

SMuFL (V1.4) - Technical Noteheads.

- With SMuFL Version 1.4 a new set of glyphs has been introduced to represent the Swiss Rudimental Drumming notation basic elements called „flam“ and „Doublé“ (tap-flam).
- With the implementations in the applications, such as MuseScore, it has been observed, that a slight redesign of the four glyphs is necessary to optimize the visual appearance and legibility.
- The current paper looks again back at the two important implementations made in the last 100 years and comes up with a design proposal for flam and Doublé for a next SMuFL update.

Techniques noteheads (U+EE70–U+EE7F)



<https://w3c.github.io/smufl/latest/tables/techniques-noteheads.html>

<https://smufl-browser.edirom.de/EE70.png>

<https://smufl-browser.edirom.de/EE71.png>

<https://smufl-browser.edirom.de/EE72.png>

<https://smufl-browser.edirom.de/EE73.png>

Fritz Bergers's handwritten notation.

The image displays two staves of handwritten musical notation in 2/4 time. The top staff, labeled 'Exécution :', shows a sequence of notes with stems and flags. The notes are grouped into pairs, with arrows pointing to the bottom staff. The bottom staff, labeled 'Reproduction abrégée : Abbreviated notation :', shows the same sequence of notes but with simplified stems and flags. The notes are labeled with handwritten text: 'flem', 'heng', 'heng', 'tleng', and 'heng'.

2/4

Exécution :

2/4

Reproduction abrégée :
Abbreviated notation :

flem heng heng tleng heng

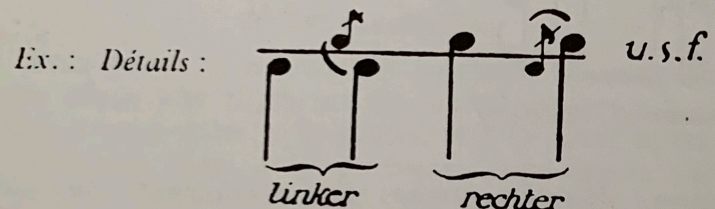
Right and left Doublé (Tap-Flam) have quasi identical shapes; the stem starts shortly after the beginning of the notehead; the flag ends about at the end of the notehead. The notation dates back to around 1937 and is documented by Fritz Berger in „Méthode Baloise De Tambour“.

8^e Le fla doublé, proprement dit le « doublé ».

Description : le doublé se compose d'un fla, précédé d'un petit coup de la même main, qui double pour ainsi dire le fla et d'où vient son nom de doublé.

Le doublé droit : un petit coup droit est suivi d'un fla droit fort.

Le doublé gauche : un petit coup gauche est suivi d'un fla fort gauche.



Exercices : Le doublé est à travailler sans interruption alternant de droite à gauche. Les petits coups et les flas forts se suivent en intervalles égaux, jusqu'à la valeur de double croche et à une cadence de 120. Le petit coup sert pour ainsi dire comme ornement du fla.

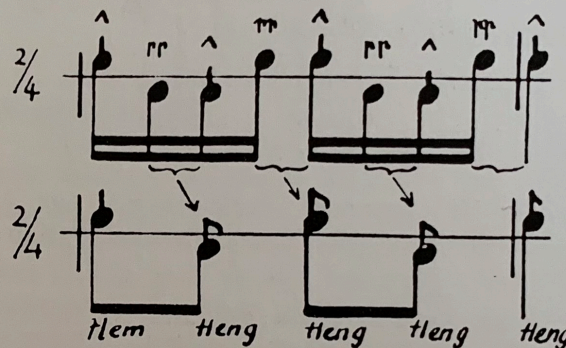
à retenir : un petit crochet à la tête de note du fla remplace le petit coup.

En France, le doublé est appelé « coup anglais » ; il est possible que le coup anglais des Français soit une adaptation française du « tap flam » anglais, qui, il y a 100 ans, était joué par les Anglais à la cadence de 60 et en notes noires, donc 4 fois plus lentement que le coup anglais est battu aujourd'hui, ceci d'après Potter : Manuel du Tambour-Major, de 1786-1817 ; Sir Samuel Potter a été le fameux tambour-major du Régiment anglais : Goldstream Guards.

