swiss drumming and am sure he was aware of the simple time scores before 1958. However there is no written explanation for his 12/8 version. **Note:** The fife part is from the Moeller book subsequently transcribed to 12/8.

Three Camps or Points of War

Called the "Mother and three Camp Reveilles" in "Young Drummer's Assistant"

Longman & Broderip, London 1785

12-8 notation by Warren Benson, 1958

Bass drum by John Wyte, Cir. 1976

Melody from the Sanford Moeller Book adapted to 12:8

1st CAMP
♩ = 72 - 144

Fife

Snare drum

Bass drum

S. D.

B. D.

JOHN S PRATT (1985)

In *The Solo Snare Drummer*, Pratt is the first author to identify the roll interpretation problem.

In the book, Pratt includes two versions of The Three Camps. One is noted "as arranged by Bruce and Emmett 1862". The other is "in modern triplet notation". Both fits the standard framework and are in 4/4 time. The roll mix in both is 5:11:10. There are no tempo marks.

Referring to Ashworth, Strube, and Bruce and Emmett, Pratt comments:

There are variations as to form and clarity of musical notation. But the most troubling is that no version provides wholly accurate clues as to how the rolls should be interpreted. Nevertheless, the solo is actually based on triplet configurations or at least the true sound of it as performed by Ancient-style drummers of The Company of Fifers and Drummers.

Reveille.

The leading Drummer gives the 'stick tap' signal, when all commence the

Three Camps, or Points Of War

**Traditional ca. 1812
as arranged by Bruce & Emmett,
1862**

COMPACT DISKS (CDs)

For this paper I analysed three CDs each presenting a different version of The Three Camps.

1. **"The Spirit of 76: Ruffles And Flourishes". Frederick Fennell and members of the Eastman Wind Ensemble (1956).**

This Compact Disk was recorded at The Eastman School of Music in Rochester, New York, on May 6, 1956. It is based on the field music of the United States Army. The Three Camps is played at approximately 112 bpm with a 5:10:11 roll mix. Based on the performed value of the notes I am not absolutely sure of the time signature. The true value of the notes preceding the rolls should be easily recognizable as a 1/8 or 1/16 note in simple time versus a 1/8 note in a form of compound time. In this case, it leans to 12/8. The Three Camps' ending is taken from the Strube book adopted on April 17, 1869 for the instruction and observance of the Infantry, Army and Militia of the United States. The Strube score, however, is written in simple time.

It is interesting that Dr. Frederick Fennell was instrumental in producing this CD in 1956 while Warren Benson was teaching at Ithaca College, New York. The two music schools are not geographically that far apart in upper New York State. Dr. Fennell produces a CD which some would interpret as 12/8 and Benson, two years later, produces a Three Camp arrangement in 12/8 time. The possible connection is interesting. More interesting, in both cases, is why 12/8 and not simply Strube?

2. **"The Commencement Of The Duty—Military Music of the War of 1812 from Fort York". Performed by Ken Purvis. Toronto (1998)**

The Three Camps version on this Compact Disk religiously follows Potter. Played at 76 bpm with an extended version as a result of their interpretation of Potter's repeat sign coupled with "twice over" for the Second Camp and Third Camp. The beating starts with three 5 stroke rolls, the first of which is NOT preceded by an 1/8 note. The roll mix is 5:10:11. The 10s and 11s start on the downbeat.

3. **"Drummers' And Fifers' Guide". George B Bruce and Dan D Emmett, Virginia (2000)**

This CD was produced under the direction of George P. Carroll who is recognized as an authority on American fife and drum history. This was performed in 2000 by The International Association Of Field Musicians. Copyright George P. Carroll, Williamsburg, Virginia. Carroll plays Bruce and Emmett at Presto.

This 2/4 score is played at 138 to 144 bpm. The written score by Bruce and Emmett is based on 4 beats to a bar with the rolls written as 1/64 notes. By historical convention, 2 beats to the bar would be accomplished by the left foot falling on the first beat and the right foot on the third beat of the bar. The roll mix is 5:9:11.

SUMMARY

This analysis covers the years 1333 to 2000. For the period 1780 to 2000, I examined written scores by 21 authors, three CDs and one 33 1/3 rpm record. Each presents one or more questions. With the exception of some authors who duplicate works by previous authors, no two scores, CDs or the 33/13rpm record are identical. They represent inconsistencies with time signature, tempo, roll mix, roll notation and the inclusion/ exclusion of the long roll ending. The last bar of the Third Camp is consistent with 5 stroke rolls leading up to Strube in 1869 when he introduces a triplet and drag ending. On The Points of War, no two authors describe it the same way. The descriptions of a Poing Stroke are inconsistent and ambiguous between five authors and a historical reference to The English March.

