Massed Band Drum Scores For Pipe Band Drummers

A Comprehensive Guide With Audio CD

By Hugh Cameron and Doug Stronach

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Introduction

The purpose of this book is to provide a detailed and comprehensive tool for anyone wishing to teach or learn to play massed band drum scores. Individuals attempting to learn these scores often do so in relative isolation, or in some cases are from other musical idioms and often face frustration due to a lack of detailed description on how to interpret and play these scores properly. For this reason, detailed and abbreviated versions of the scores are presented, supported by a compact disc which provides professional audio recordings of the scores at various tempos and broken down into individual phrases.

We recommend learning these scores with a qualified instructor and we would emphasize that these scores are NOT suitable for beginners. Individuals attempting these scores should have good basic and intermediate level skills which typically would take a year or more of regular instruction and practice to develop.

Massed bands are where our largest audiences choose to listen to us. Let's represent our music well and give them a good performance.

Hugh Cameron Doug Stronach

History

These scores were arranged in the early 1970's by Hugh Cameron, a member of the Advisory Council of The Pipers and Pipe Band Society of Ontario, in response to a need to move beyond the older Army Manual drum scores being played at the time. The goal was to arrange contemporary drum scores that would capture the essence of pipe band drumming, have a wide application to various tunes played within respective time signatures and be compatible with what was already being played in many jurisdictions throughout the world.

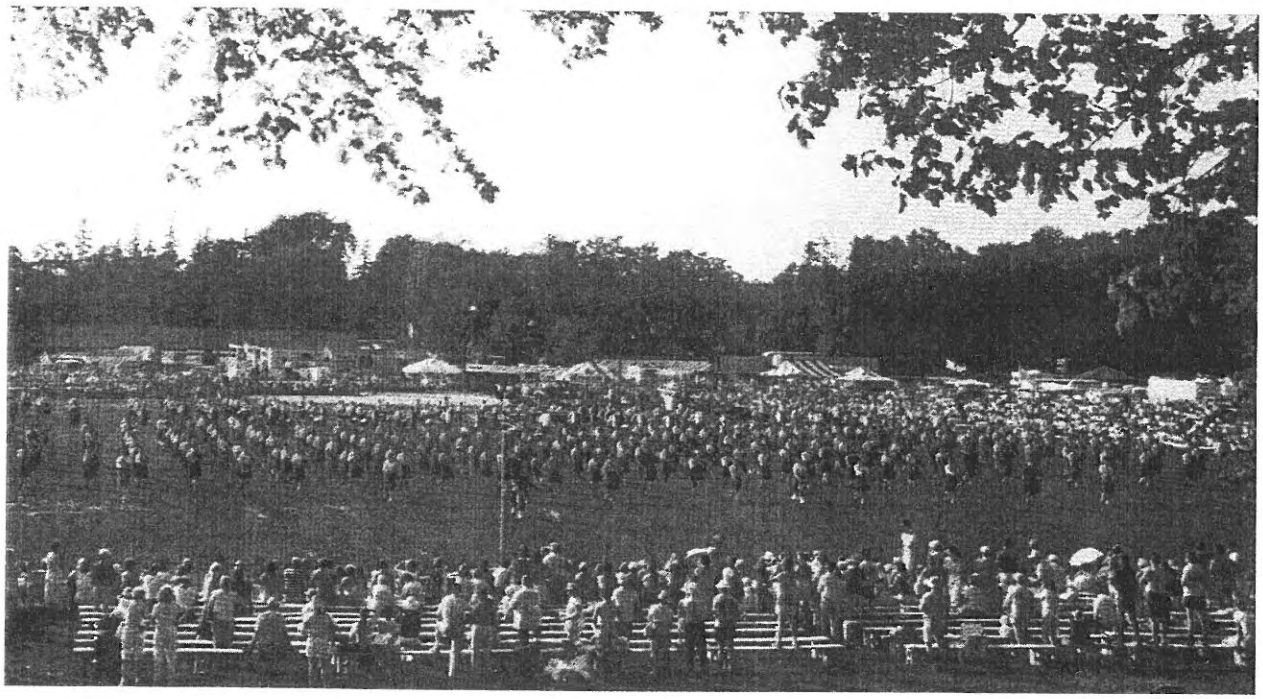
Pipe band drummers, to some extent, have always used scores for adlibbing purposes. These drum scores follow the time signature of the tune more so than the specific melody. It should be said that there are endless possibilities for this type of scoring.

About the Scores

Many bands have chosen to modify these scores for their own purposes but we would encourage anyone learning these scores for the purpose of playing in a massed band to play them correctly and as written.

Individuals who have not mastered the closed drag movement may substitute a flam for a closed drag where applicable. If an individual has difficulty executing flams and drags, accented notes may be substituted for the flam or drag until he or she is capable of playing those embellishments properly. It is of fundamental importance that anyone learning to play these scores be able to execute good quality closed or buzz rolls in the various forms shown.

If you find yourself participating in a massed band and have not yet learned to play these scores properly or cannot play them up to a marching tempo, the most musically appropriate thing to do is to simply march and avoid playing.



The Triplet Nature of Pipe Band Drumming

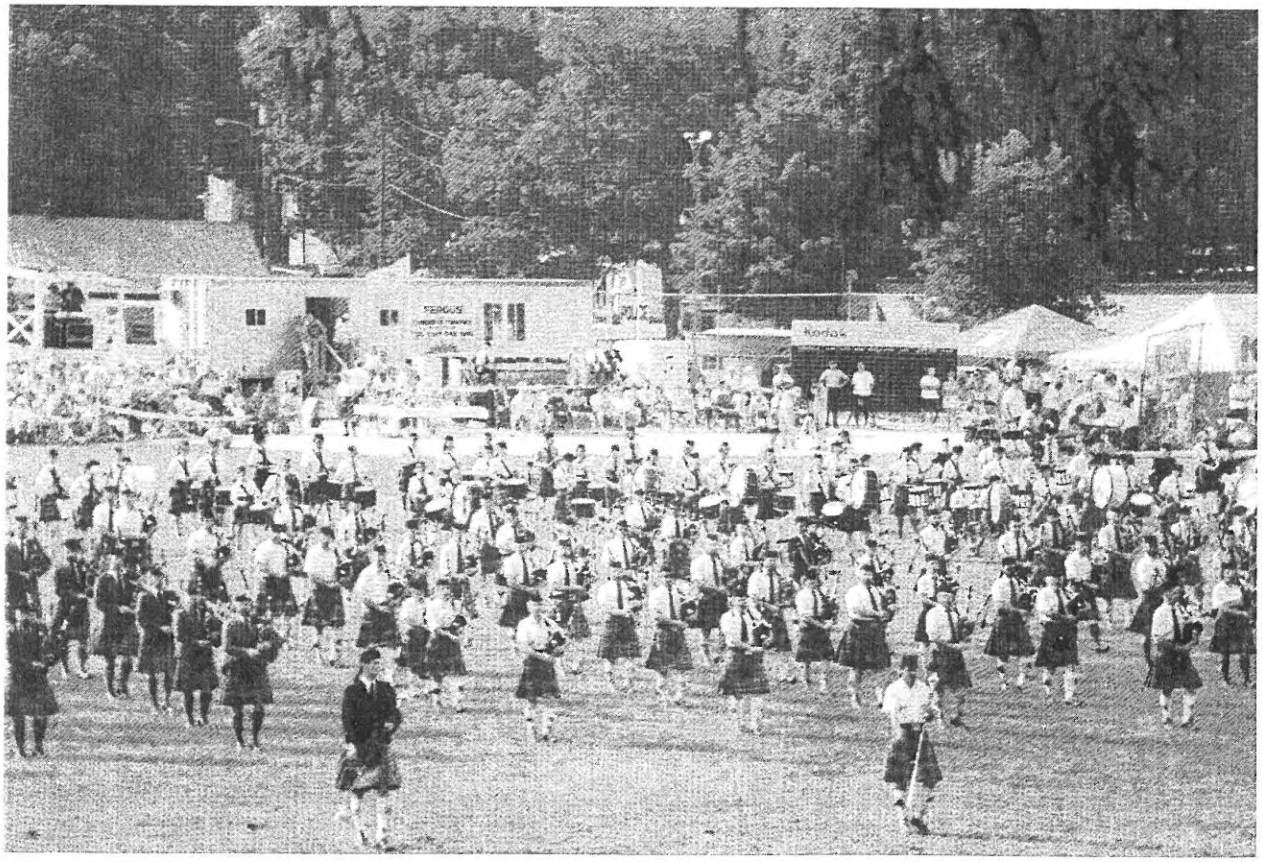
Drummers from other musical idioms who venture into pipe band drumming frequently complain that our abbreviated score writing does not show the detailed roll pulses necessary for them to learn the score accurately. As well, many individuals have long observed that this abbreviated writing does not adequately describe the unique swing or phrasing that pipe band drummers typically play. For this reason we've included detailed versions of the scores written in a triplet time signature that shows you all of the notes played and emphasizes the triplet nature of pipe band drumming.

For example, the detailed 4/4 march is written in a 12/8 time signature and the detailed 3/4 march is written in a 9/8 time signature. Writing in these triplet time signatures allows for the amplification of the scores. Each half beat is represented as one beat thereby making comprehension much easier.

Our experience with students all over North America has proven that this method helps the learner to slow down the tempo and to execute the notes in a way that accurately captures the essential pipe band sound.[1]

It should be noted that the detailed 6/8 march remains in 6/8 time. Here the details translate directly as the score is already in compound time.

[1] This methodology is the insight of Doug Stronach and its effectiveness has been demonstrated over many years. See *Doug Stronach's Pipe Band Snare Drum Tutor Volume 1*



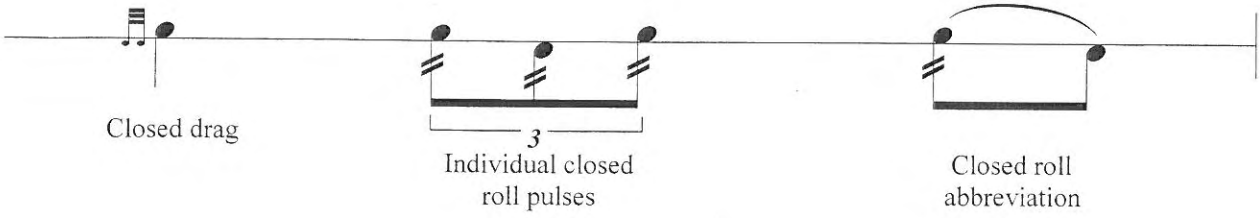
Tempos

Individuals learning these scores who are not experienced pipe band drummers are strongly encouraged to start with the beginner tempo. It is essential to play note values accurately, in time and in a relaxed way. Emphasis should be placed on executing ***good quality closed roll pulses.***

Only when you have become proficient and comfortable playing at the beginner tempo should you move into the quicker novice tempo. Similarly you should become proficient at the novice tempo before moving to the intermediate tempo where you will learn to recognize abbreviated score writing and begin memorizing the phrases.

