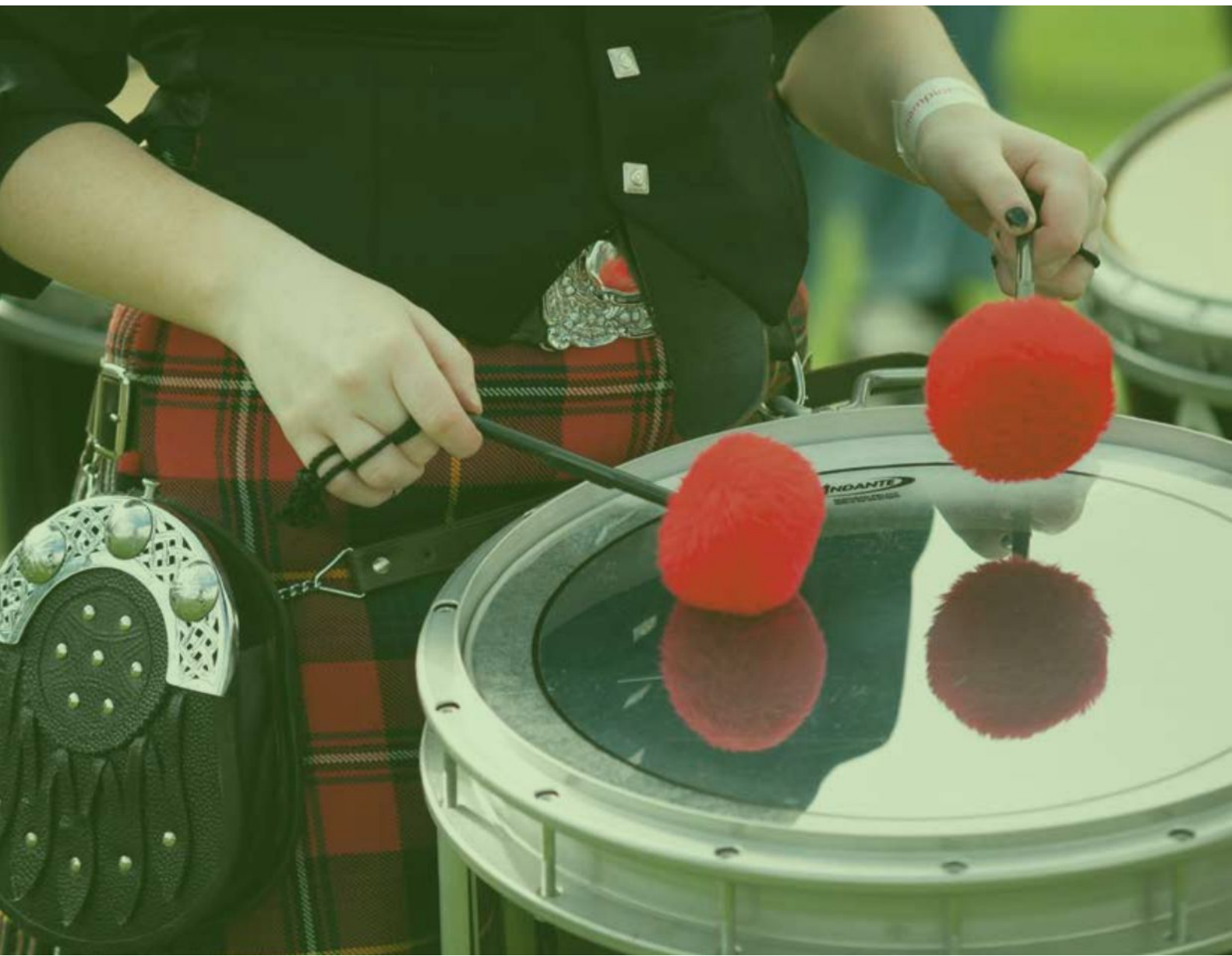




Discover
Ulster-Scots

Get to Grips

with the **Tenor and Bass Drums**



Foreword

The North Channel that separates Ulster from Scotland is just over 10 miles wide at its narrowest point and there has been constant movement between Scotland and Ulster for centuries. This has resulted in close links of language and culture, contributing to the cultural identity of the 'Ulster-Scot'.

One music tradition shared between Ulster and Scotland is Piping and Drumming and it is a very important aspect of Ulster-Scots culture, heritage and identity.

Learning a musical instrument requires dedication and determination and is a commitment over time. However, the learning experience is rewarding and opens up many opportunities for developing personal skills and playing with others. At the same time it provides opportunities to celebrate our Ulster-Scots cultural identity.

This book is one of a series that supports the Ulster-Scots music tuition programmes. There are opportunities for the young and not so young to enjoy the experience of learning new piping and drumming skills and I trust that this book will help you on that journey, supported by expert tutors and tuition programmes provided by the Ulster-Scots Agency.

Richard Hanna

Director of Education and Language

Acknowledgements:

Thanks to Andy McGregor and Grahame Harris

Cover Image: Shine-a-light / Alamy Stock Photo

Introduction

My pipe band journey began at the age of 15 when I attended a concert by local pipe band Letterkenny and District. I had already started learning the drum kit and had become keen to try the pipe band style of drumming. I have since performed at international tattoos and concert halls, and I have enjoyed my fair share of success in competition.

Being in a pipe band is all about enjoying what you do, the journey that you take, the people you meet, the highs and lows of competition, the places you get to perform in and the amazing opportunities that will, through time, present themselves to you as a competent player.

Learning the tenor drum will take dedication. The flourishing in particular takes considerable time, co-ordination and practice to master. As with any instrument, you will **only** be rewarded by the time and hours you put into it through practice.

I have been performing for over 19 years, and the experiences that I've had through music and the Music Service for Pipes and Drums programme are second to none. The friends I have made along the way and the places I have performed in (Scotland, France, Germany and Russia) have made this one of the best choices I have ever made.

I am grateful and privileged to be able to have a career through what started as a hobby. I hope you find this teaching aid useful and informative.

Welcome to the highly visual and fun art of bass and tenor drumming.

Kerry Doherty

Bass and Tenor Drumming Tutor for Music Service for Pipes and Drums

Before we Begin



When you see this symbol in a lesson, please refer to the accompanying tutorial video at www.discoverulsterscots.com/tenor-drum. The number corresponds to the video on the playlist.

Clef Sign

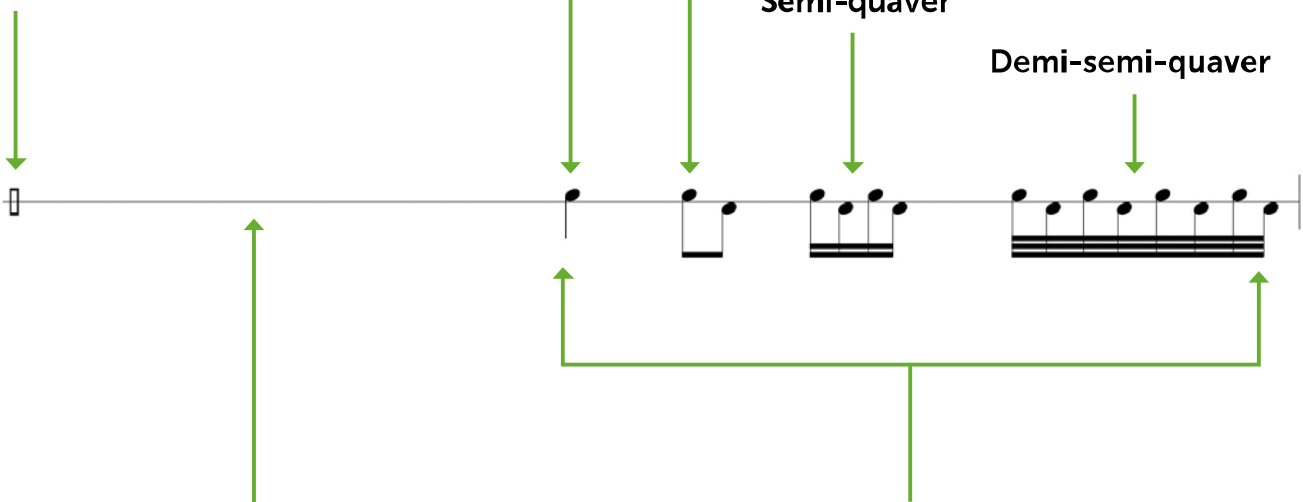
The clef used in drumming music is the **percussion clef**. This is a neutral clef and does not show pitch.