With respect to roll execution, leading up to 1957, all authors have written their scores in simple time. The majority of these scores indicate the 10/11 stroke rolls starting on the downbeat resulting in many cases with the incorrect number of beats in a bar. As a result, many historical researchers today convert these rolls to modern notation showing them starting 2/32 notes before the downbeat. This is not necessarily correct considering the tempi of that era. There is no reason why, at 60 to 75 bpm or even up to 110bpm, they could not be played as triplet rolls starting on the downbeat. Also, looking back into the 1700s and 1800s it is difficult to think that discussions took place between field drummers, most of whom learned by rote, about a conversion to triplet rolls. More likely it went like "start them on right foot and end on the left and just play a little faster".

Starting in 1957, some scores written in 12/8 compound time begin to emerge. The reason for this is not clear. Before 1958, I could not find any evidence of 12/8. There is no government or Military sanction, the last being the 1869 Strube book which is in simple time. However, playing The Three Camps in simple time at about 128 bpm or faster you encounter a breaking point at which the correct spaces between the 1/8 notes and the enunciation of the 5 stroke rolls becomes indistinguishable and slurred resulting in a piece difficult to play. If the metronome mark is identical it is much easier to play in 12/8 versus simple time because of the slower hand speed. Perhaps this is why Warren Benson's 1958 score shows a metronome mark of 72 to 144.

So, as you can now see, this paper started with controversy and it ends with even more controversy. The issue now is: WHO TOOK THE THREE CAMPS OUT OF THE CAMP. I thought when analyzing the Strube score approved by the United States War Department on February 17, 1869 that the controversy, except for roll execution, had been resolved at least in the United States. Apparently not. Eighty eight years, later, starting in upper NY State, the propensity of drummers to alter historical scores without explanation occurs again. This time with a 12/8 time signature. I wonder if they studied the history of this drum beating or if they had examined the Strube book. This compound time version has, over the last 57 years become ingrained in North American drum communities. Now If you refer to "Potter", "Ashworth", Bruce & Emmett or "Strube" as historical references, you are sometimes considered out of touch with modern times.

I often ask drummers to play The Three Camps for me. Having listened to their performance I then ask them what time signature they played. Their response is almost unanimous, "I don't know". In some cases they are playing in simple time, however, at the faster tempi they "Drop The Dot" on the 1/8 note preceding the 10 and 11 rolls. The result is the loss of a 1/16 note and the 10 and 11 rolls being played with a with a slower hand speed than the 5 rolls.

So, what can we do to PUT THE THREE CAMPS BACK INTO THE CAMP? The CADRE scores that follow may help. If you are a teacher, instructor, performer or a composer you can help by making drummers aware of the history and the corresponding performance characteristics that apply.

TEMPO THE THREE CAMPS

Throughout this paper I encountered metronome marks and military regulations with a tempi range of 60 to 144 bpm. Relative to The Three Camps the following ranges would apply.

Slow Step 60 bpm. Common Step 75 to 90. Quick Step 108 to 120

Warren Benson's metronome mark is 76 to 144 bpm. However, the score is in 12/8 time which, with a metronome mark equal to simple time has a slower hand speed. History tells that along with infrastructure and road improvements the tempi was increasing.

It is important that modern drummers not lose sight of the ancient tempi. Velocity should never replace authenticity. Some drummers will also learn that playing this drum beating at the slower tempi with a metronome is not as easy.

RECOMMENDATIONS

1. Play The Three Camps in simple time with a metronome.
2. Play it within a tempo range of 60 to 128 bpm. Vary the tempo. Remember, the slow speeds are difficult to play in time.
3. Play it with 10s and 11s starting on the downbeat and also 2/32 notes before the downbeat.
4. Before increasing the tempo ensure the attack points are in keeping with the metronome.
5. Vary the endings and inclusion or exclusion of the long roll.
6. Play the score also in 12/8 time keeping in mind that it is an arrangement. It has no approved historical value. Once again vary the tempo keeping in mind the difference in time value of a 1/8 note in simple time versus one in 12/8 compound time.
7. Refer to the CADRE scores and explanations that follow.