Finally, practice the scores at the marching tempo along with the piper. Assuming that you can execute the scores well at this point, you can turn your attention to following the melody and bringing out the musical nature of the scores.

Key to Musical Notation



Secrets of the CD

This CD contains 43 professionally recorded audio tracks. We recommend using a CD player that allows you to skip directly to a specified track. The more elaborate CD players (and especially the CD-ROM players found in computers) will allow you to key-in the number of the track you want to hear, without having to skip through all of the others.

1. **Use the CD to repeat each track continuously**
   The main reason each phrase, part or whole score is on its own track is so that you can make use of the track repeat function on your CD player. The **beginner** tempo for each drum score has a CD track for each new part. This allows you to repeat one part over and over without having to always play through the entire score. The **novice** tempo has a CD track for each new score allowing you to play each score in its entirety. The **intermediate** tempo has a CD track for each new phrase. A phrase is a musically-sensible section of each part and does not always line up exactly with the mathematical division of beats and bars. Learning the different phrases contained in the score not only helps with practicing but also with memorizing. The **marching** tempo has a CD track for each new score. Apart from another increase in tempo, two three-paced rolls and a piper are added, allowing you to play each score exactly as you would in a typical pipe band performance.

2. **Choose how much metronome you want to hear**
   The audio has been recorded and mixed so that you can adjust the relative level of the snare drum part to the metronome. In the left speaker, you'll hear only the snare drumming, while in the right speaker you'll hear only the metronome. By turning the *balance* knob on your stereo to the left or right, you can vary the amount of snare drum volume to metronome volume. In both speakers you'll hear the counting. There is no control of individual volumes while listening in mono.

3. **Test yourself**
   Use the track repeat function mentioned above to repeat a phrase, part or entire score. Before playing it, turn the *balance* knob all the way to the right. Now all you'll hear is the counting and the metronome. Read the music and play along with the track. On the repeat of that track, turn the *balance* knob back to the center to check that what you played the first time was correct.

   If you're working through this book without a teacher, you'll have to be especially critical of your degree of mastery over a score to know whether or not you can safely move on to the next one. Use a tape recorder to record and compare your own playing against the playing on the CD. By doing so you will develop the strong listening skills that are essential to becoming a more discerning musician.

4. **Play along with the piper**
   For these tracks the drumming is in the left speaker, the piping is in the right, and the metronome is in both. To play along with the piping without the snare drum part, simply turn the *balance* knob fully to the right. You'll hear the command for the intro rolls, the metronome and the piping.

SECTION 1

Detailed Representation

Beginner tempo

4/4 march, part 1 ..... Page 8 ..... CD 1
4/4 march, part 2 ..... Page 8 ..... CD 2
4/4 march, part 3 ..... Page 9 ..... CD 3
4/4 march, part 4 ..... Page 9 ..... CD 4

2/4 march, part 1 ..... Page 10 ..... CD 5
2/4 march, part 2 ..... Page 10 ..... CD 6
2/4 march, part 3 ..... Page 11 ..... CD 7
2/4 march, part 4 ..... Page 11 ..... CD 8

3/4 march, part 1 ..... Page 12 ..... CD 9
3/4 march, part 2 ..... Page 12 ..... CD 10
3/4 march, part 3 ..... Page 13 ..... CD 11
3/4 march, part 4 ..... Page 13 ..... CD 12

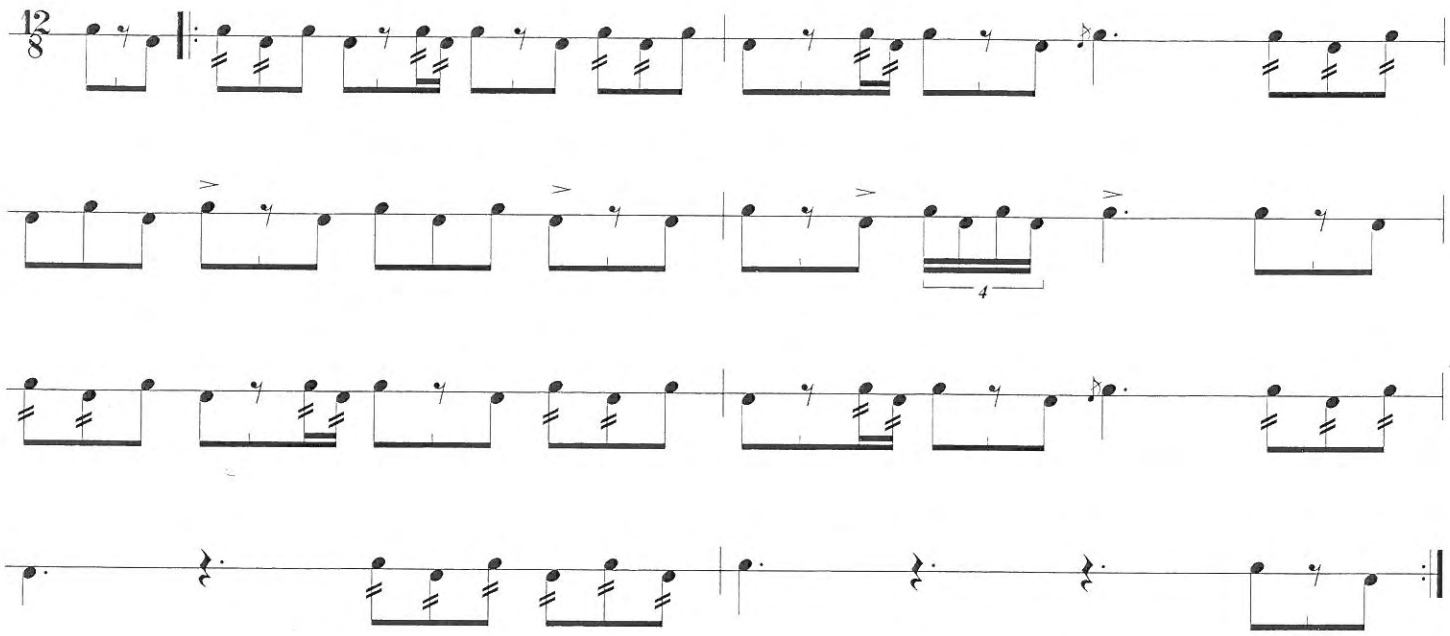
6/8 march, part 1 ..... Page 14 ..... CD 13
6/8 march, part 2 ..... Page 14 ..... CD 14
6/8 march, part 3 ..... Page 15 ..... CD 15
6/8 march, part 4 ..... Page 15 ..... CD 16

Novice tempo

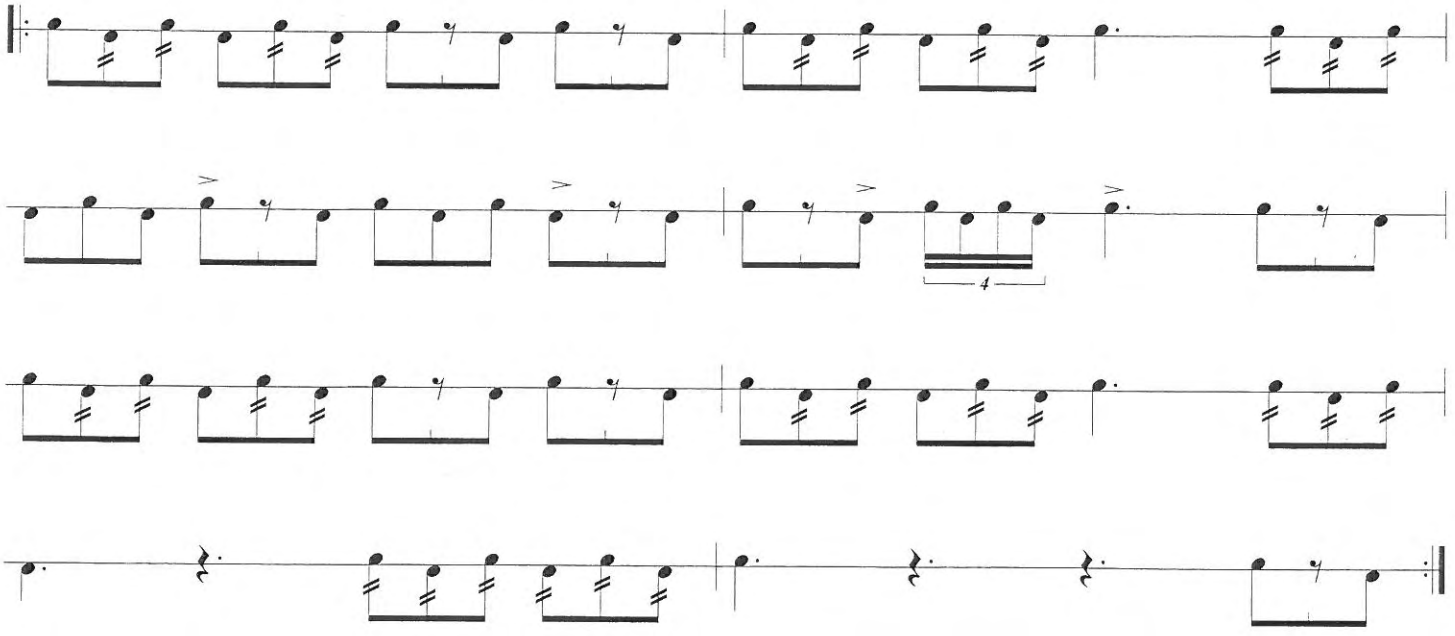
4/4 march, parts 1 to 4 ..... Page 8,9 ..... CD 17
2/4 march, parts 1 to 4 ..... Page 10,11 ..... CD 18
3/4 march, parts 1 to 4 ..... Page 12,13 ..... CD 19
6/8 march, parts 1 to 4 ..... Page 14,15 ..... CD 20

Take your time and learn to play the details properly. Avoid poor habits from the start.