Crotchet

Quaver

Semi-quaver

Demi-semi-quaver



Single Line Stave

Single line staves are used for **single-pitched instruments** such as djembe, tambourine and snare drum. The note placed **above** the stave is the **right hand**. The note placed **below** the stave is the **left hand**.

Notes

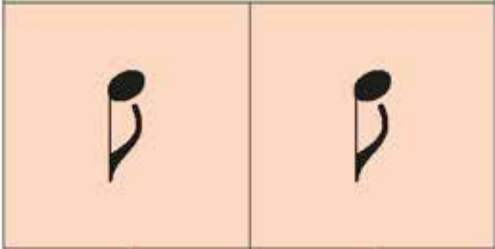
There are many different note shapes that show the **duration/length** of a sound. The first four notes we see are **crotchet**, **quaver**, **semi-quaver** and **demi-semi-quaver**.

The crotchet is the longest of these notes and the demi-semi-quaver is the shortest.

Duration Table

The **length** of **sounds** is shown on paper by using different shaped **notes**. Below are the first notes we will see. In this example, the **crotchet** is the longest note. Each note is **half the length** of the note above.

For example, if a crotchet is 1 second long, a quaver will only be half a second long.

Crotchet		1/4 note
Quaver		1/8 note
Semi-quaver		1/16 note
Demi-semi-quaver		1/32 note

1

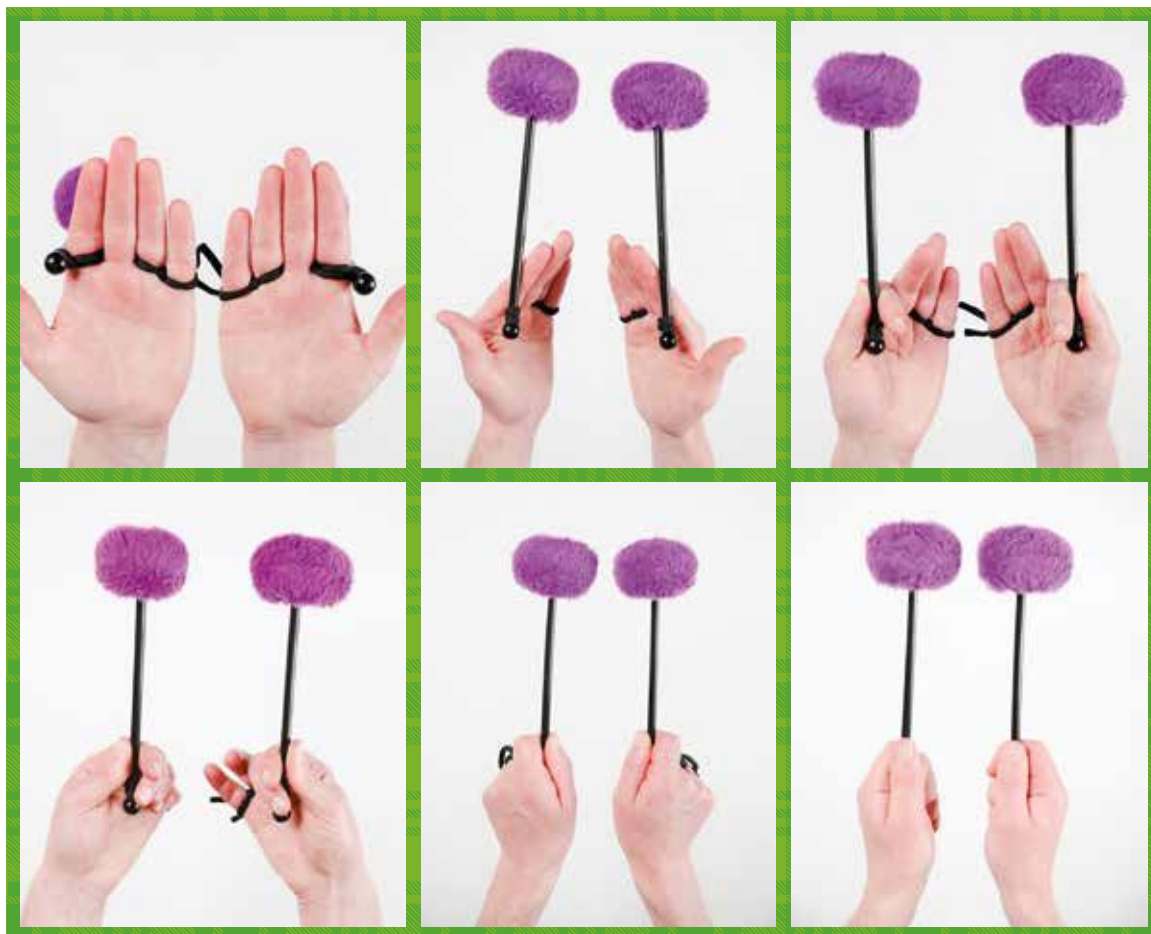
The image is a 4x4 grid of 16 photographs, each showing a different step in the process of creating a black string figure. The string is black and has two purple pom-poms attached to its ends. The steps are as follows:

1. The string is laid out flat on a white surface, with the two purple pom-poms at one end.
2. A hand picks up one end of the string, pulling it taut.
3. The string is held taut between two hands, with one pom-pom visible at the top.
4. The string is looped back on itself, with one hand holding the loop and the other holding the end.
5. The string is pulled taut again, with the loop now on the left side.
6. The string is looped back on itself, with the loop now on the right side.
7. The string is pulled taut again, with the loop now on the left side.
8. The string is looped back on itself, with the loop now on the right side.
9. The string is pulled taut again, with the loop now on the left side.
10. The string is looped back on itself, with the loop now on the right side.
11. The string is pulled taut again, with the loop now on the left side.
12. The string is looped back on itself, with the loop now on the right side.
13. The string is pulled taut again, with the loop now on the left side.
14. The string is looped back on itself, with the loop now on the right side.
15. The string is pulled taut again, with the loop now on the left side.
16. The string is looped back on itself, with the loop now on the right side.

Hand Placement



It is very important to perfect this early. Please refer to the tutorial video to help you master how to hold the sticks.



It's always good practice to carry at least one spare set of strings with you while practising or performing, whether at competition or on parade.

Oval padded trainer laces are used as tenor strings and can be purchased in most sport shops.



Single Stroke



You will now attempt playing beats on alternate hands using polyrhythms to help you. As you play, try counting the number or saying the words indicated above and below the notes.

The notes below are crotchets

RIGHT HAND

Car Car Car Car Car Car

LEFT HAND

1 2 1 2 1 2

The notes below are quavers

RIGHT HAND

Foot-ball Foot-ball Foot-ball Foot-ball Foot-ball Foot-ball

LEFT HAND

1 & 2 & 1 & 2 & 1 & 2 &

The notes below are semi-quavers

RIGHT HAND

HE-LI-COP-TER HE-LI-COP-TER HE-LI-COP-TER HE-LI-COP-TER HE-LI-COP-TER HE-LI-COP-TER

LEFT HAND

1 - a - n - d 2 - a - n - d 1 - a - n - d 2 - a - n - d 1 - a - n - d 2 - a - n - d

The notes below are demi-semi-quavers

RIGHT HAND

LEFT HAND

For this rhythm, you could use the polyrhythm **su-per-ca-li-fr-ag-lis-tic**. This rhythm is also described as sounding like a machine gun.

Mummy Daddy



This exercise focuses on playing **two beats** on **each hand**. Instead of counting numbers, it is often easier to say which hand you are using or 'Mum-my Dad-dy'.

Mum - my Dad - dy Mum - my Dad - dy

RIGHT HAND

LEFT HAND

R R L L R R L L

Mum-my Dad-dy Mum-my Dad-dy Mum-my Dad-dy Mum-my Dad-dy

RIGHT HAND

LEFT HAND

R R L L R R L L R R L L R R L L

RIGHT HAND

LEFT HAND

R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L

Paradiddle

4



You will see a vertical line now appears across the staff. This is called a **barline**. Barlines are used to separate the music into **equal portions**.