CADRE NEWLY-TRANSCRIBED SCORES —THE THREE CAMPS *(copies included)*

The first score *The Mother and The Three Camps* is written in 2/4 time based on the conclusion that this drum beating was, and still should be played in simple time. The 10 and 11 stroke rolls have been converted into modern notation and as a result are played as quintuplets starting on the downbeat. Keep in mind that the majority of the historic scores leading up to 1957 provide ample evidence that the 10 and 11 stroke rolls should be started on the downbeat. To assume that the 10 and 11 rolls should be started 2/32 notes before the downbeat is not necessarily correct especially taking into account the tempi of the day. However, you will now be playing the 5 rolls with a hand speed different from the 10 and 11 rolls which are now irregular and compressed. The ending is two 5 rolls. This is consistent with the scores up to 1869 at which time Strube introduces a new ending. There is no long roll at the ending. This reflects the British scores.

Play this score as the Slow Step at 60bpm, the Common Step at 75-90 bpm and the Quick Step at 108 to 128 bpm. Practice with a metronome especially at the slower tempi. Make sure the roll attack points are in exact time with the metronome. Do not underestimate the difficulty you may encounter at first with the slower tempi. Remember, slow is not necessarily easy. As an exercise, also play the score starting on the Left hand.

The second score *The Three Camps Traditional* is written in simple common time. This score assumes that all rolls are played in meter at a constant velocity with the 10 and 11 rolls starting 2/32 notes before the downbeat. The ending is from the Strube book 1869 which has become the accepted standard ending through most of North America. The ending also includes the Tempo di Marcia seven beat roll in 2/4 time which is in keeping with the majority of American authors who have used it as an introduction to other musical scores as part of the Camp Duty in the United States.

The same rationale for tempi, use of metronome etc. included in *The Mother and The Three Camps* in the first score also apply to this score.

The third score (*The 12/8 The Three Camps—A Non-Traditional Version*) is written in 12/8 compound time. I refer to it as “Non Traditional” because *I cannot find a military or approved version of The Three Camps in 12/8 time.*

John S. Pratt introduces a “triplet” version in 1985 in 4/4. Today, however, a 12/8 score could demonstrate that “three feeling” referred to by Pratt and used by many modern drummers—with a long roll Tempo di Marcia ending in 2/4 time In the CADRE 12/8 version all rolls are played in meter. Roll velocity is constant.

The Ludwig 1942 version of *The Three Camps* to be played as a continuous roll at 120 bpm, could require its notation to be converted to compound time. If you play this 12/8 CADRE score at 120 bpm or faster you have accomplished the same thing.

The Mother and the Three Camps

Traditional

Notation & arrangement by CADRE

♩ = 60 - 128

Snare Drum **1st Camp**

5 **11 Str. Roll**

S.Dr. **2nd Camp**

9 **10 Str. Roll**

13

S.Dr. **3rd Camp**

17

S.Dr.

21

S.Dr.

25

S.Dr.

29

S.Dr.

33

S.Dr.

37

S.Dr.

41

S.Dr.

The image shows a drum score for 'The Mother and the Three Camps'. It features a Snare Drum part and ten lines of S.Dr. (Small Drum) notation. The score is in 2/4 time and includes various rhythmic patterns, including rolls and triplets. The notation is divided into sections labeled '1st Camp', '2nd Camp', and '3rd Camp'. The Snare Drum part starts with a single stroke, followed by a series of eighth notes. The S.Dr. parts follow with similar rhythmic patterns, often including rolls of five strokes. The score ends with a double bar line and a fermata over the final note.

CADRE Library
September, 2014

The Three Camps

Traditional

Notation & arrangement by CADRE

♩ = 60 - 128

1st Camp

2nd Camp

3rd Camp

Tempo di marcia

CADRE Library
September, 2014

CONCLUSION

No matter what score or tempo is chosen, the end result should be playing the beating correctly in either simple or compound time. This requires executing with an understanding of the differences in roll attack points and roll velocities and their corresponding notation. If all versions are played at an identical tempo, these differences become quite evident. It could also be one of the reasons why there are so many different versions of The Three Camps. Above all, we must work together to get The Three Camps back into The Camp. If we don't, the authenticity of this historical drum beating could be lost forever.

Whenever you travel, anywhere, you will find a drummer with his/her authentic version of The Three Camps. Having studied this analysis this shouldn't be a point of frustration or annoyance. The best way to handle this is to ask the following questions:

1. What is the time signature?
2. What is the tempo?
3. What is the roll mix?
4. Are the rolls pulsed in meter or are they irregular?

Proceed to play it together and be satisfied you have another learning experience under your belt. Leave with a smile!

Remember this CADRE statement:

*NEVER CRITICIZE A DRUMMERS' STYLE.
'TIL YOU'VE MARCHED HIS DRUM A MILE.*

Thank you for taking the time to review this paper. I invite comments on its contents.

Fred Johnson, President, CADRE.

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3. "Drummers' And Fifers' Guide". George B Bruce and Dan D Emmett, Virginia (2000).