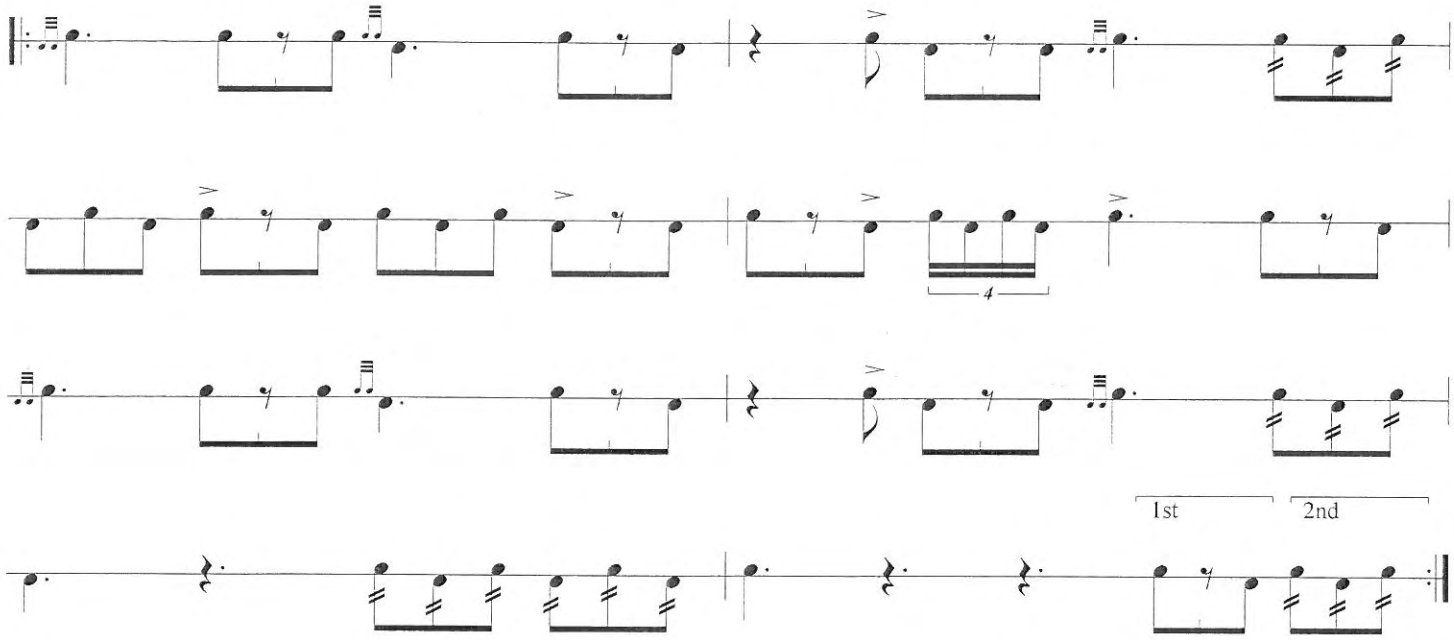
Part 1, CD1



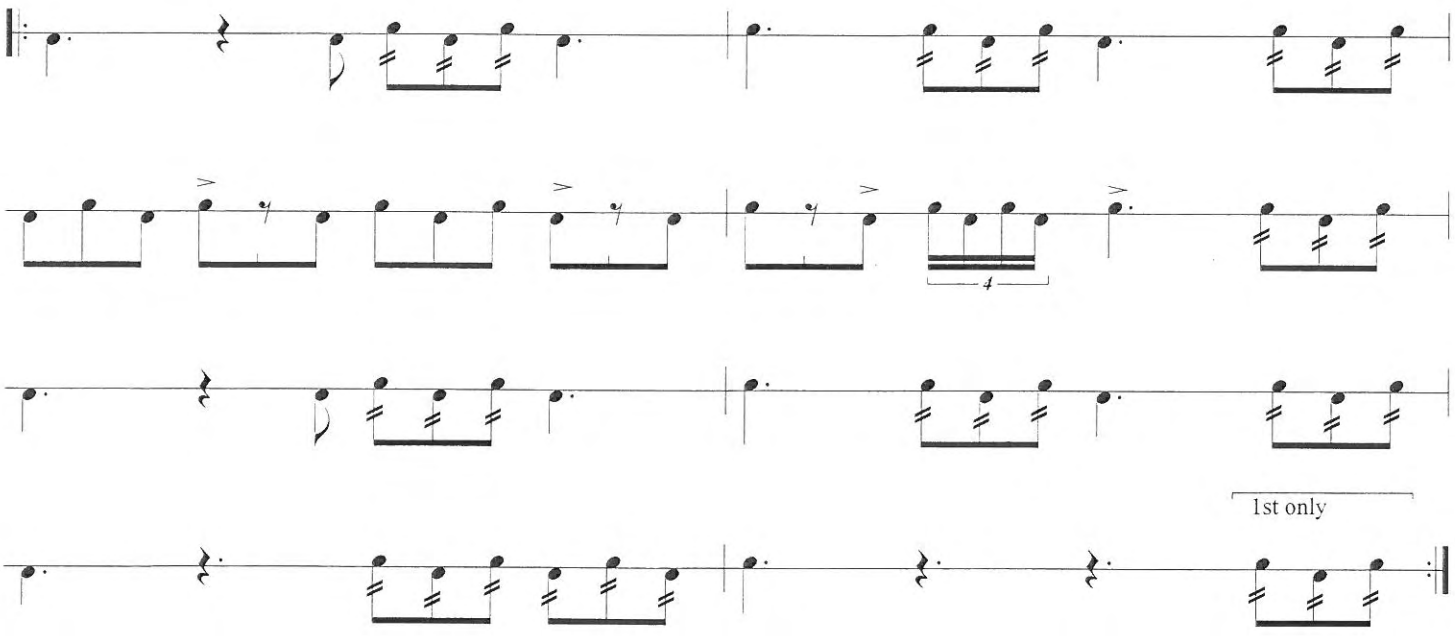
Part 2, CD2



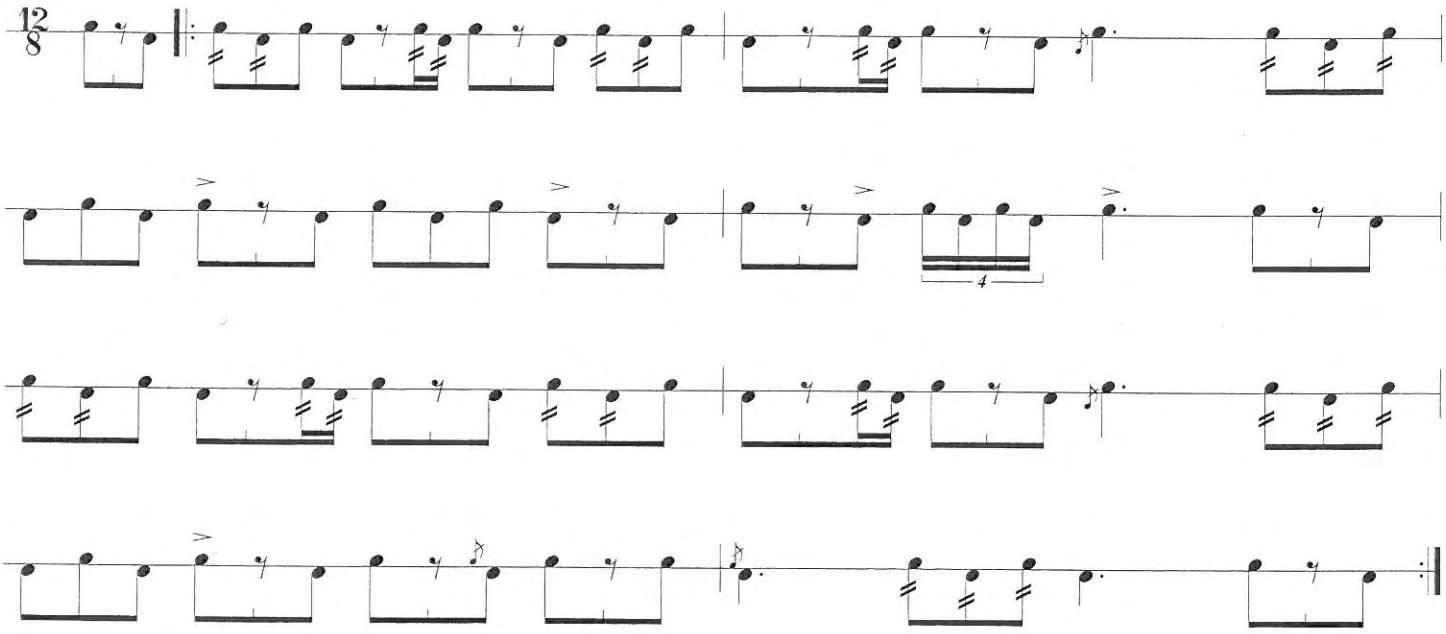
Part 3,CD3



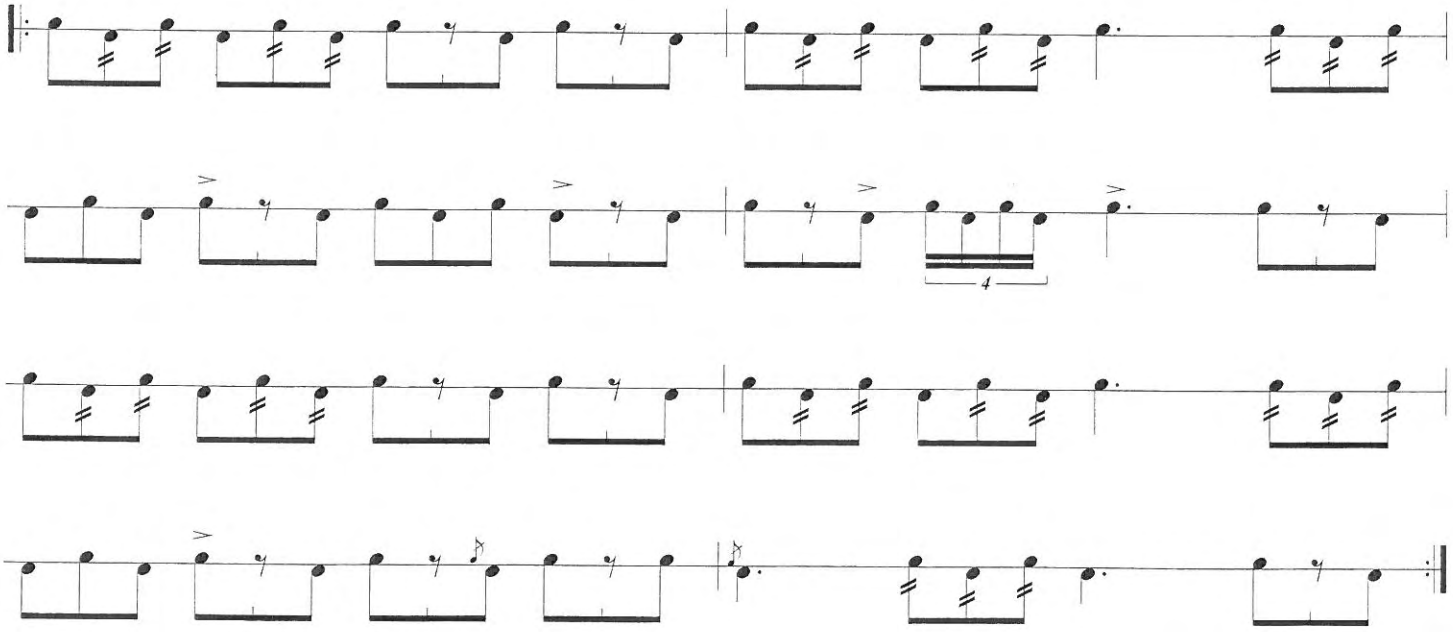
Part 4,CD4



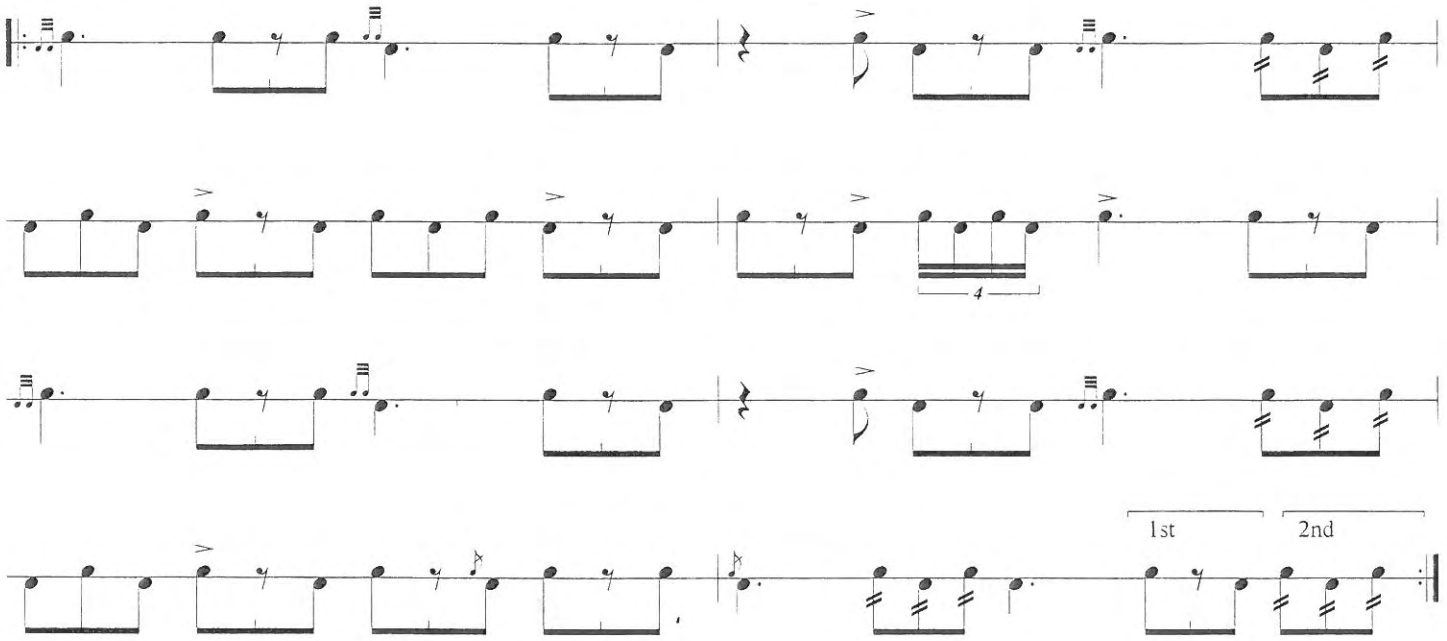