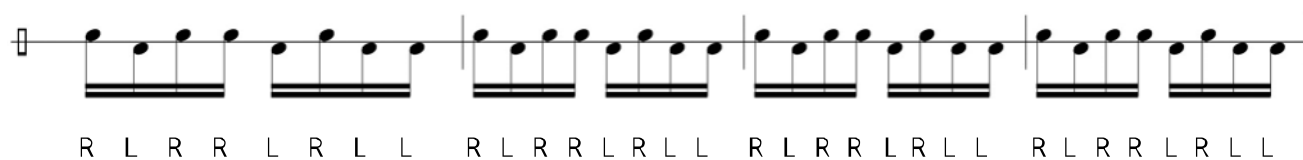
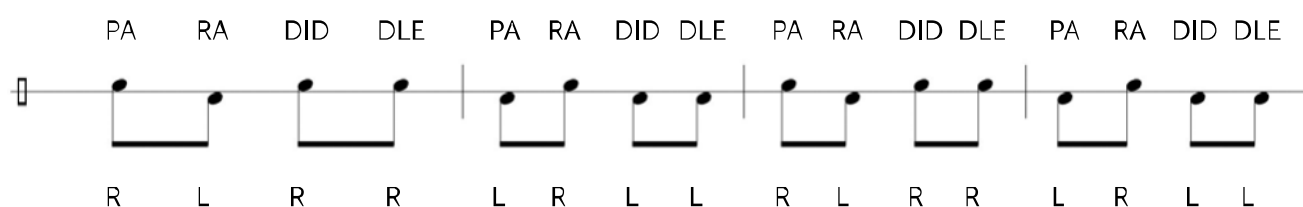
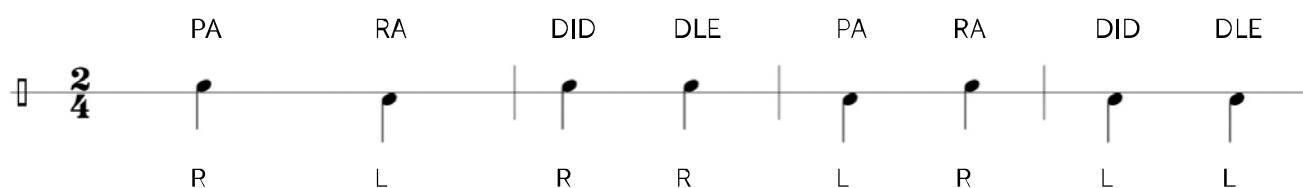


A **bar** is the **space** in **between two barlines**.



You will also see **two numbers** appear at the beginning of the staff. This is known as the **time signature**. The top figure tells us there are **two beats** in **each bar**, and the bottom figure tells us that **each beat** is equal to a **quarter note/crotchet**.

This exercise is a mix of 'Single Stroke' and 'Mum-my Dad-dy' together. Once again, it is easier to begin this exercise by saying which hand you are using.

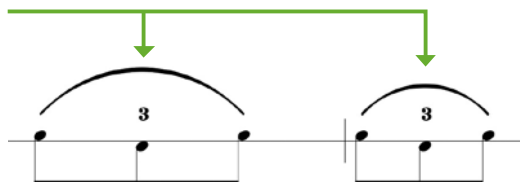


As this exercise gets faster, continue to say PA-RA-DID-DLE.

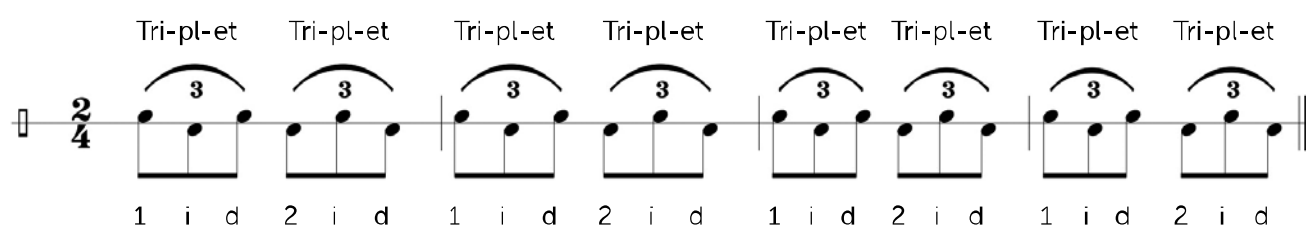
Triplet



Triplets are when **three notes** are played in the time of **two notes**. An easy way to remember this technique is to say Tri-pl-et.



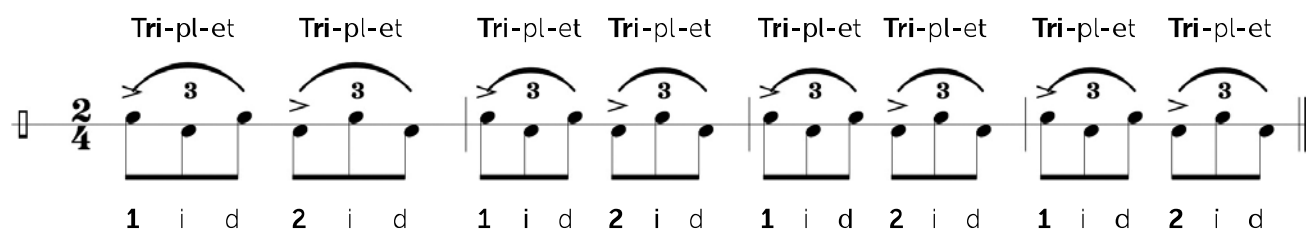
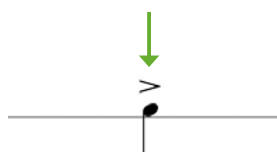
The next sign you will see is the **double barline**. This is used to show the end of a section of music.



The Accented Triplet



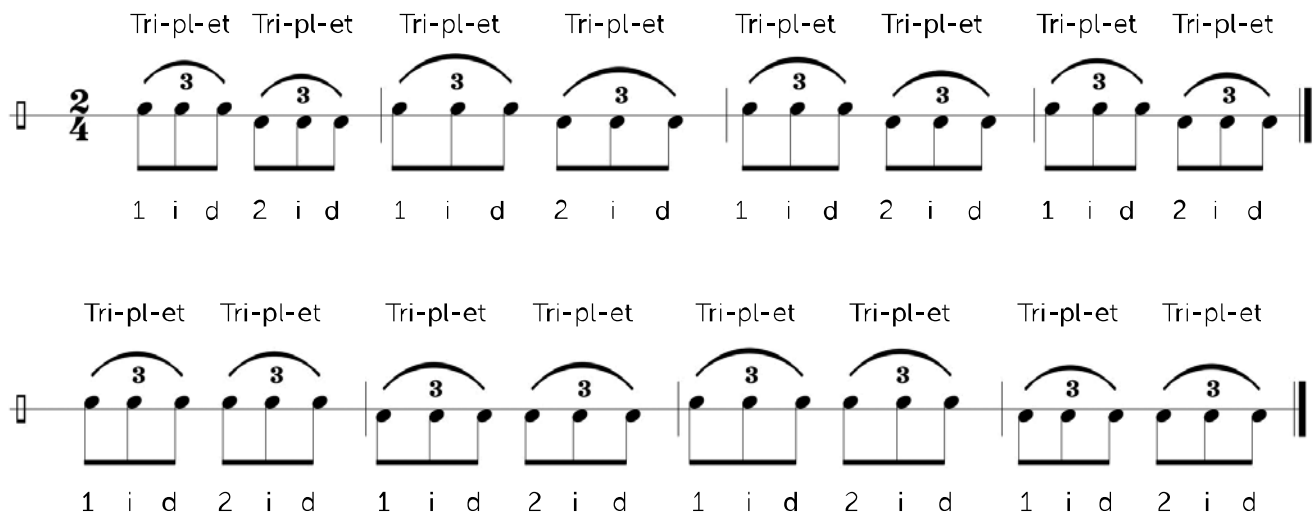
You will now notice an **accent** symbol appearing on the music. This tells you to apply **more stress** on a note, which is achieved by lifting your stick a little higher and striking the drum **slightly harder**.



The Triplet Hand Exercise



This exercise will improve co-ordination of your hands/wrists.



The speed of the triplet comes from the movement of your index finger and thumb, not the wrist.



A pipe band is louder than a pneumatic drill.