8. The Tap-Flam.

Description.

The tap-flam consists of a flam preceded by a weak stroke or tap. The right flam is preceded by a right faint tap and the left flam by a left faint tap. Each beat follows exactly in sixteenth-note-rhythm. The tapflam is to be worked from a slow detailing to the closed execution in a cadence of 120. The faint tap is only a kind of ornament for the flam.



Exécution :

Reproduction
abrégée :

Abbreviated
notation :

Remember : A little flag on the head of the *flam-note* represents the little ornamental tap.

In France the tapflam is called « coup anglais » = « English-stroke » ; it may be possible that this « English-stroke » is a French adaptation of the English « Flam and stroke » as shown in the Drum Majors Manual by Potter. (Sir Samuel Potter was a famous Drum-Major in the Coldstream Guard's Regiment from 1786 to 1817). But the beats of the English Flam and Stroke were executed only in quarter notes and in a cadence of 60.



U+E250
flagInternalUp
Internal
combining flag
above



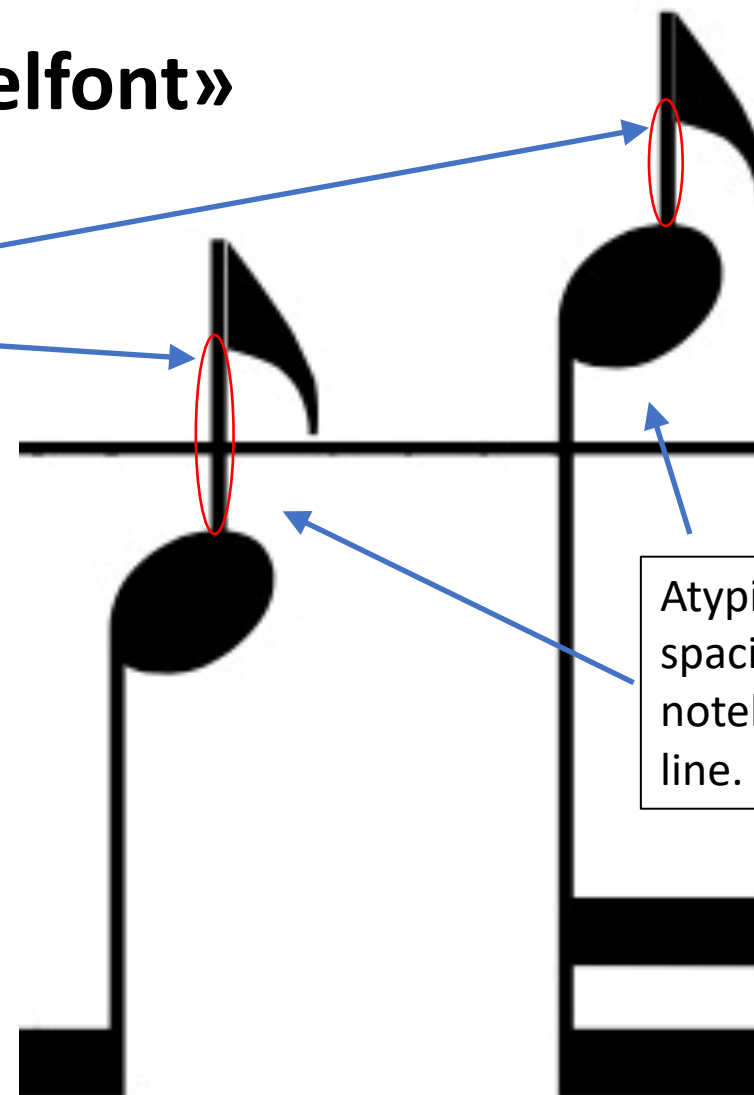
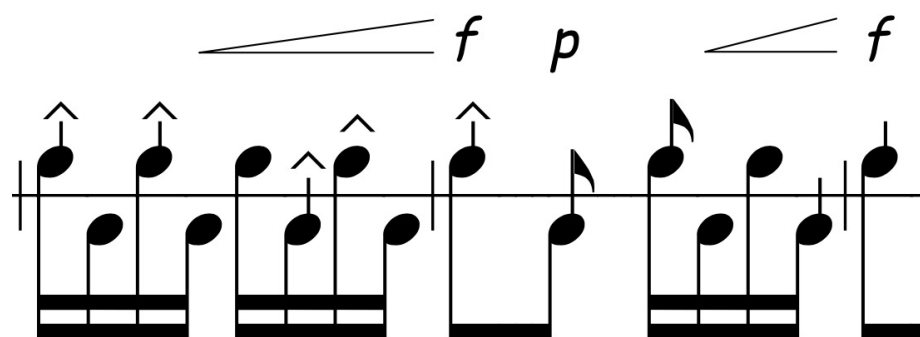
Redesign of
Berger's Doubled
flag
A redesign of the
flag used by Fritz
Berger.