Part 1, CD5



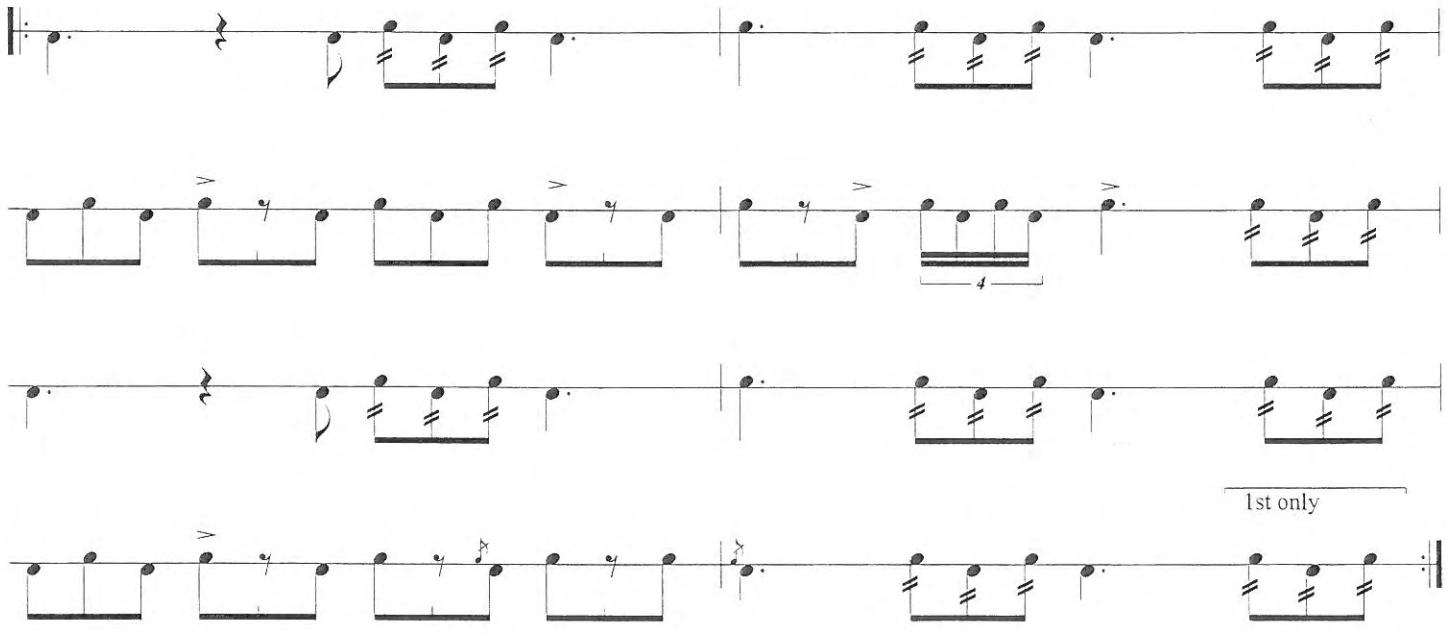
Part 2, CD6



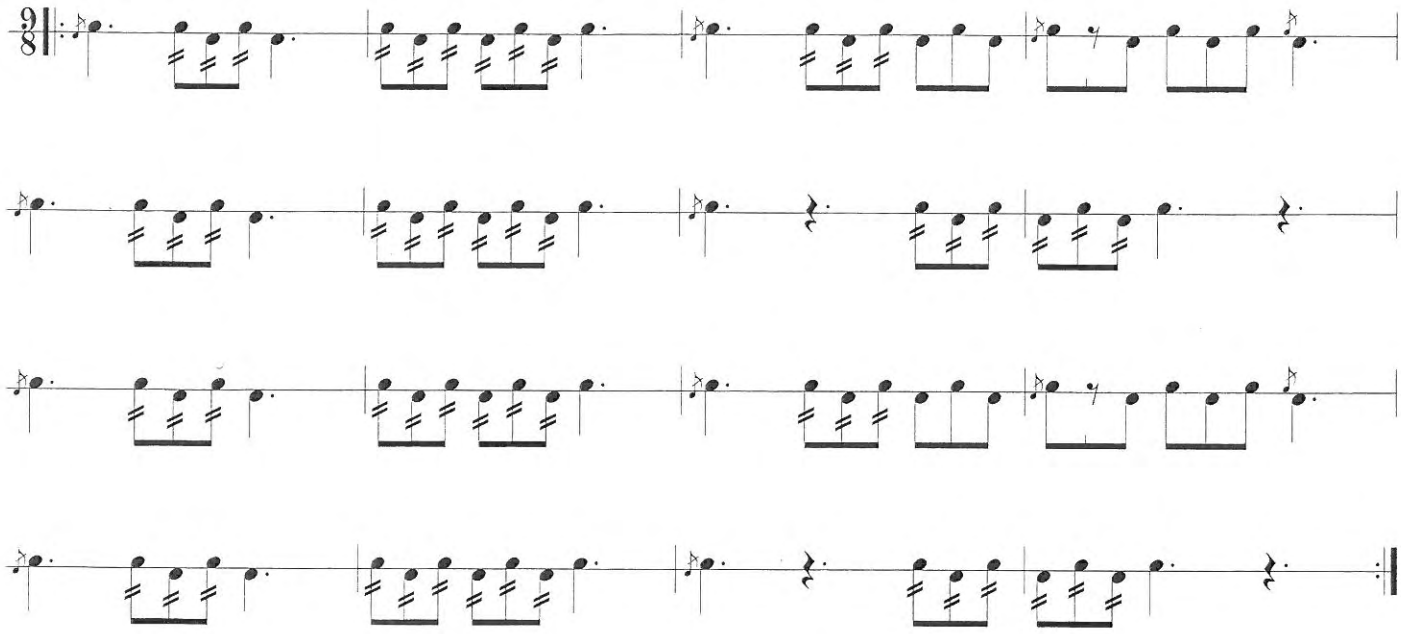
Part 3, CD7



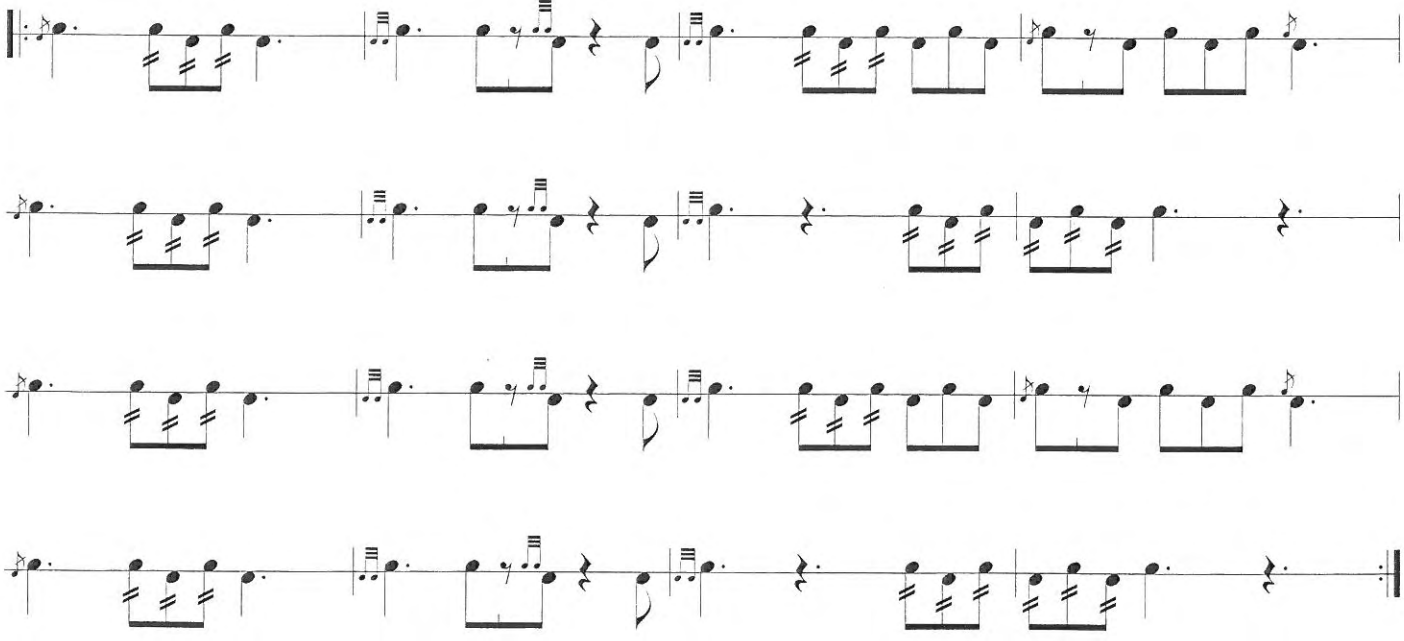
Part 4, CD8



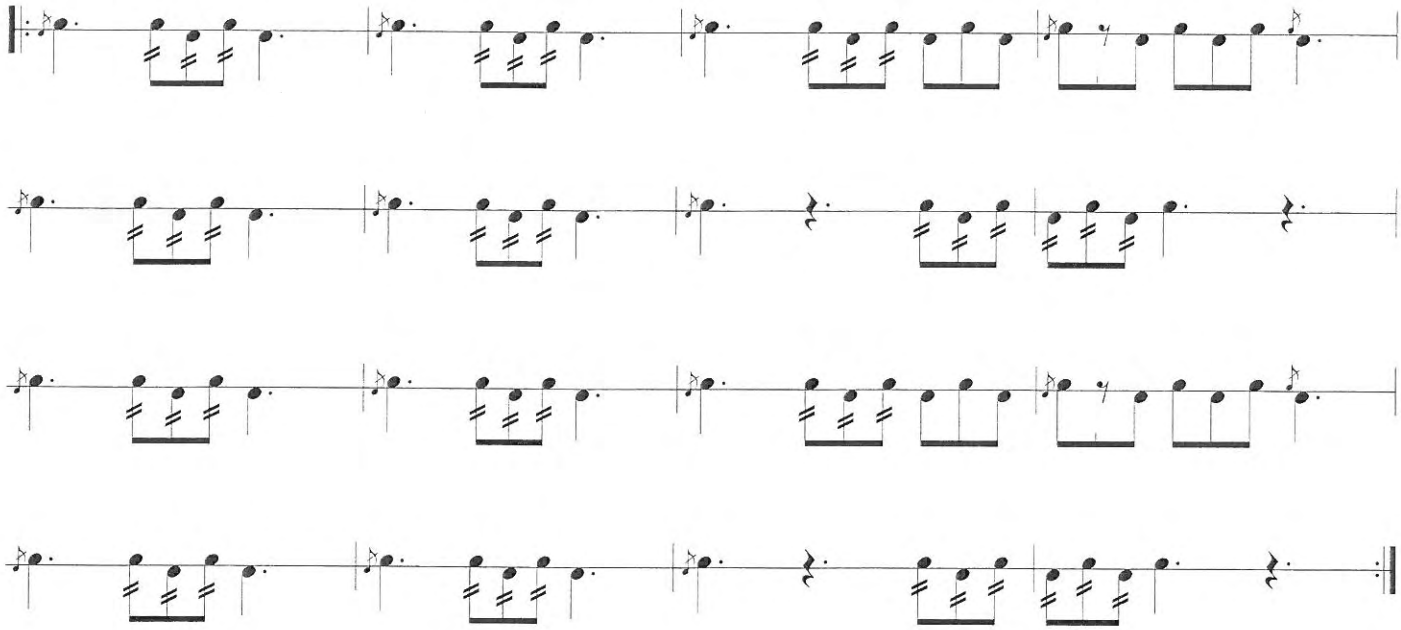
Part 1, CD9