Flourishing – Singles (Tenor Drum only)

6 

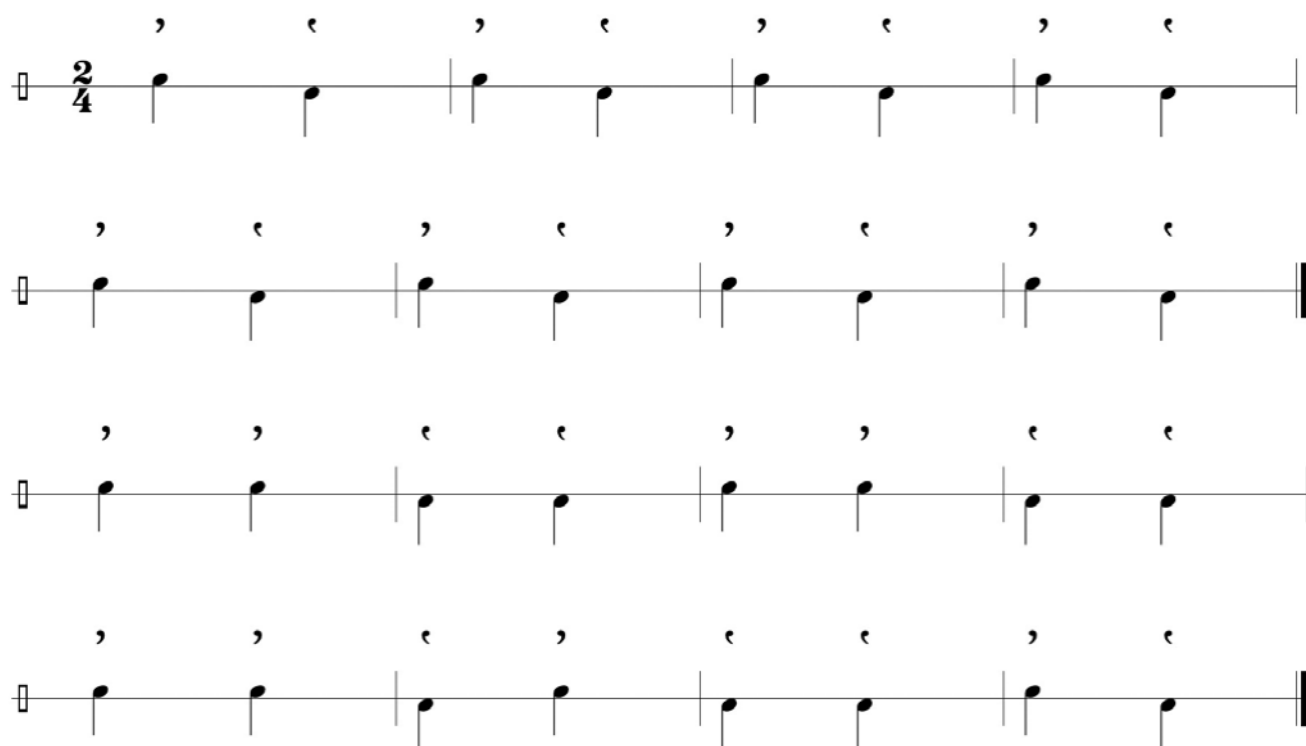
One of the properties of playing the tenor drum that makes it unique is **flourishing**. Flourishing is the **movement** of the **mallets**, and it is extremely **visual**. The first **flourish** we will look at is the **single**.

In music, single flourishes are marked with: ‘ ’

‘ : Flourish with your left hand and strike with your right hand.

’ : Flourish with your right hand and strike with your left hand.

7 



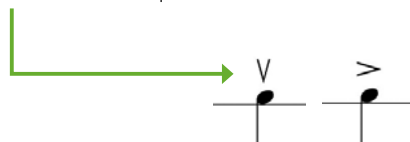
It is best to begin learning to flourish with the hand that you write with.



Introduction to Bass Drum

The bass drum is the instrument in a pipe band that links the pipers and drummers. An important aspect of bass drumming is the metric accent.

Metric accent is placing an **accent** or emphasis on the **first beat** of a bar of music. This symbol represents an accent.

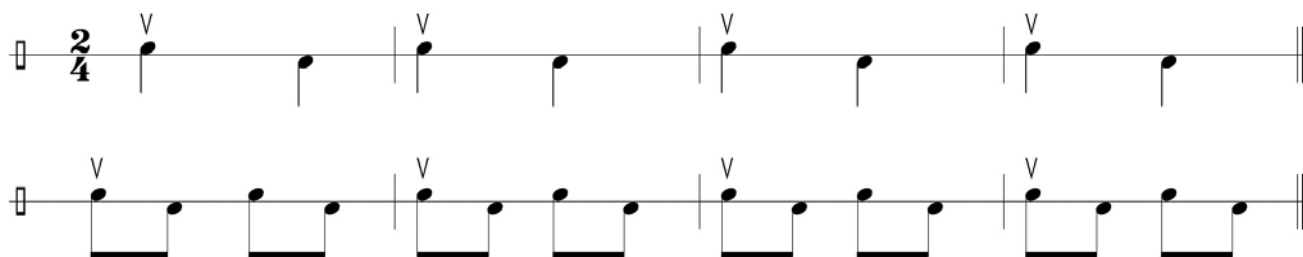


In a **4/4** the 3rd beat in each bar has a **medium accent** this is marked with a sideways V.

We will look at the metric accent of 2/4, 3/4 and 4/4 time signatures.

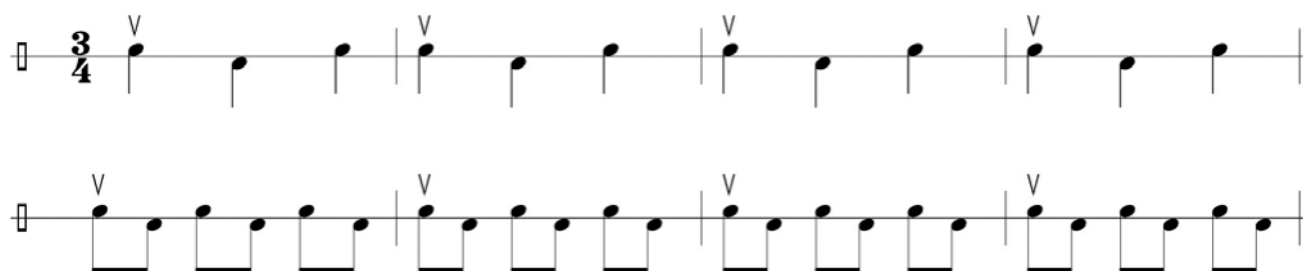
2/4 has **two crotchet beats** in the bar with a **metric accent** of **strong weak**.

8



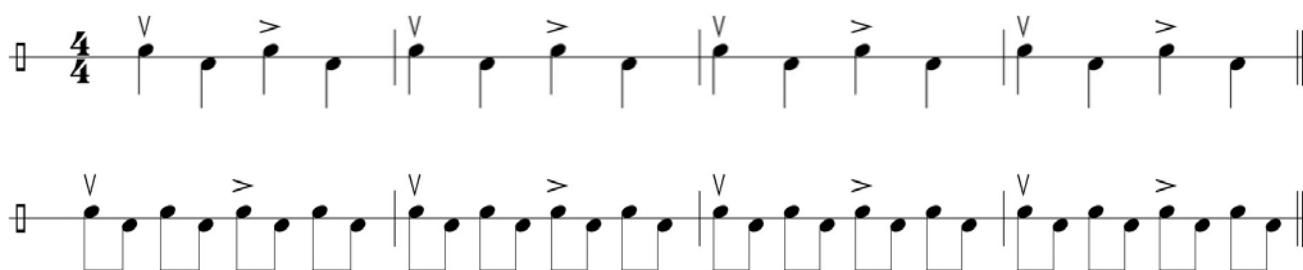
3/4 has **three crotchet beats** in the bar with a **metric accent** of **strong weak weak**.

9



4/4 has **four crotchet beats** in the bar with a **metric accent** of **strong weak medium weak**.

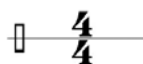
10



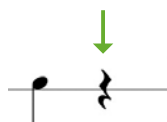
Green Glens of Antrim (Tenor Drum only)

11 

The first tune will cover the majority of techniques that you have been taught so far. As you can see, the **time signature** is **4/4**. This means there are **four beats** in each **bar** and each **beat** is equal to one **crotchet**.



You will now notice your first **rest** symbol. Similar to notes, there are different types of rests, with each shape representing a different length. In music, a rest represents a **period of silence**. This is a crotchet rest. The period of silence is the same length as 1 crotchet.