Trommelfont
Doubé
A reconstruction
of the widely used
Doubé flag in the
present days.

Current Non-SMuFL «Trommelfont» implementation.

Flam-Stem has different lengths.



Atypical large spacing between notehead and staff-line.

Input by Elaine Gould (28.05.2021)

Dear Urs,

I've had a chance to read through some of your papers, and your requests to MuseScore regarding the designs, to familiarise myself with this Swiss Drum notation. I haven't come across it before. The Berger notation is certainly the easiest notation for musicians (score readers familiar with standard notation) to follow. I can't comment as a player, of course, but you have all the correct credentials for that, to know whether it is the most appropriate for the players!

From my notation angle I am always concerned foremost with clarity and intention in whatever notation is used! I would definitely recommend you ask for the new design you propose (the Techniques stems to be placed in the middle of the rhythmic noteheads). To my eye, this makes the notation stand out as something unfamiliar and exceptional, and therefore will be noticed by the player and score reader. This is very important as the symbols are quite small. The disadvantage of the first design (conventional stem placing) is that when a musician unfamiliar with this notation see it for the first time, they might question what the second stem means because it looks too similar to a 'second part'. In other percussion contexts this would mean 'play one drum with two sticks'. You don't want that ambiguity. When reading a single flam stem I think it is not sufficiently legible to have a short stem in ordinary notehead position; to the unfamiliar eye it looks like a conventional 2nd stem that has not printed correctly. In other words, when the stems are centred on the notehead, even though they are short, they are both visible (as they are out of the ordinary) and unambiguous (not looking like a second part).

Looking through the examples in [notenbibliothek.ch](https://www.nutenbibliothek.ch) I can see the centred stems in use (as in Early Bird and Drum Twirl) and they are very clear positioned like this.

I hope this helps.

Best wishes,
Elaine

Early Bird

Ein Marsch mit „slow-motion“ Doublés als Einstieg in das Baslertrummeln.



① $\text{♩} = 80 - 92$
f p f p f p f p ff

② *p cresc. ----- ff p ff*

③ *f p mf f p ff p ff*

④ *f p f p f p ff*

⑤ *f p f p f p ff*

⑥ *f p f p f p cresc. ----- ff*

④

f p

⑤

f p

Drum Twirl

Steffi und Werni Arnold
April 2011

① Musical notation for exercise 1, first staff. It shows a sequence of notes with dynamic markings *p* and *f* and slurs. The notes are mostly eighth and sixteenth notes.

② Musical notation for exercise 1, second staff. It continues the sequence with dynamic markings *f*, *p*, and *f*.

③ Musical notation for exercise 1, third staff. It continues the sequence with dynamic markings *p*, *f*, and *p*.

④ Musical notation for exercise 1, fourth staff. It continues the sequence with dynamic markings *f* and *p*.

⑤ Musical notation for exercise 1, fifth staff. It continues the sequence with dynamic markings *f*, *p*, and *f*.

⑥ Musical notation for exercise 1, sixth staff. It continues the sequence with dynamic markings *f* and *p*.

⑦ Musical notation for exercise 1, seventh staff. It continues the sequence with dynamic markings *f* and *p*.

⑧ Musical notation for exercise 1, eighth staff. It continues the sequence with dynamic markings *p* and *f*.

①

p *f*

2 Musical notation for exercise 1, detail. It shows a sequence of notes with dynamic markings *p* and *f* and slurs. The notes are mostly eighth and sixteenth notes.

5 Musical notation for exercise 1, detail. It shows a sequence of notes with dynamic markings *p* and *f* and slurs. The notes are mostly eighth and sixteenth notes.

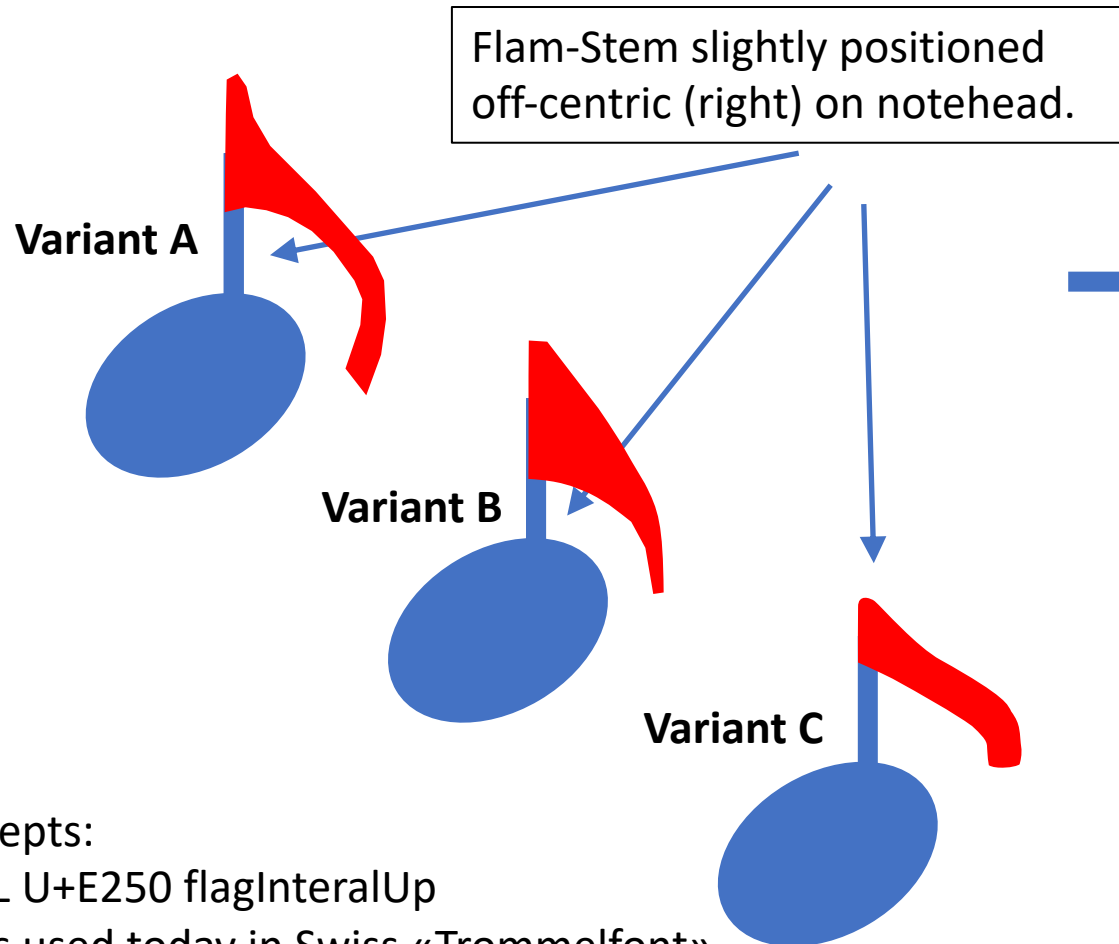
②

f *p* *f* *p*

f Musical notation for exercise 2, detail. It shows a sequence of notes with dynamic markings *f* and *p* and slurs. The notes are mostly eighth and sixteenth notes.

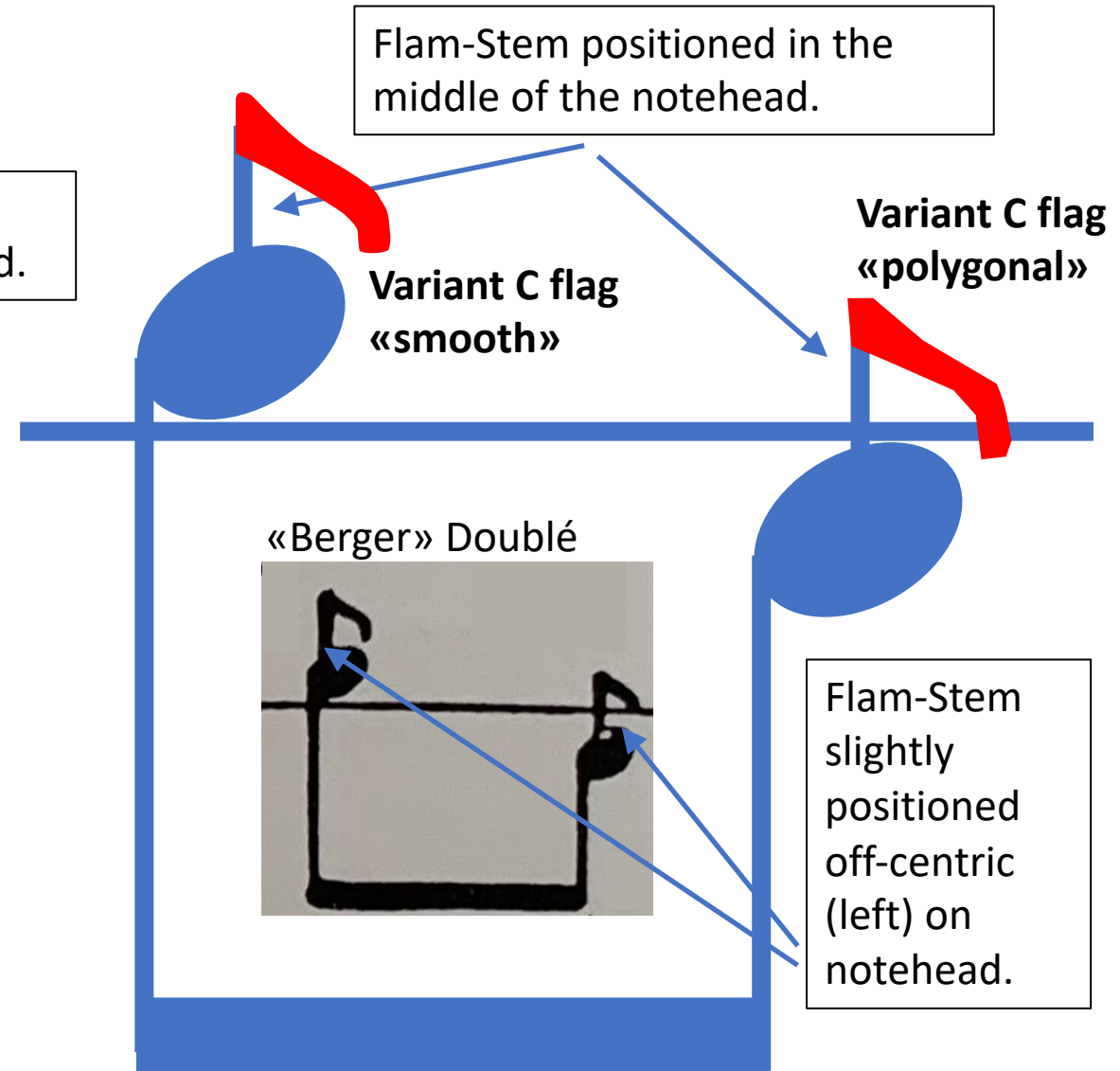
7 Musical notation for exercise 2, detail. It shows a sequence of notes with dynamic markings *f* and *p* and slurs. The notes are mostly eighth and sixteenth notes.

Double – flag design.



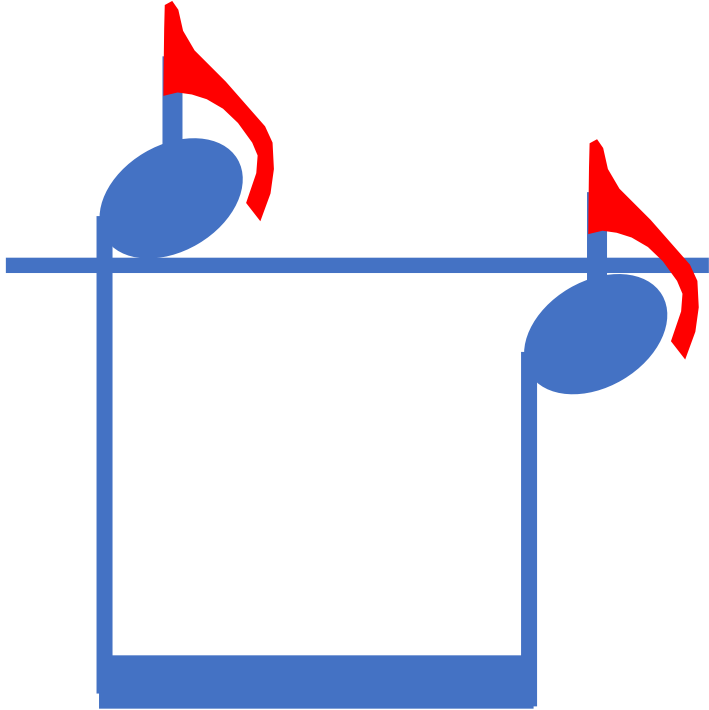
Flag-Concepts:

- A) SMuFL U+E250 flagInteralUp
- B) Flag as used today in Swiss «Trommelfont»
- C) Re-engineered and modernized «Berger» Double

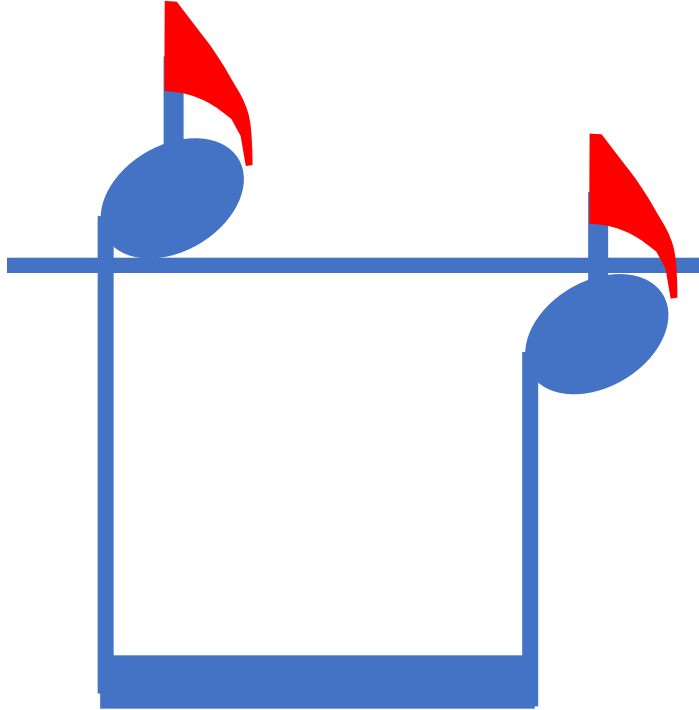


Double – flag design.

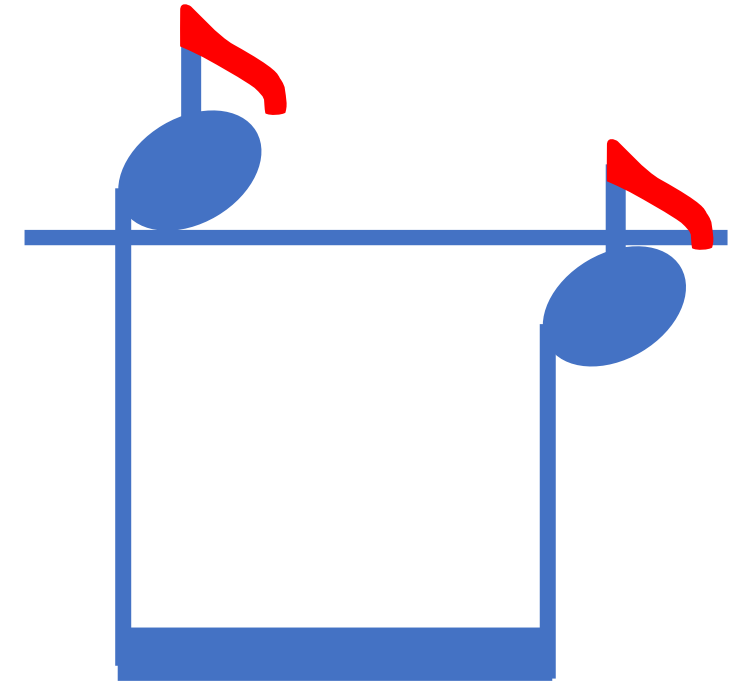
Variant A



Variant B



Variant C



Flag-Concepts:

- A) SMuFL U+E250 flagInterUp
- B) Flag as used today in Swiss «Trommelfont»
- C) Re-engineered and modernized «Berger» Double

Transition of Techniques noteheads (U+EE70–U+EE7F)

SMuFL V1.4

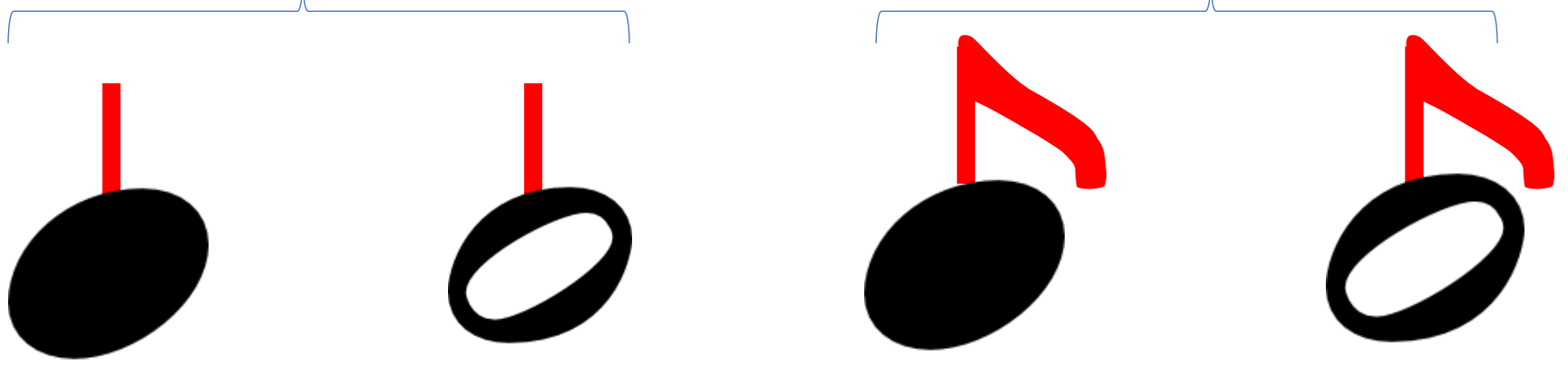


«Flam»

«Doublé» (aka. Tap-Flam)



SMuFL V1.x



Glyph design principals for flam and Doublé.

- At the crest (vertex) of the notehead the stem for the flam and/or Doublé is situated.
- The stem is designed to have a length at about 90% of the notehead-height from its lower to upper vertex.
- The Doublé additionally has a flag added to the flam-stem; the flag shall be the same for the left and the right hand side glyph.
- The flag of the Doublé shall be easily distinguished from the stem and notehead, so having enough white space between flag, stem and notehead.
- The flag of the Doublé shall end at about the right vertex of the notehead with a distance of a minimum of the width of the flag-end.

Author

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