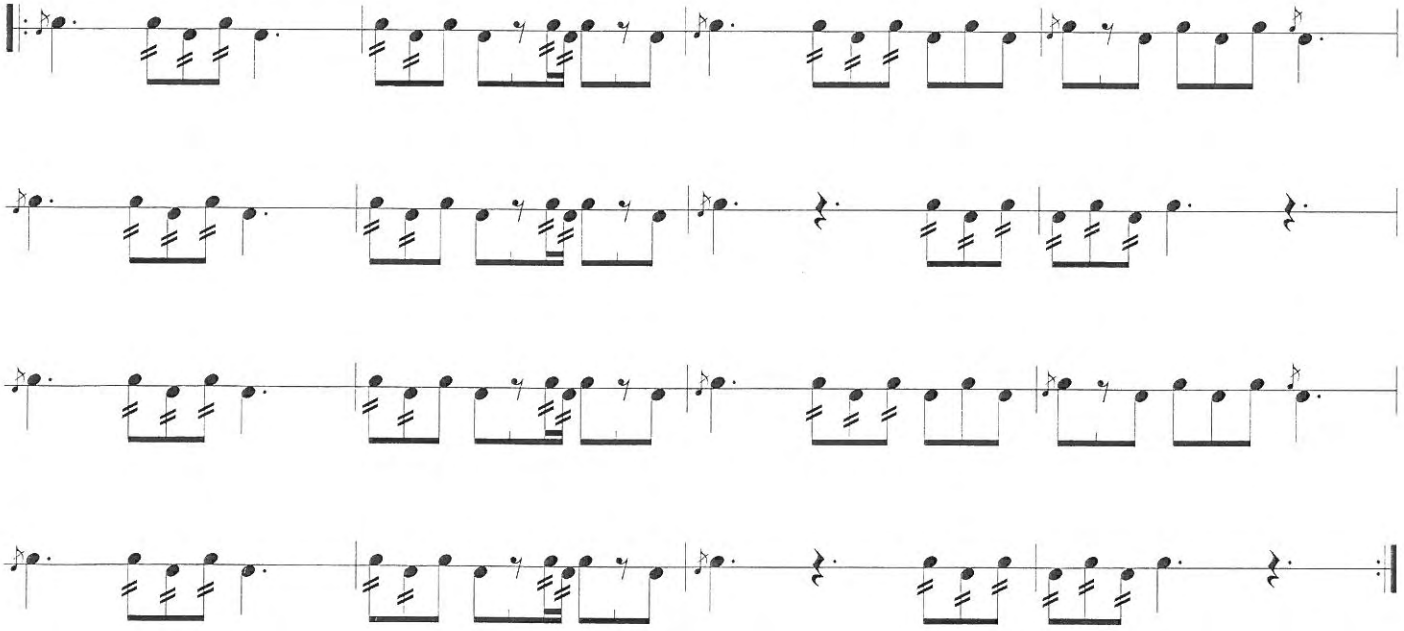


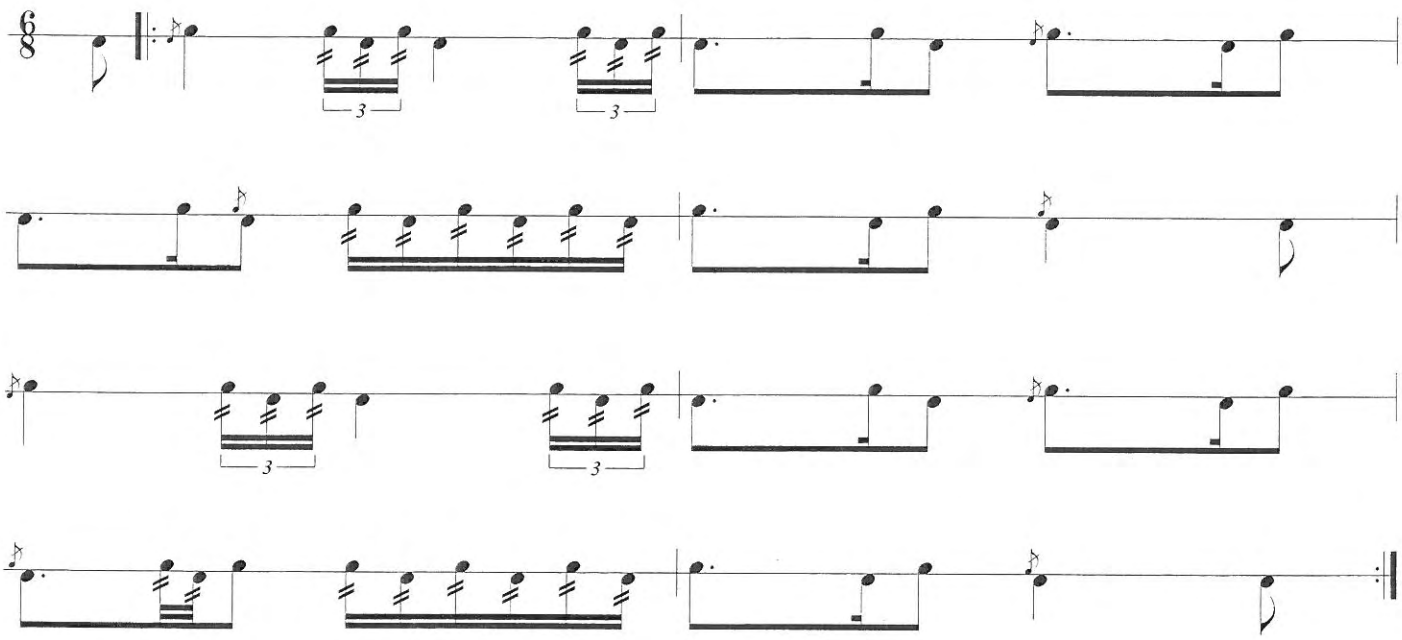
Part 2, CD10



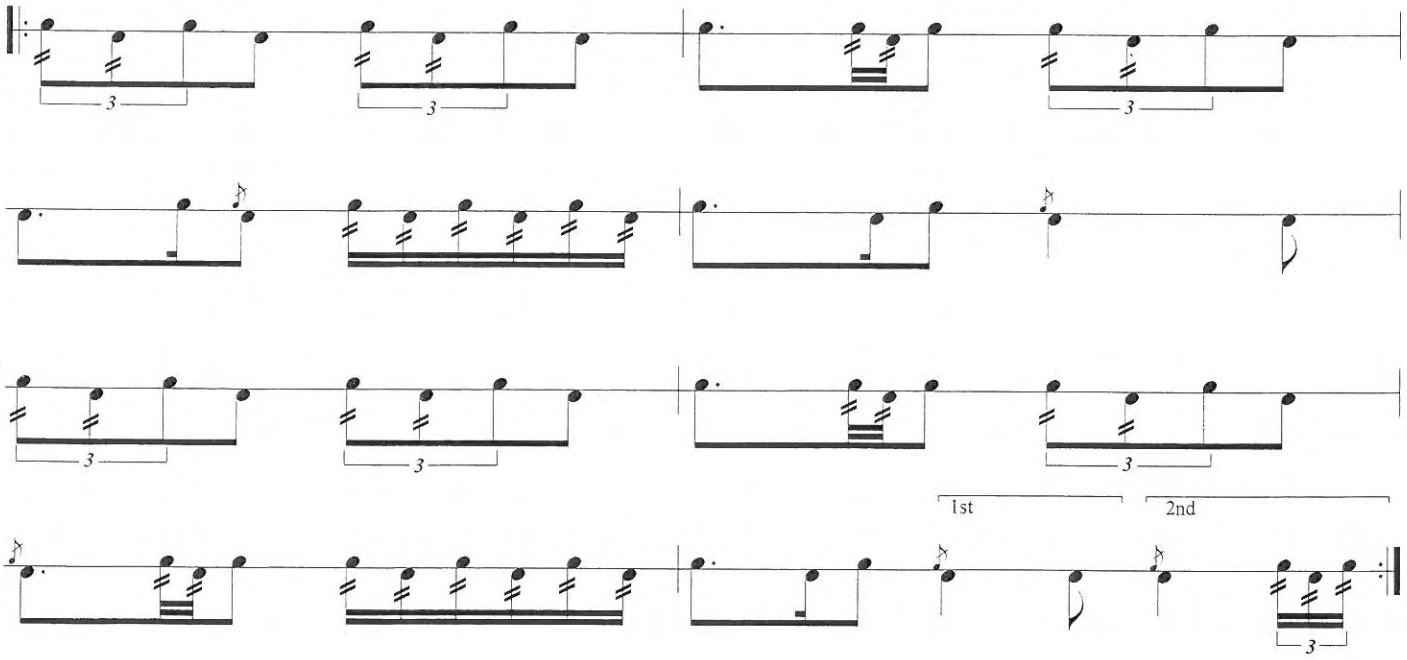
Part 3, CD11



Part 4, CD12

Part 1, CD13



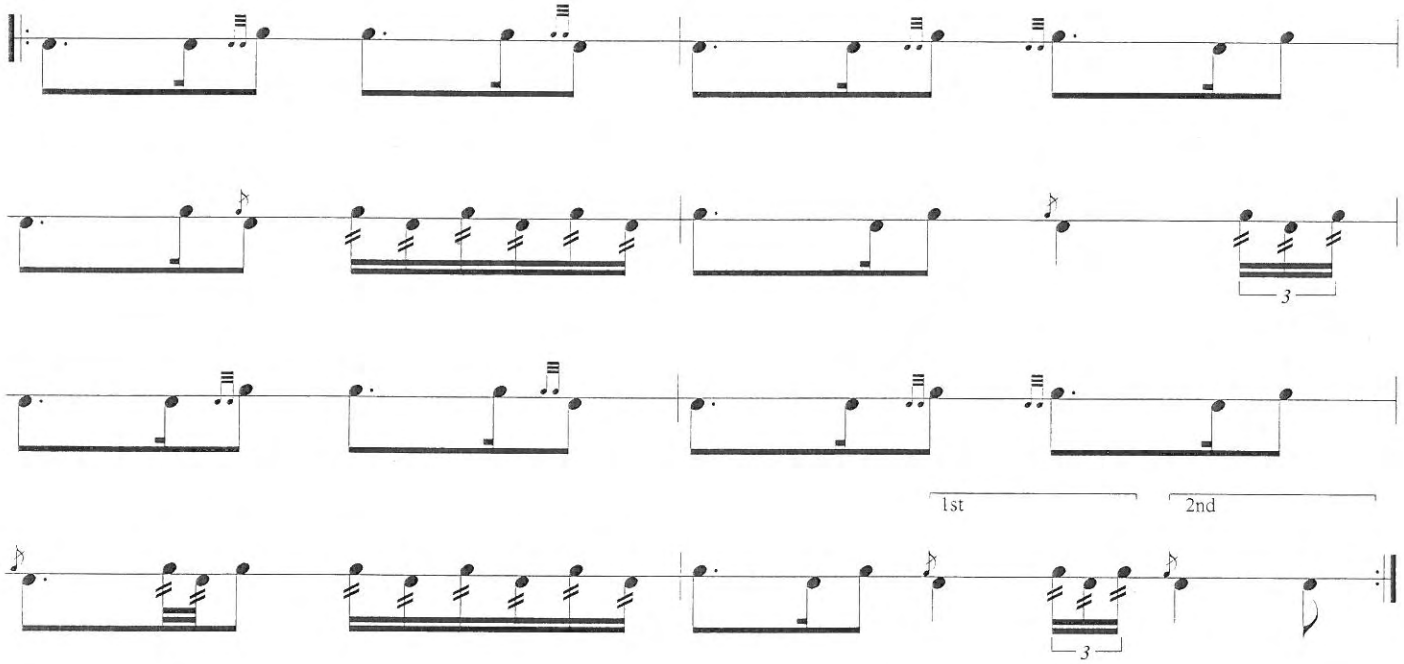
Part 2, CD14 *