Tenor Score:

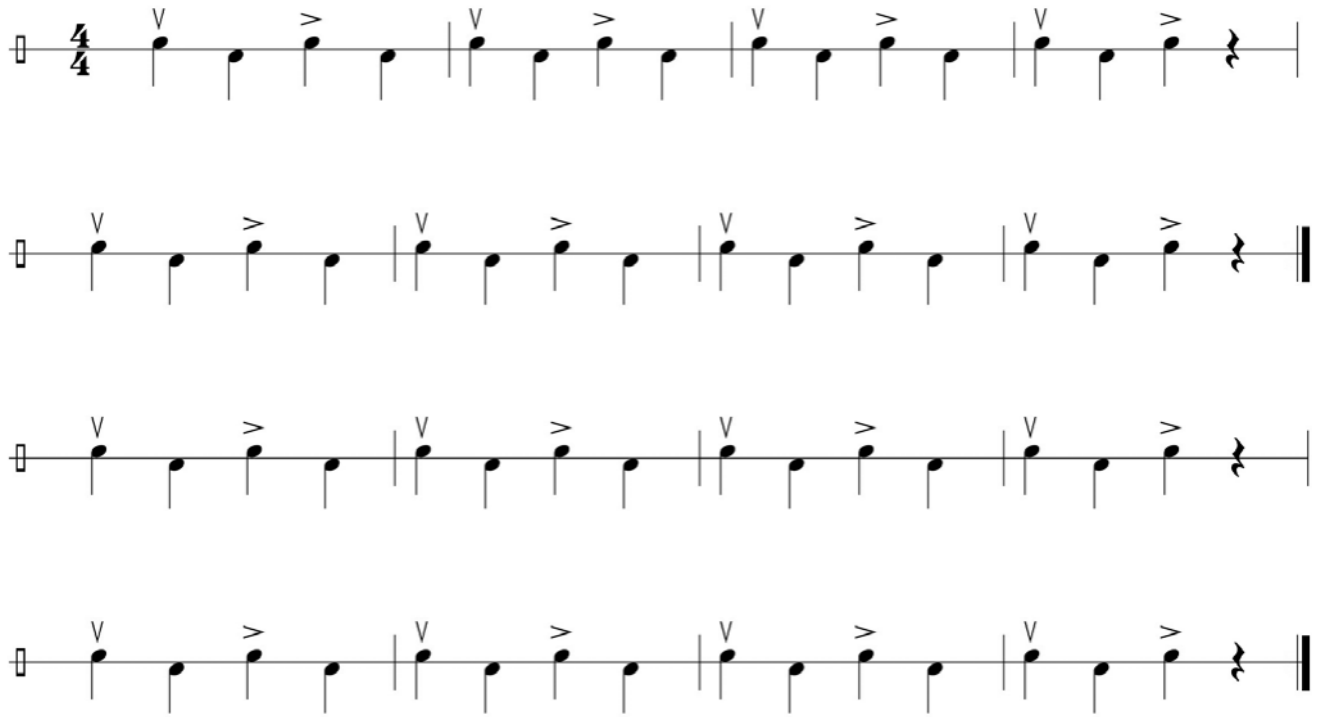
The Tenor Score for 'Green Glens of Antrim' is written in 4/4 time. It consists of four staves of music. The first staff begins with a 4/4 time signature and contains four measures of music. The second staff continues the melody with four measures. The third staff features a more complex rhythmic pattern in the second measure, including a triplet of eighth notes. The fourth staff concludes the piece with four measures, ending with a double bar line. Above the staves, there are rhythmic markings: commas (,) for crotchets and 'c' for crotchet rests, indicating the timing of each note and rest.

Green Glens of Antrim

12



Bass Score:

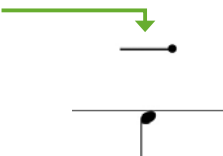


Early drum heads were made from calf skin.

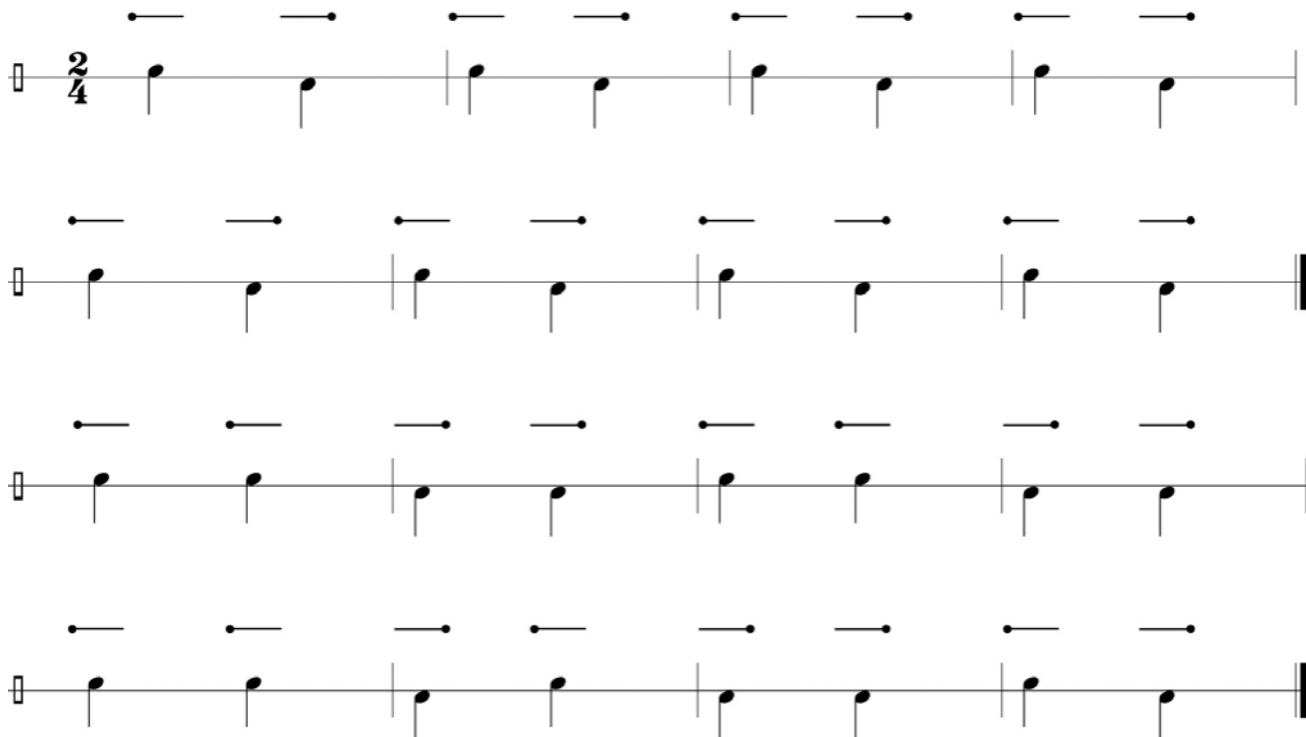
Flourishing – Flats (Tenor Drum only)

13 

The next flourish we will look at is **flats**. Please refer to the tutorial video for visual demonstrations of flourishing.

This symbol represents a flat flourish. 

14 

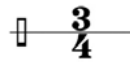


I See Mull (Tenor Drum only)

15



As you can see, the **time signature** is $\frac{3}{4}$. This means there are **three beats** in each **bar** and each **beat** is equal to one **crotchet**.



Now you will see the **repeat sign**. When this appears at the end of a section/part, you must **play** that section/part **twice**.



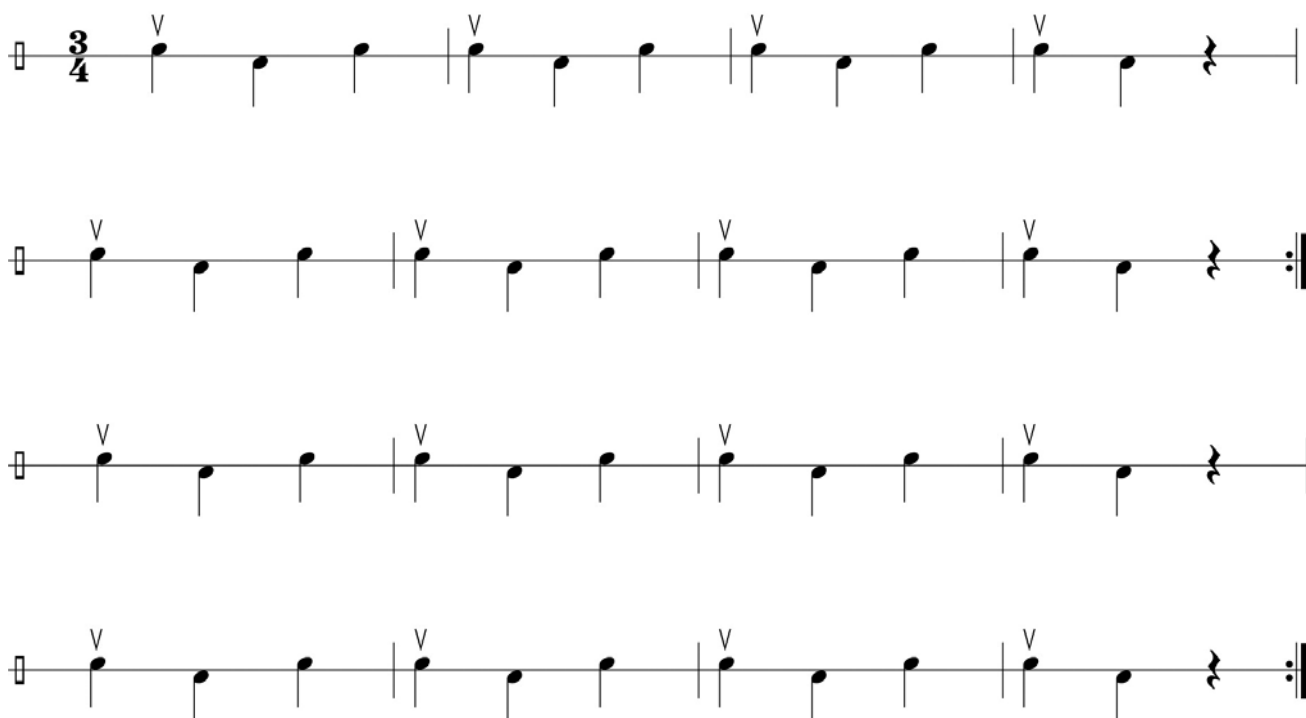
Tenor Score:

The Tenor Score for 'I See Mull' is written for a single tenor drum. It consists of four staves of music in 3/4 time. The first two staves form the first section, and the last two staves form the second section. Each section is marked with a repeat sign at the end. The music features a variety of rhythms, including single crotchets, eighth notes, and triplets of eighth notes. The first section starts with a 3/4 time signature and a key signature of one flat. The second section also starts with a 3/4 time signature and a key signature of one flat. The score is written for a single tenor drum, indicated by the single line of music on each staff.

I See Mull

16 

Bass Score:

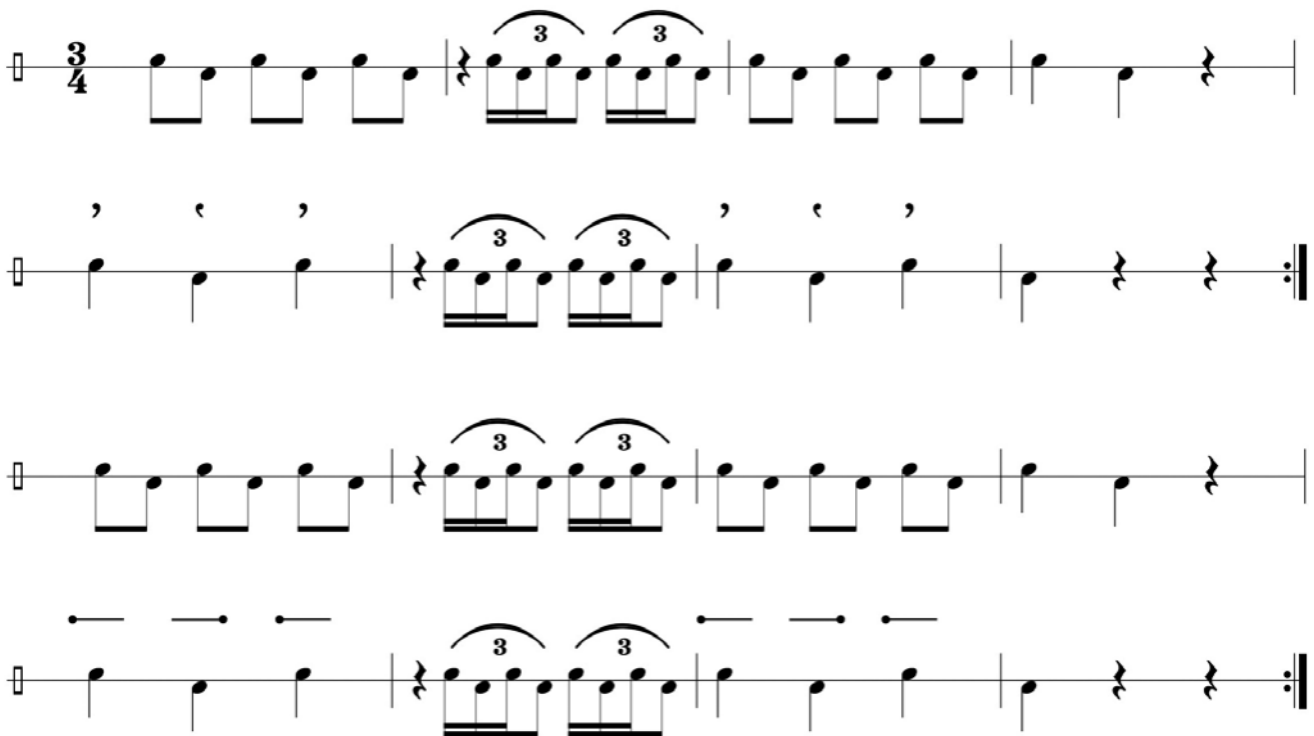


Queen Victoria banned the playing of tenor drums in Pipe Bands for around 10 years after which they were reintroduced.

Colin's Cattle (Tenor Drum only)

17 

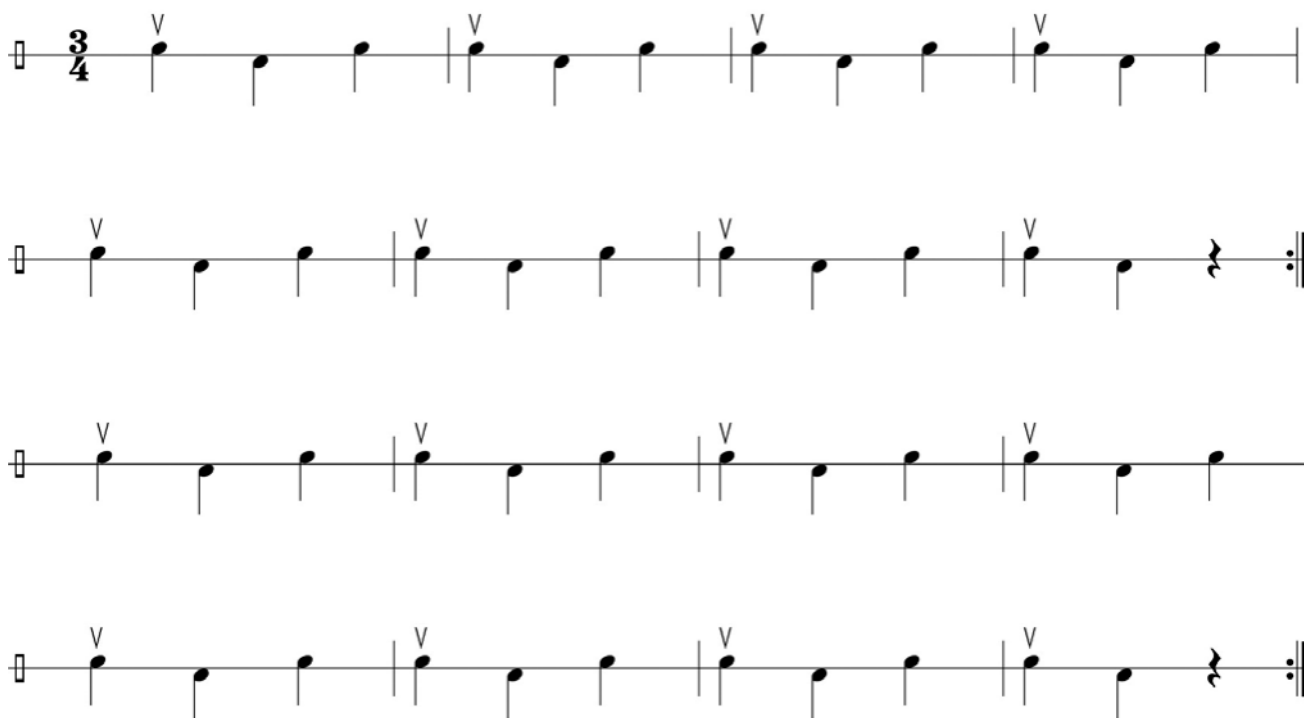
Tenor Score:



The first tenor drummers were Africans recruited into a Scottish regiment.