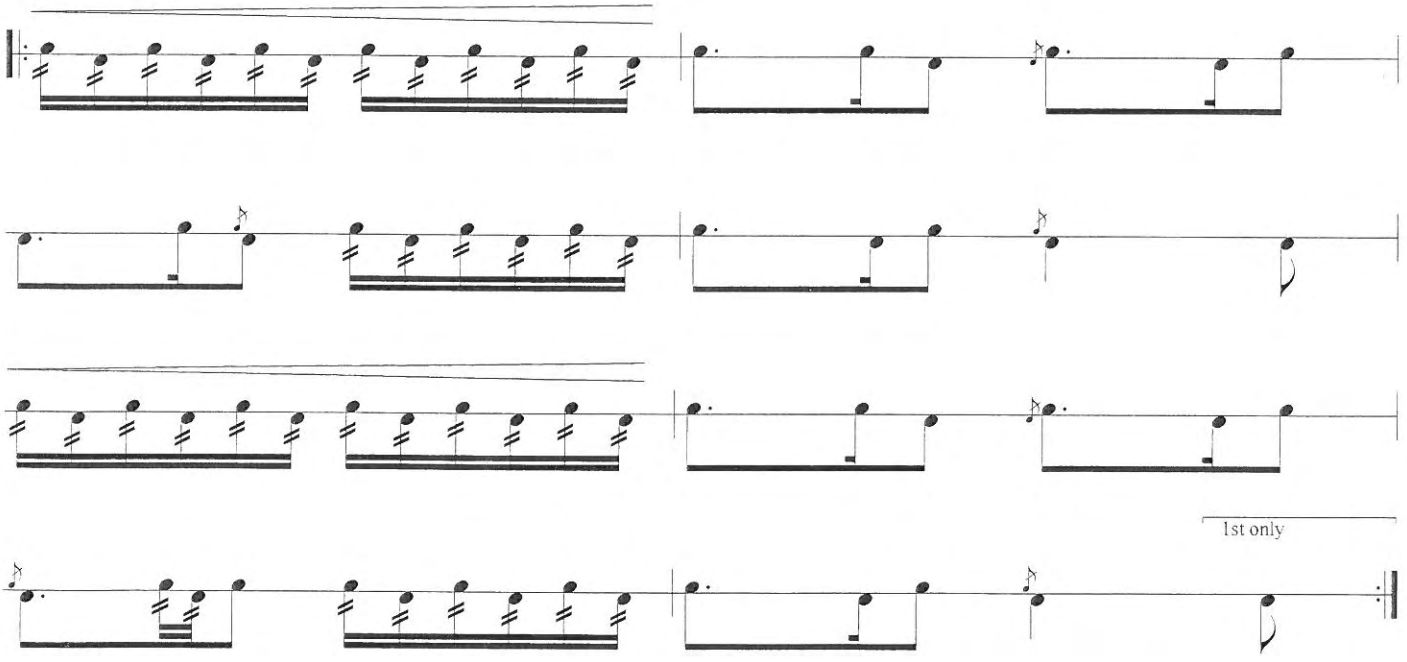
* *Part 2, phrase 1*

Note: This phrase has been written with triplet values. Experience has shown this to be the most effective presentation for the learner to grasp the essential sound. A more precise representation is as follows:

Part 3, CD15



Part 4, CD16



SECTION 2

Abbreviated Representation

Intermediate tempo

4/4 march, part 1, phrase A.....Page 17 .....CD 21
4/4 march, part 2, phrase A.....Page 17 .....CD 22
4/4 march, part 3, phrase A.....Page 17 .....CD 23
4/4 march, part 4, phrase A.....Page 17 .....CD 24
4/4 march, parts 1 to 4, phrase B.....Page 17 .....CD 25
4/4 march, parts 1 to 4, phrase C.....Page 17 .....CD 26

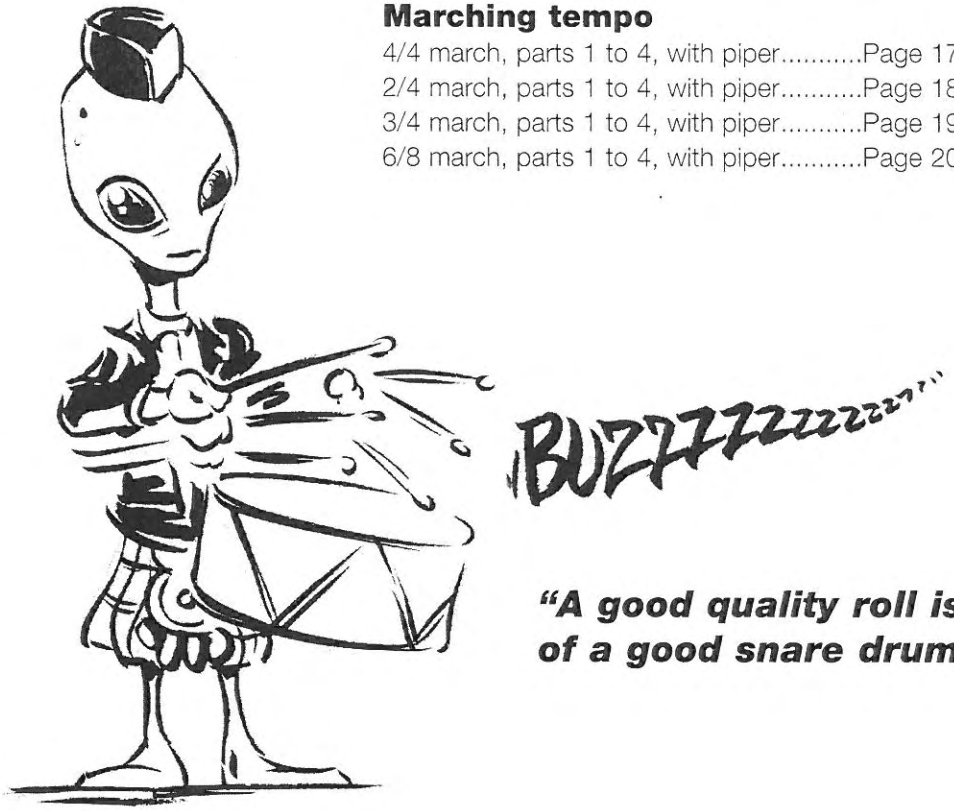
2/4 march, parts 1 to 4, phrase C.....Page 18 .....CD 27

3/4 march, part 1, phrase A.....Page 19 .....CD 28
3/4 march, part 2, phrase A.....Page 19 .....CD 29
3/4 march, part 3, phrase A.....Page 19 .....CD 30
3/4 march, part 4, phrase A.....Page 19 .....CD 31
3/4 march, parts 1 to 4, phrase B.....Page 19 .....CD 32
3/4 march, parts 1 to 4, phrase C.....Page 19 .....CD 33

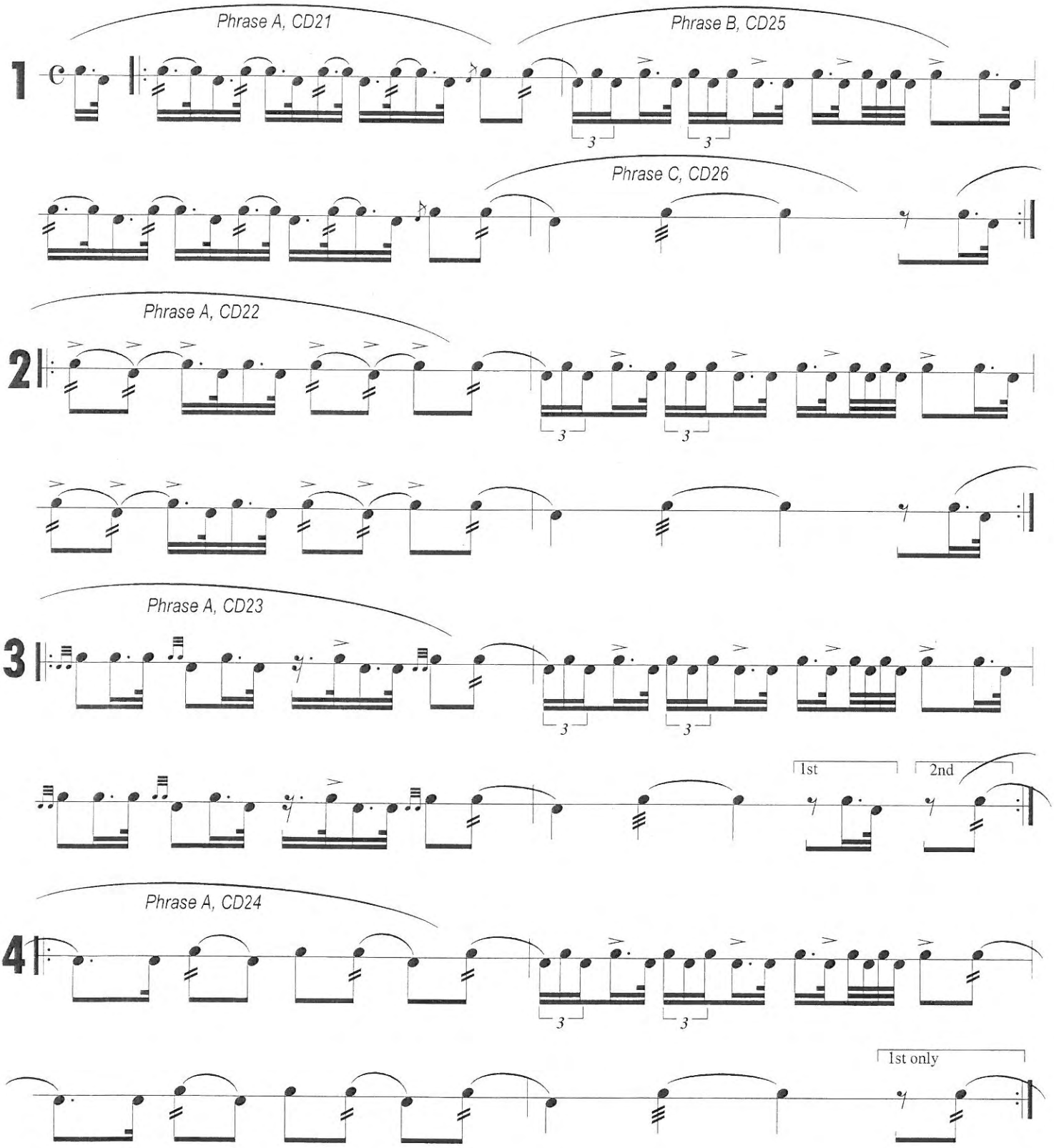
6/8 march, part 1, phrase A.....Page 20 .....CD 34
6/8 march, part 2, phrase A.....Page 20 .....CD 35
6/8 march, part 3, phrase A.....Page 20 .....CD 36
6/8 march, part 4, phrase A.....Page 20 .....CD 37
6/8 march, parts 1 to 4, phrase B.....Page 20 .....CD 38
6/8 march, parts 1 to 4, phrase C.....Page 20 .....CD 39

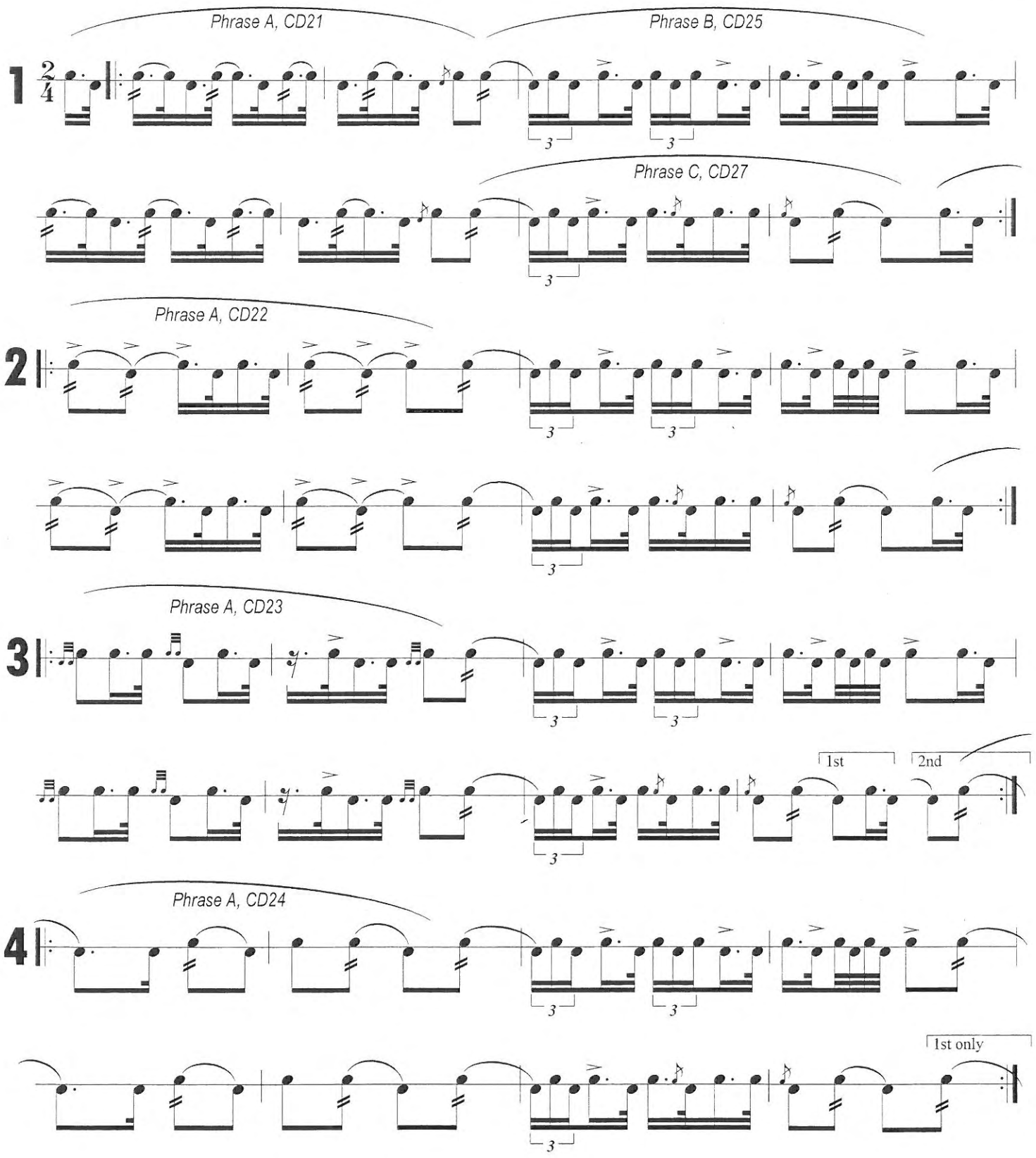
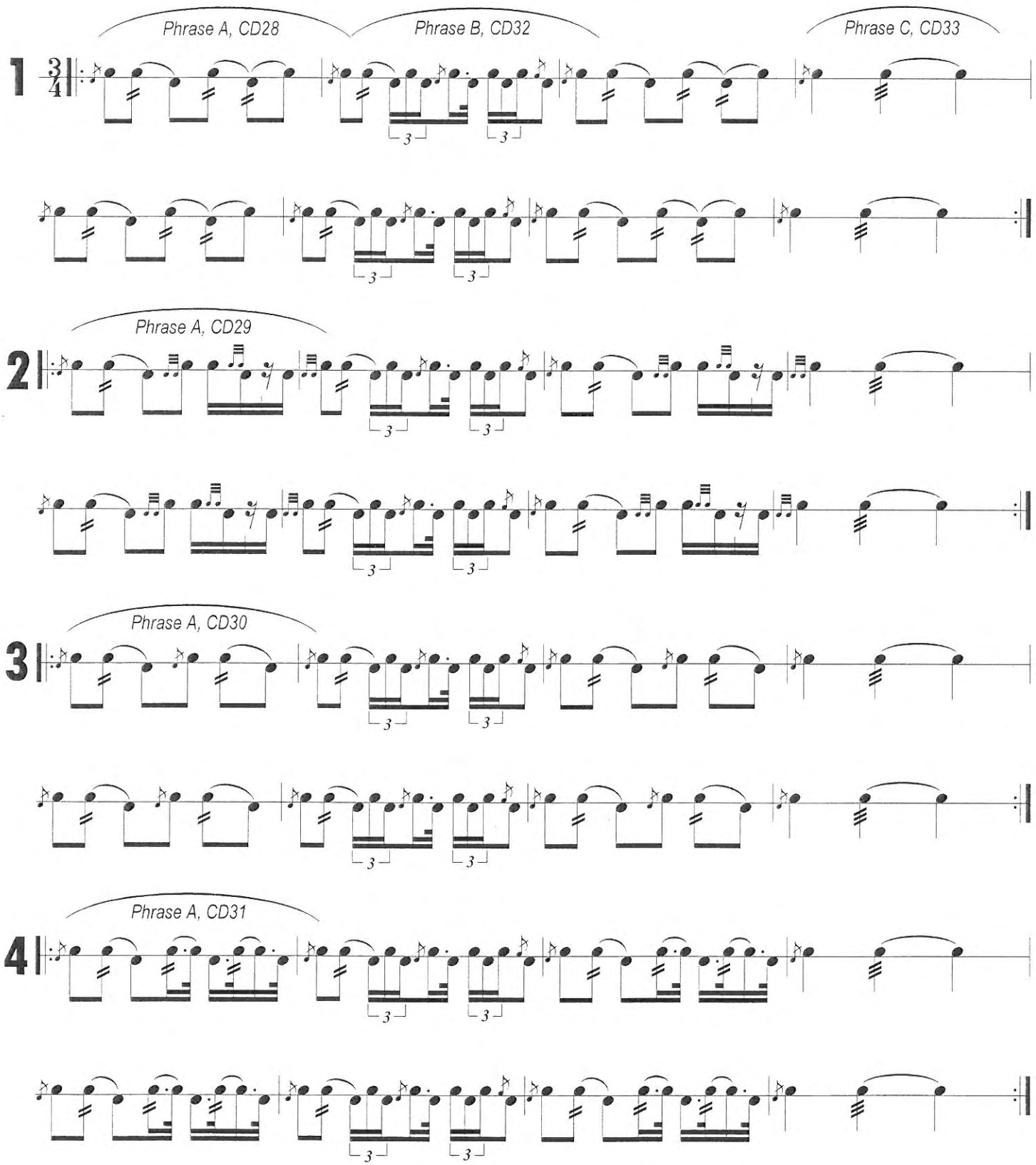
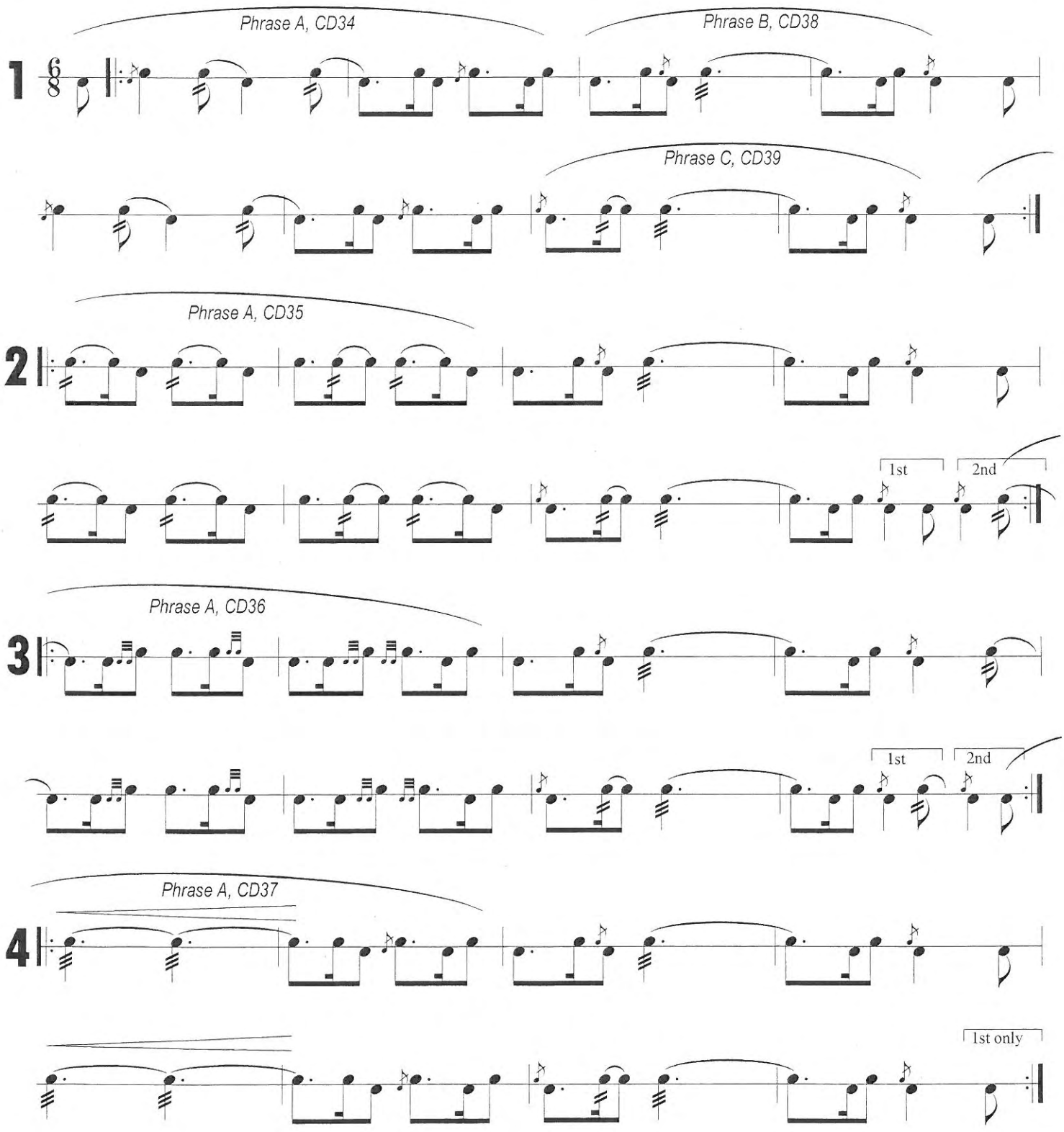
Marching tempo

4/4 march, parts 1 to 4, with piper.....Page 17 .....CD 40
2/4 march, parts 1 to 4, with piper.....Page 18 .....CD 41
3/4 march, parts 1 to 4, with piper.....Page 19 .....CD 42
6/8 march, parts 1 to 4, with piper.....Page 20 .....CD 43



"A good quality roll is the hallmark of a good snare drummer"

– Alex Duthart

Phrase A, CD21
Phrase B, CD25
1
Phrase C, CD26
Phrase A, CD22
2
Phrase A, CD23
3
1st
2nd
Phrase A, CD24
4
1st only

Massed Band 2/4 March (abbreviated)

Phrase A, CD28
Phrase B, CD32
Phrase C, CD33
1
3/4
Phrase A, CD29
2
Phrase A, CD30
3
Phrase A, CD31
4

Massed Band 6/8 March (abbreviated)