Colin's Cattle

Bass Score:



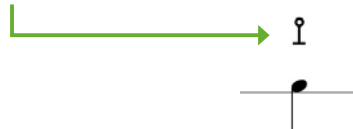
Stop Stalls Exercise (Tenor Drum only)

18



The next exercise we will look at is **stop stalls**. Please refer to the tutorial video for visual demonstrations of flourishing.

This symbol represents a stop stall.



19

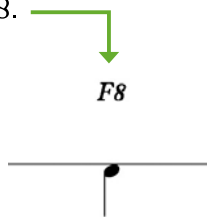


Forward Figure 8s (Tenor Drum only)

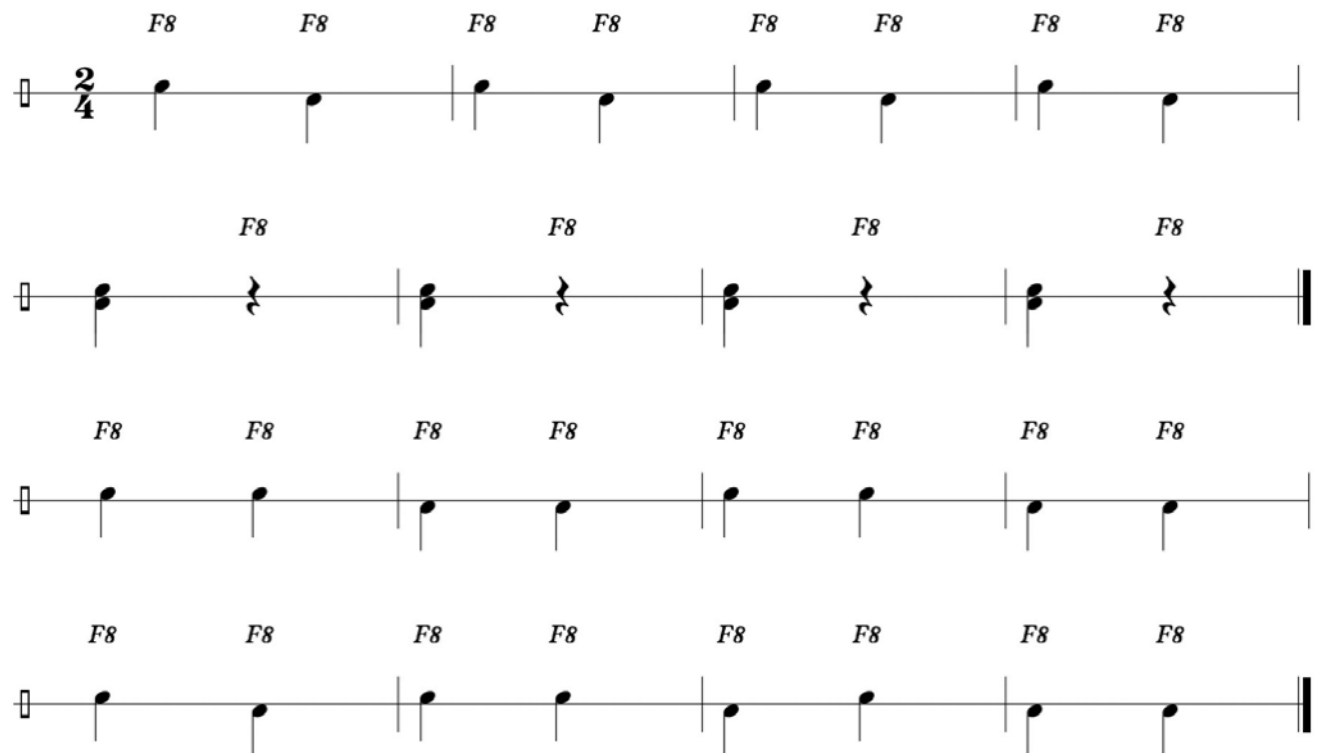
20 

The next exercise we will look at is a **forward figure 8**. Please refer to the tutorial video for visual demonstrations of flourishing.

This symbol represents a forward figure 8.



21 

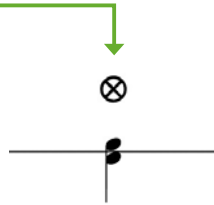


Introduction Rolls Movement (Tenor Drum only)

22 

We will now look at introduction **rolls movement**. Please refer to the tutorial video for visual demonstrations of flourishing.

This symbol represents mesh.

23 

The image displays four staves of musical notation for tenor drum rolls. Each staff begins with a treble clef and a common time signature. The notation consists of quarter notes, eighth notes, and rests. The first two staves are identical and end with a double bar line. The third and fourth staves include mesh symbols (circles with an X) above specific notes. The fourth staff ends with a double bar line.

Minstrel Boy (Tenor Drum only)

24 

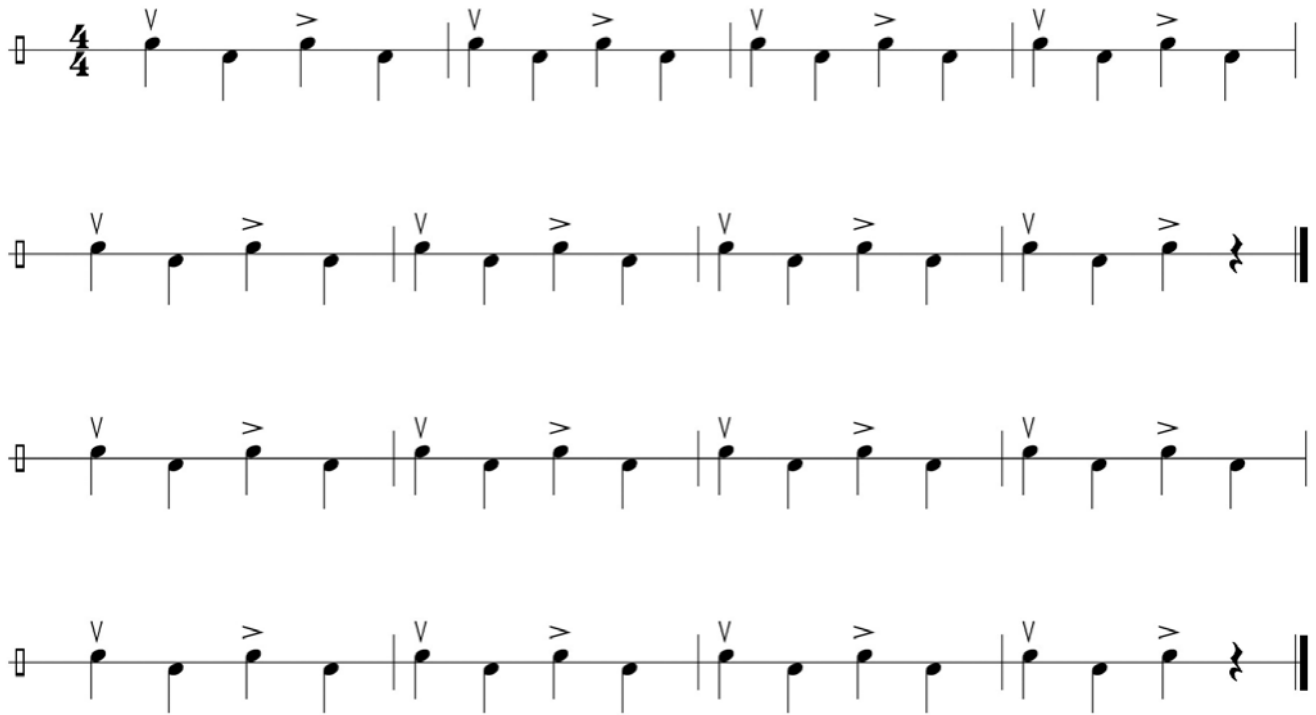
Tenor Score:



The Tenor Score for 'Minstrel Boy' is written in 4/4 time. It consists of four staves. The first staff shows the first measure with a 4/4 time signature. The second and fourth staves show the second measure, which includes a 'c' (cut) symbol above the staff and a circled 'X' at the end of the measure. The third and fifth staves show the third measure, which includes a 'c' (cut) symbol above the staff and a circled 'X' at the end of the measure. The score uses various drum notation including eighth notes, sixteenth notes, and rests.

Minstrel Boy

Bass Score:



Blue Bells of Scotland (Tenor Drum only)

25 

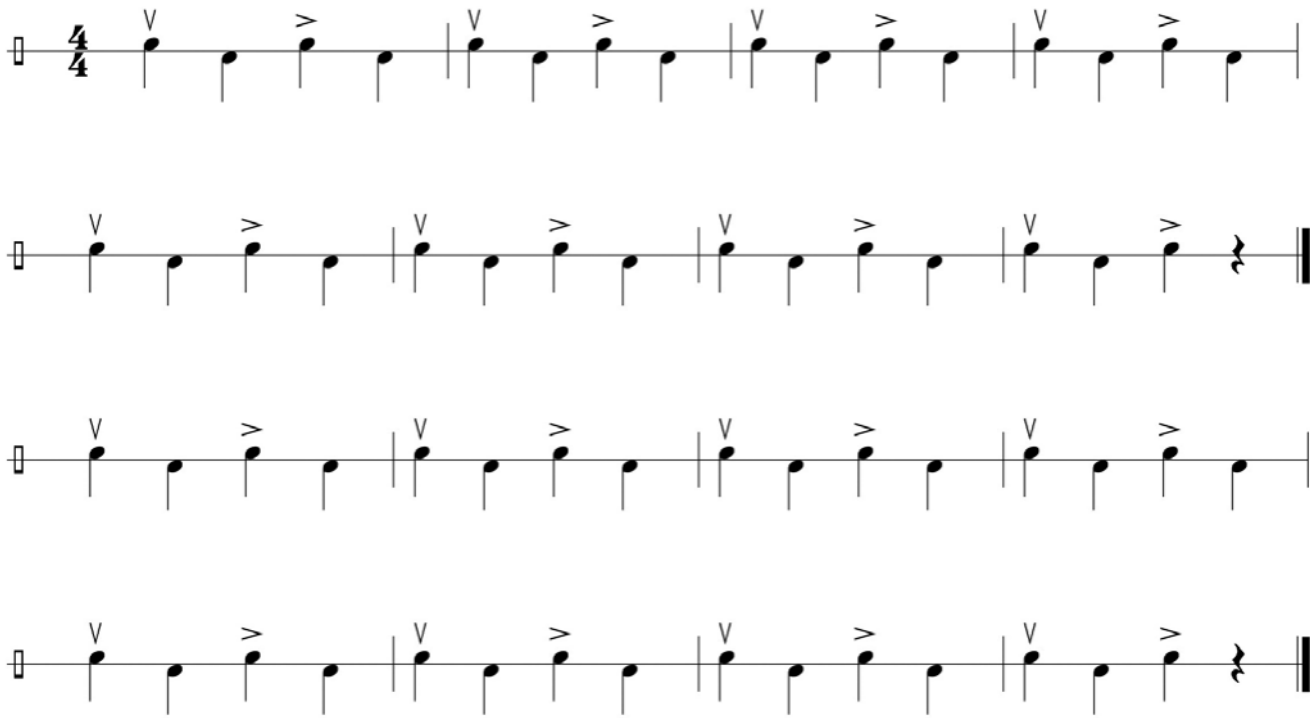
Tenor Score:



The image shows a tenor drum score for the piece 'Blue Bells of Scotland'. It is written in 4/4 time. The score is presented in two systems, each consisting of two staves. The top staff of each system contains the musical notation with notes and rests. The bottom staff of each system contains a simplified notation, likely representing the drum's position or a specific playing technique. The first staff of the first system begins with a 4/4 time signature. The second staff of the first system ends with a double bar line and a circled X symbol. The second system follows a similar pattern.

Blue Bells of Scotland

Bass Score:



I Love a Lassie (Tenor Drum only)

26 

You will now notice a dot and cut placed on the notes. **Dots lengthen** the note and **cuts shorten** the note.



Tenor Score:



The Tenor Score is written in 4/4 time and consists of four staves. The first staff contains a sequence of eighth notes: four groups of four eighth notes each, followed by a quarter rest. The second staff contains a sequence of eighth notes: four groups of four eighth notes each, followed by a quarter rest and a double bar line. The third and fourth staves contain a sequence of eighth notes: four groups of four eighth notes each, followed by a quarter rest and a double bar line. Above the notes, there are various symbols including dots, cuts, and a circled X, indicating specific drumming techniques.

I Love a Lassie

27 

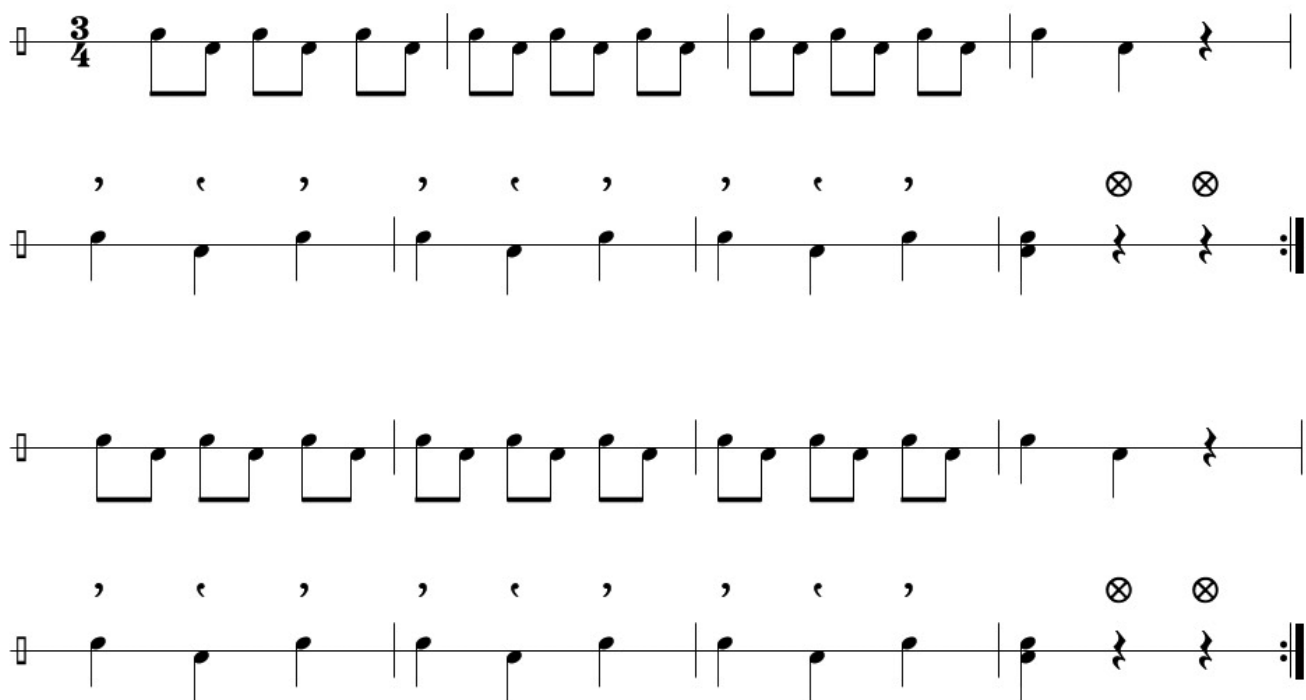
Bass Score:



Castle Dangerous (Tenor Drum only)

28 

Tenor Score:



The Tenor Score for 'Castle Dangerous' is written in 3/4 time. It consists of two systems, each with a melody line and a bass line. The melody line is composed of eighth and sixteenth notes. The bass line is composed of eighth, sixteenth, and dotted notes, with the final two measures featuring crossed notes (a sixteenth note over an eighth note). The piece concludes with a repeat sign.

Castle Dangerous

Bass Score:

