AUSTRALIAN PIPE BAND COLLEGE

RESOURCE PACK FOR INTERMEDIATE CERTIFICATE

(2004 DRUMMING SYLLABUS)

Prepared by Greg Bassani B.Ed., Dip.T., B.Tech., APBA Principal of Drumming, 2009.

VERSION 1.0/2009

IMPORTANT NOTE

This Information Pack must be used in conjunction with the Intermediate Drumming Syllabus and the table of Specific Objectives. The latter defines the required skills and knowledge to be assessed during the Intermediate Certificate Examination

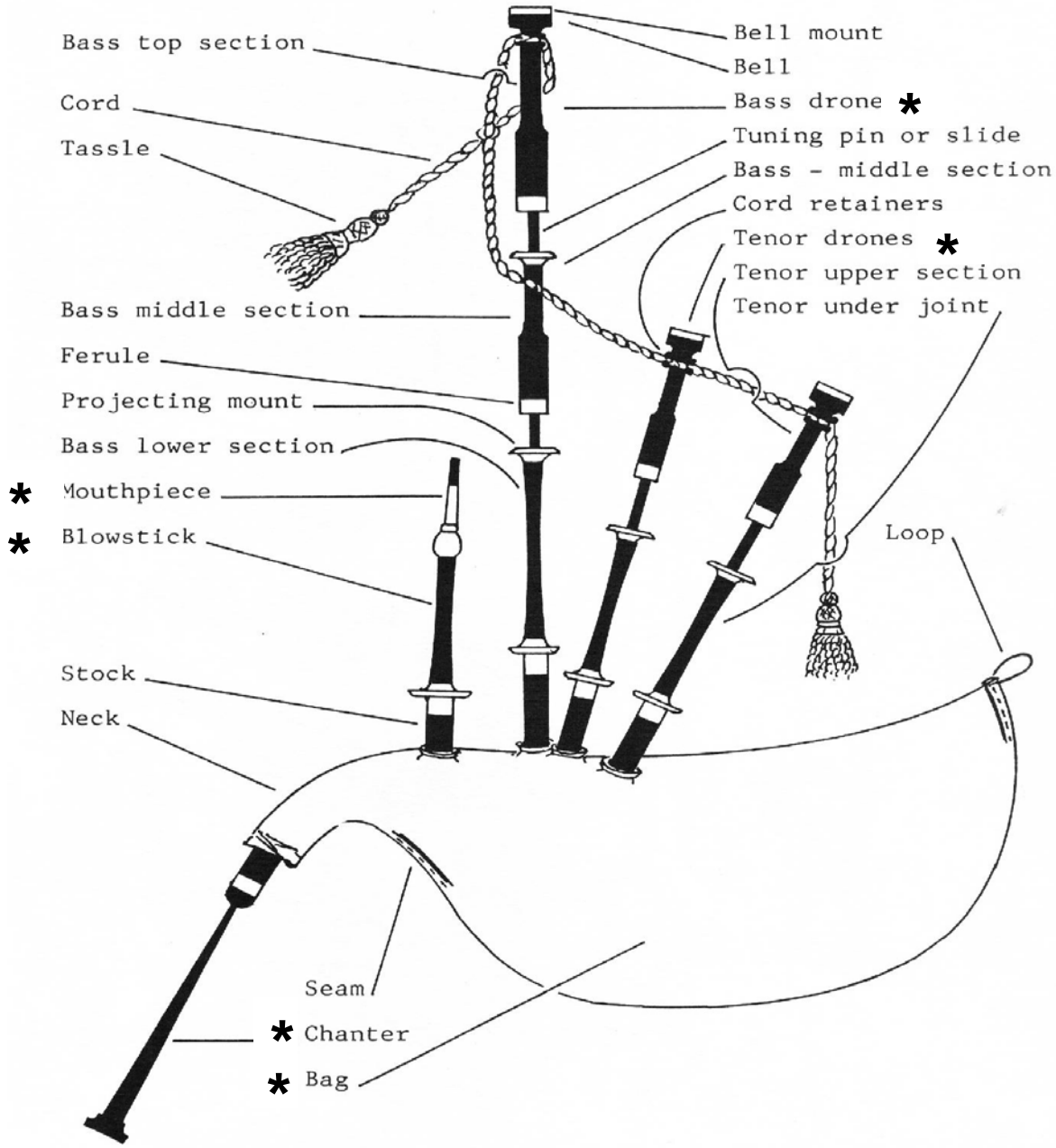
MUSIC THEORY
FOR THE
APBC INTERMEDIATE DRUMMING EXAMINATION

SUPPLEMENTARY MATERIAL

The following music theory is supplementary to the *"RSPBA Structured Learning Book 2 , The Intermediate Certificate"* (required text)

INTEGRATED TUNING OF PIPES AND DRUMS

PARTS OF THE GREAT HIGHLAND BAGPIPE



INTEGRATED DRUM CORPS TUNING
FOR A PIPE BAND PERFORMANCE

INTRODUCTION

The following notes focus mainly on the bass section (mid-section) tuning with many of the details having also been presented in the Elementary Certificate Resource Pack. However, there are variations to these notes which are written more in the context of band ensemble. The reader is referred back the article in the Elementary Certificate Resource Pack

TUNING:- BASS-SECTION DRUMS ARE DIFFERENT TO PIPES

The piping note is **continuous** and it is much easier for the human ear to decide if its continuous sounds are tuned or untuned. In contrast, bass-section instruments produce notes that are of **very short duration**, thereby making it difficult for our ears to accurately assess the notes' pitch.

HOW INSTRUMENTS ARE TUNED

Musical sounds are assigned a **letter of the alphabet** to classify them. These are: **A**,**B**,**C**,**D**,**E**,**F**,**G**. The notes rise in **frequency** (number of vibrations per second) as you progress upwards from **A** to **G**. After one pass through the "**scale**" of **A** to **G**, the sequence repeats, BUT every note in the next sequence is at a **higher frequency** than in the 1st sequence (this is the same as the **white keys** on a piano keyboard).

There is a special relationship that occurs between any note on one scale and the same letter note on the next scale. This is known as an **OCTAVE**. Therefore, an OCTAVE would be between notes **A** and **A**, **B** and **B**, **C** and **C**, and so on.
The word "octave" relates to the number **8**, and comes about because of the following numbering:

Note:	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**A**
Number:	***1***	***2***	***3***	***4***	***5***	***6***	***7***	***8***

Therefore, **A** to **A** is a count of **8**, or an **OCT**ave. Likewise with other octaves, such as **B** to **B**.

You may also find it interesting that in the above diagram, the note **E** would be said to be a **fifth** above **A**, the note **C** would be a **third** above **A**.

Two notes that are an octave apart **blend perfectly**. The sound- waves reinforce each other to produce a steady, harmonious sound. The pipers already know this, as **figure 1** shows.

The art of "**TUNING**" the bagpipes involves setting all of these **A's** at exactly the correct musical interval so that perfect harmony is produced.

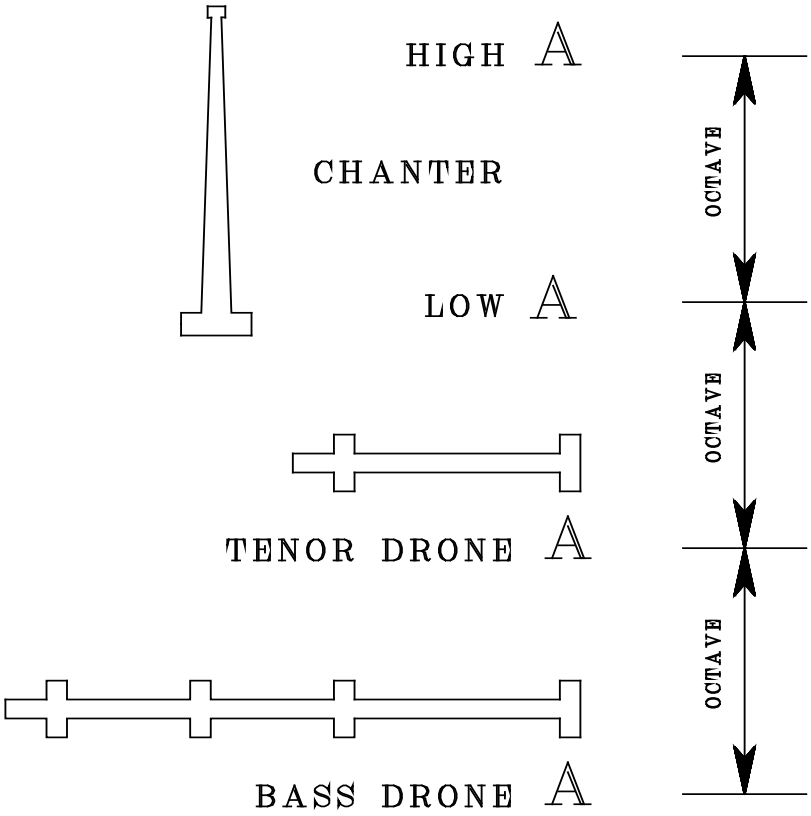


Figure 1: OCTAVE RELATIONSHIPS IN BAGPIPES.

TUNING OF BASS-SECTION INSTRUMENTS

As discussed in the Elementary certificate Resource Pack, the bass section instruments are of **indefinite pitch**:- they are not capable of producing quick, accurate changes in pitch. In addition, they cannot produce a scale of notes.

The term "indefinite pitch" is a misnomer and prone to being misinterpreted. The instruments **do produce a single, clearly-identifiable note**. In fact, the only instrument in a pipe band that does not produce a musical note, is the snare drum. The sound produced by the snare drum more-closely relates to the definition of "noise"

In consideration of pipe band ensemble, it is imperative that the bass section instruments are tuned to the pipes. The exact tuning formula that is used by a band is very much up to the Lead Drummer in consultation with the Pipe Major. This formula will likely differ from band-to-band depending on preference and size of the bass-section.

As a starting point, consider that **the note "A" occurs 4 times with the bagpipes**:- bass-drone, tenor-drones, low-A, and high-A.

The note ‘A’ therefore provides a structure on which we can build a bass-section chord. In the most simplistic form, the bass drum can be **tuned to ‘A’** and will then be in harmony with the pipes. If a tenor drum is introduced, then it can also be tuned to ‘A’, one octave above the bass drum. This is a pleasant and fully harmonious interval.

If a second voiced tenor drum is introduced, then a good interval can be achieved by tuning it to the ‘E’ above the bass drum (this is a *fifth* above the bass drum and also a *third* below the tenor drum). This provides a bass-baritone-tenor chord which blends well with

the pipes and forms a well-tuned pipe band ensemble, as long as tonal factors are also appropriately addressed.

The introduction of other '*voiced'* tenor drums will cause the tuning formula to be reconsidered BUT importantly, do not forget that whatever the formula, the instruments **must** complement the pipes. *The scale of the pipes is not the same as the chromatic scale and so some tuning formulas that may work well with a **drumming** ensemble may be disastrous with a **pipe band** ensemble*.

The use of multi-voiced bass sections is a relatively recent development in pipe bands and the longevity of this ensemble combination is yet to be tested. "*More*" does not necessarily mean "*Merrier*" when it comes to building the size of the accompanying instrumental section. The fundamental premise of a pipe band ensemble is that the percussion should enhance the melodic line and not distract from it. Tasteful drumming arrangements and sympathetic tuning of the drum corps will always underpin a good performance, irrespective of the number of performers.

AN ELECTRONIC TUNER WILL ENABLE ACCURATE BASS-SECTION TUNING

An electronic tuner produced by the KORG company (model DT-2) has been very popular and also accurate. There are many suitable tuners on the market now but not all electronic tuners will be suitable as they must have a **quick response-time** in order to measure the short-duration note of a drum.

For reliable tuning of the bass section, it is most important not to trust your ears in the early states, as the ears can be misleading with short-duration sounds. A variety of factors, such as volume and duration of the sound and the type of physical environment may influence your perceived pitch of the note produced by such instruments. The pipes are much simpler to tune by ear, in comparison.

Refer to the Elementary Certificate Resource Pack for guidelines on the use of an electronic tuner.

TUNING OF SNARE DRUMS FOR ENSEMBLE

The mechanic of tuning a snare drum has been covered in the Elementary Certificate Resource Pack. Here are a few truisms of snare drums relevant to ensemble:

1. Snare drums cannot be tuned to a note. In days of old, it was said that the snare drum should be tune to 'A' on the pipes. This could have been possible with low tension drums that had little snare action to colour the sound. However, today's snare-rich, high-tension drums produce a sound that has more of the characteristics of 'noise' (as defined in physics) than of music. They produce an untuned yet complimentary "*acoustic effect*" to the pipes. Note: electronic tuners cannot be used for snare drums.
2. The sound of snare drums has evolved over many years. Rope-tension drums of the pre-1960's and the later inclusion of a single snare (on bottom head), rod-tension drums of post-1960's and the introduction of double snares (top and bottom heads), and high-tension drums of post 1990's, have all been a part of the evolution of drum sounds in pipe bands.

3. There is a range of acceptable acoustic effects from snare drums. There has been some stability in the range of acceptable snare drum sounds for close to twenty years. The last significant change in snare drum sounds occurred around the time of the introduction of 'Kevlar' drum heads, though there was some delay because drum manufacturers took some time to respond with stronger designs for their instruments.
4. Setting snare drums outside of the acceptable range of acoustic effects will impact on the pipe band ensemble. The clarity of sound that comes from the current range of accepted snare drums sounds is important to the pipe band ensemble. To set drums outside of this (e.g. low pitch, choked snares, lack of snare action, excessive snare action, etc) will most likely affect the clarity of execution from the drum corps and precision of playing (Integration issues), leading to poor drumming and ensemble scores in competitions.

When setting up a number of snare drums, you are aiming to replicate the sound of the instrument that you have established as being your 'reference drum'. Setting up the full snare line is a matter of achieving consistency in every area: type of drum heads used, tension of both drum heads, tension and elevation of snares, type of stick, and playing position on the drum. It can be difficult and frustrating to get to this point of consistency. Here are some tips:

1. Top heads ('*batter heads*') tend to be close to their breaking strain when set for currently accepted sounds. Approach the tension with the second and subsequent drum cautiously. It can be difficult to discern which drum is higher and which is lower in pitch when the tensions are close, giving a risk of overshooting the mark with the second drum and breaking its head. Try to work with at least a total of three drums because a run of beats on each drum makes it easier to identify the pitch progression than it is with just two drums.
2. Bottom heads should also be very tight, but since they are plastic they will lose tension over time, especially in the early stages of their life, and will require top-ups. In setting up a snare drum line, you may no sooner get to the last drum when tensioning the bottom heads and find that you need to start again because the first one has slackened off again. This will settle down within a few weeks and the tension will stabilise.
3. Top snare tension and elevation are critical. This is extremely important because it is the top head tension and top snare settings that are the biggest influences on snare drum sound. Consider that there may be variables with the snares such as the way they are constructed:- snare wires are soldered to the snare brackets and can be a big variable that leads to differences in sound.
4. Bottom snare action is the 'cream on the cake'. The drum shell provides some 'directivity' in the sound because it does direct some of the sound backwards. The sound pressure wave is caught by the bottom head, which in turn vibrates and causes the bottom snare to also vibrate. This is how the sound is 'rounded off' and a certain smoothness to the overall snare action is achieved. Be aware that the sound pressure wave inside the drum is very small and hence the movement of the bottom head will also be very small. You must set up the position and tension of your bottom snares so that they will vibrate. Too tight and they restrict vibration of the bottom head and dull the overall sound; too loose and they hang off the head and make no contribution to the sound.

MUSIC WRITING FOR THE APBC INTERMEDIATE DRUMMING EXAMINATION

SUPPLEMENTARY NOTES

The Music Writing has a focus on the development of drummers who are attempting to come up to the required composing level for the Intermediate Drumming Certificate. Unlike the Advanced Certificate, the Intermediate Certificate does not require the Branch Drumming Vice-Principal to appoint a mentor. Nevertheless, it is recommended that if you are new to musical composition, then you approach your Branch Drumming Vice-Principal or another trusted drumming tutor and ask for guidance in this important area. For lesser experienced drummers, considerable guidance and tuition will be required as you endeavour to improve your capability.

In the examination, you will be provided with an *Examination CD of Pipe Music* and also the written pipe music. You will then have to compose a Simple Duple March of four (4) parts, a Strathspey and Reel, each of two (2) parts, to the tunes nominated by the examiner. You should note that a '*masterpiece'* is not expected, especially given that examination time constraints will exist. However, a good degree of musicality (fit to the tunes) is expected.

Some additional points are:

- The scores must reflect the level of complexity as indicated by the relevant exercises/scores from the Playing section of the syllabus.
- The candidate will be required to perform the scores during the Playing section of the examination, to the music.
- Musical construction is to be correct (notation, bar lines, grouping, time signatures, etc).
- The composition must be suitable for use in a current-day grade 2 and grade 3 performance, in terms of its complexity/variety of movements and its musical appeal.
- Use of "First Time" and "Second Time" is required to be shown at least once in the full composition.
- Unison passages are to be indicated in all scores (Snare only).

****

MUSIC PLAYING FOR THE APBC INTERMEDIATE **SNARE** DRUMMING EXAMINATION

SNARE DRUM SCORES FOR THE APBC INTERMEDIATE EXAMINATION

The following contemporary snare drum scores are to be used in preparation for the Intermediate Snare Drum examination. During the examination, candidates will be asked to play some scores from this set as nominated by the examiner. The performance of the scores should reflect accepted band performance tempos though the candidates will be allowed to play the parts individually, with a break in between each.

The Australian Pipe Band College acknowledges the following drummers for their kind permission in using their scores:

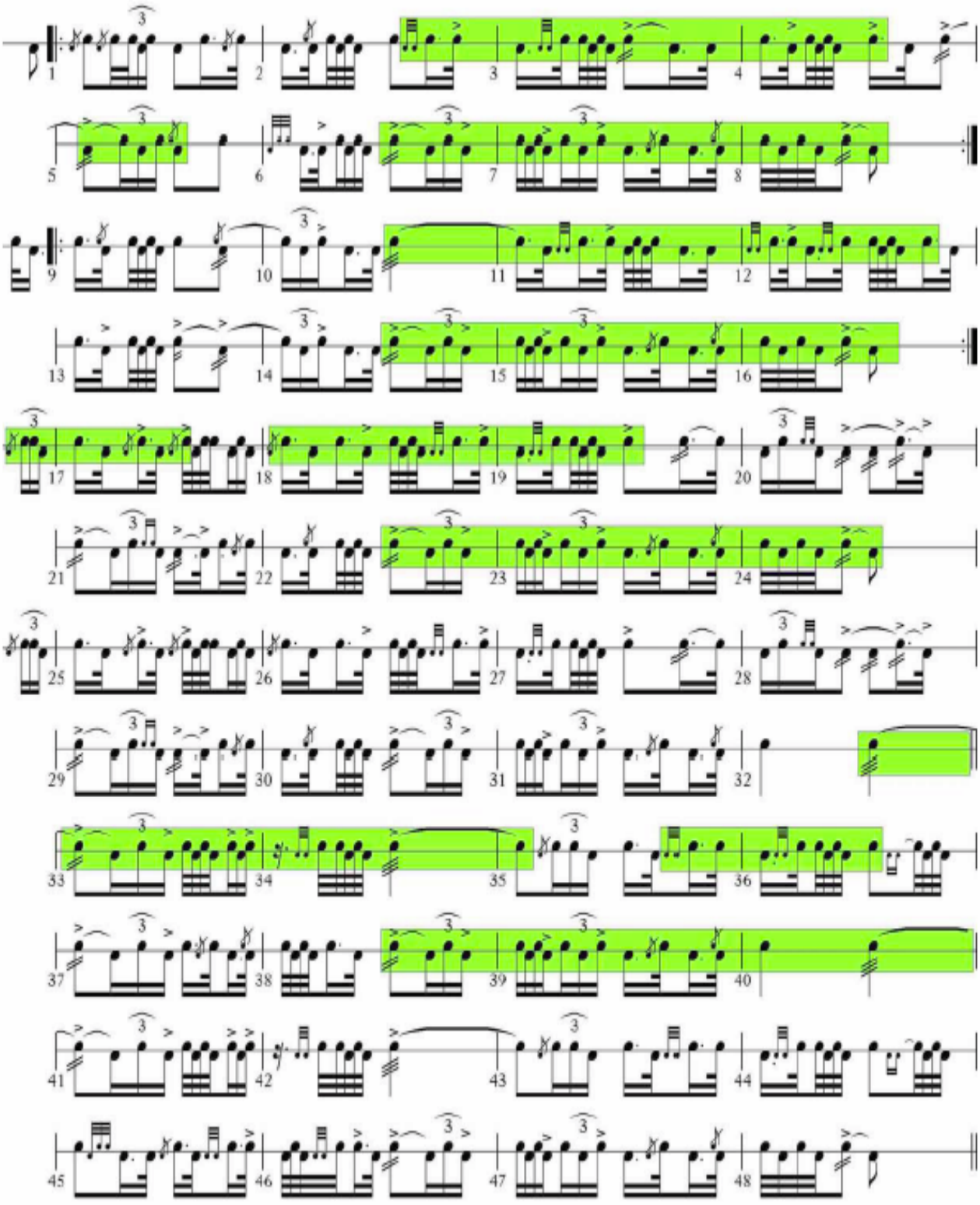
- L/D Gordon Brown (Scotland)
- L/D Blair ("*Buzz*") Brown (Canada)

Captain Carswell

March 2/4

Pipe Band

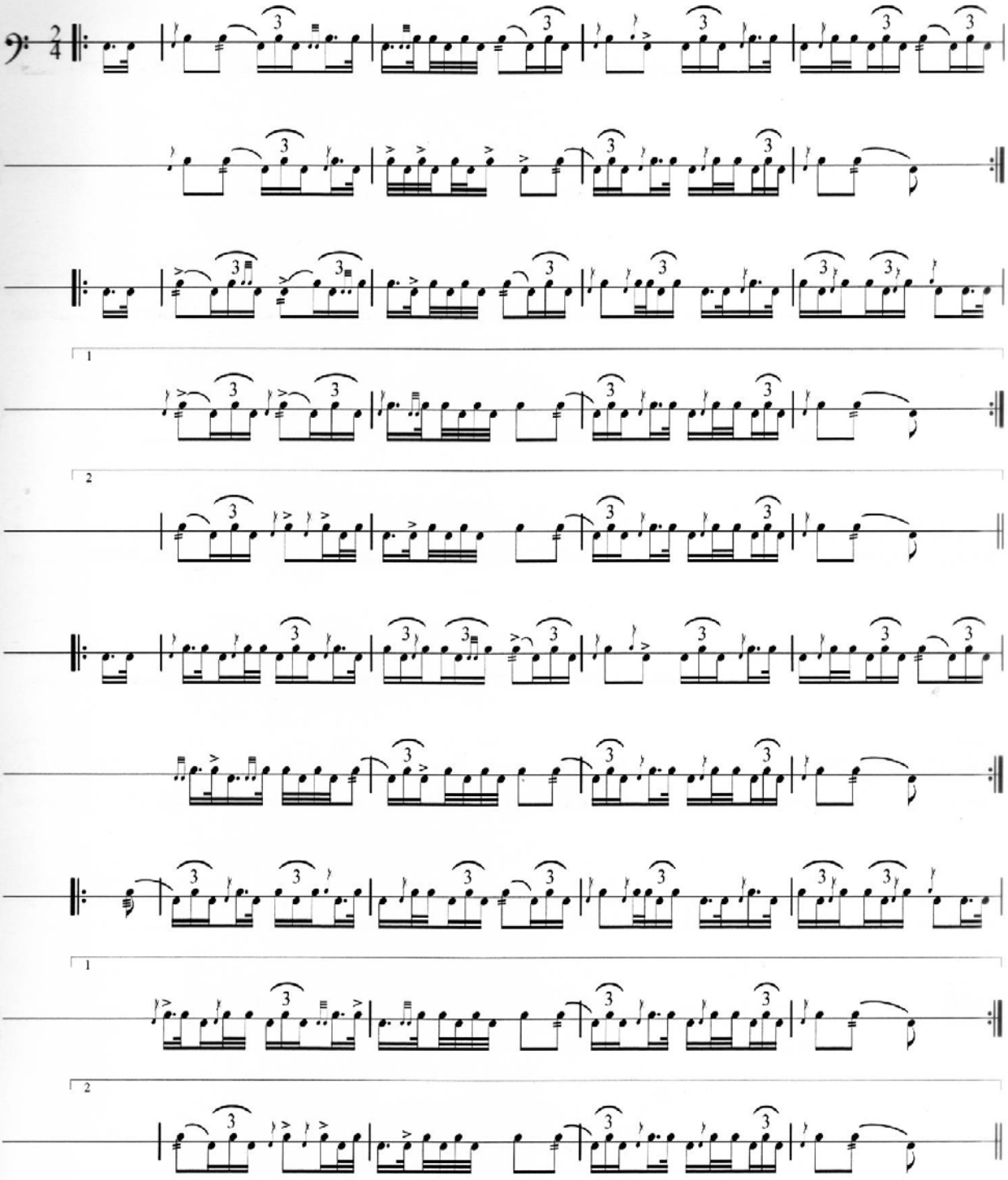
Buz / 2006



"The Hills of Perth"

2/4 March
Intermediate Level

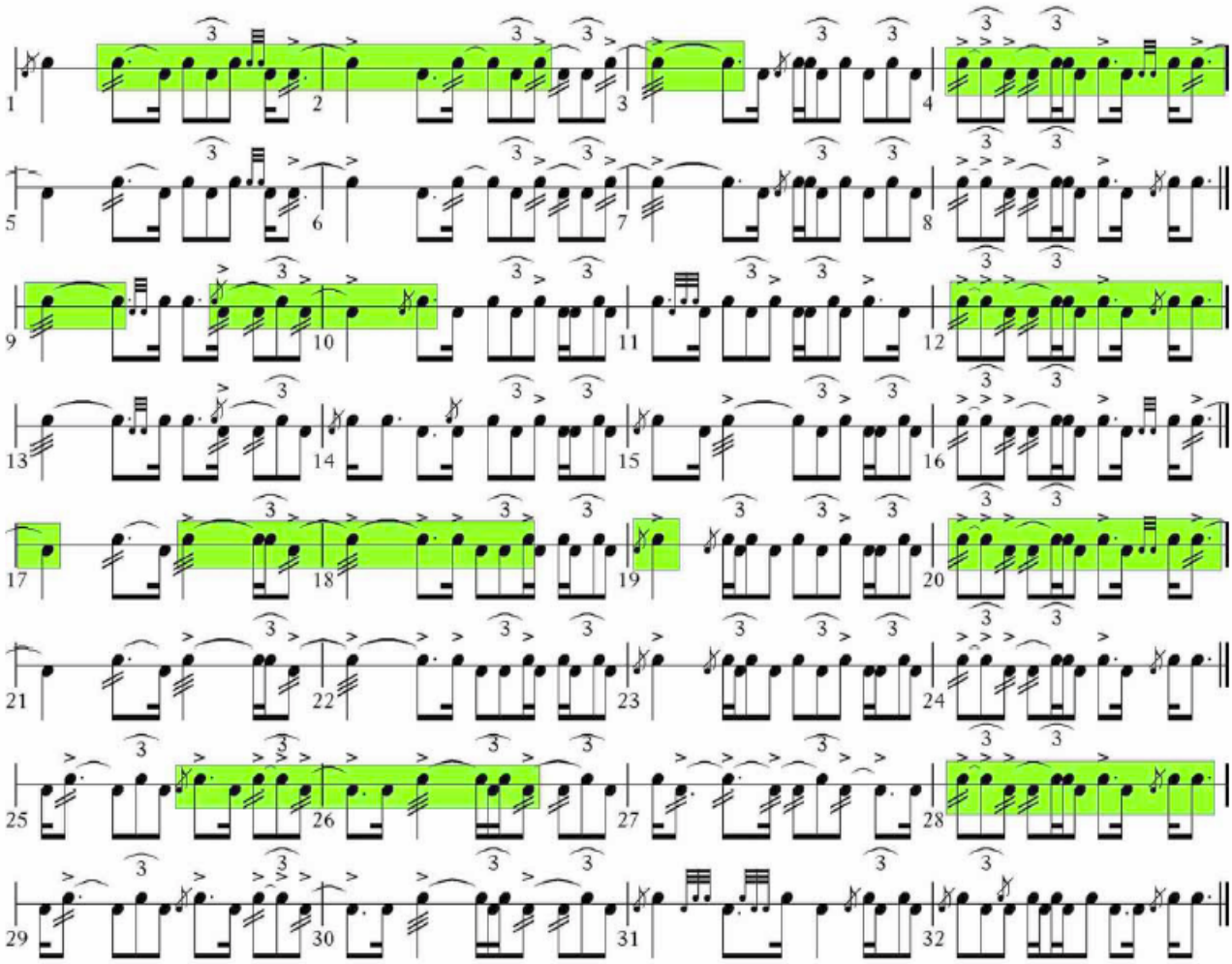
Tom & Gordon Brown



Dora MacLeod

Spey

Buz / 2006

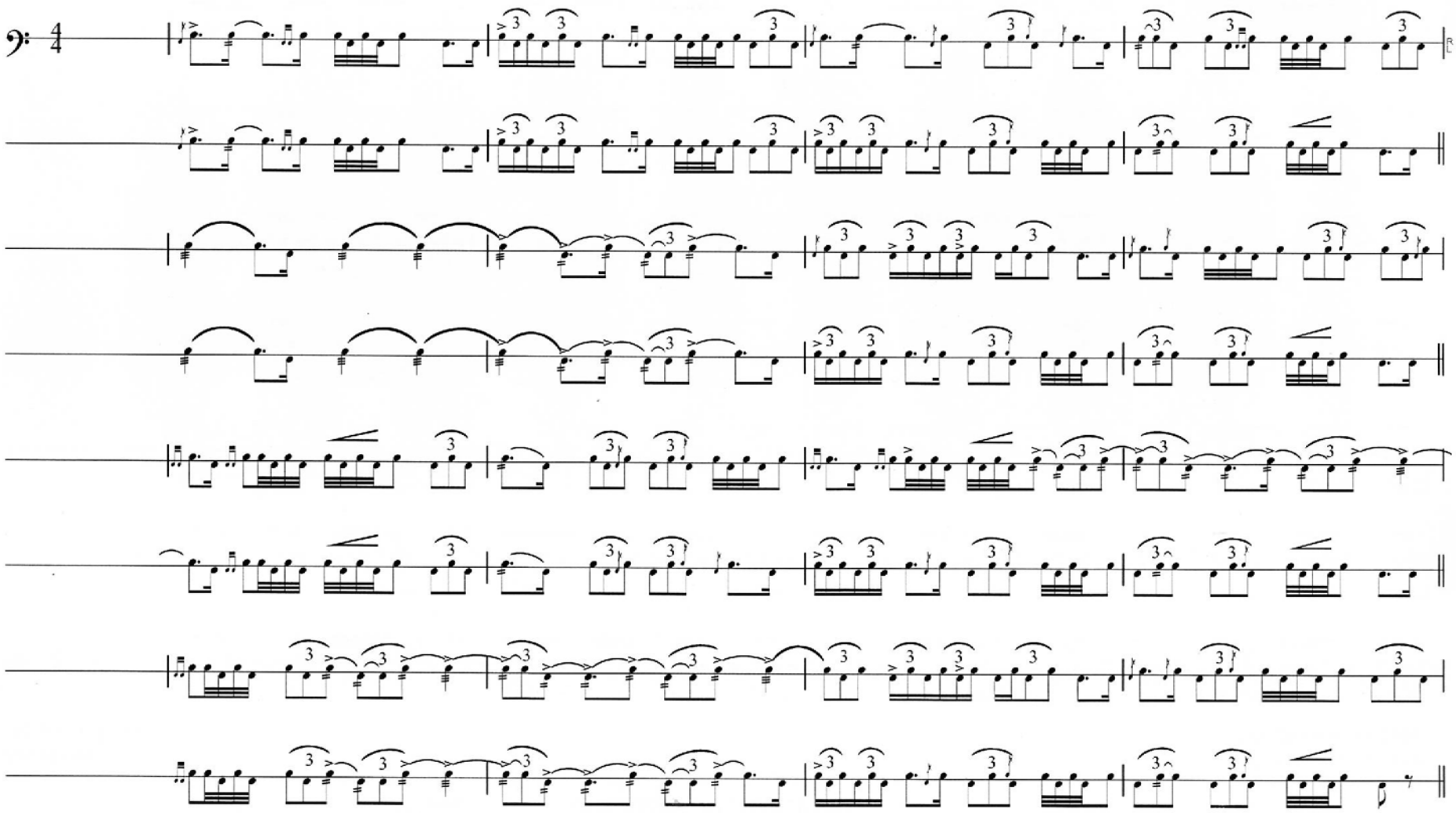


Pipe Band

"Susan MacLeod"

Strathspey
Intermediate Level

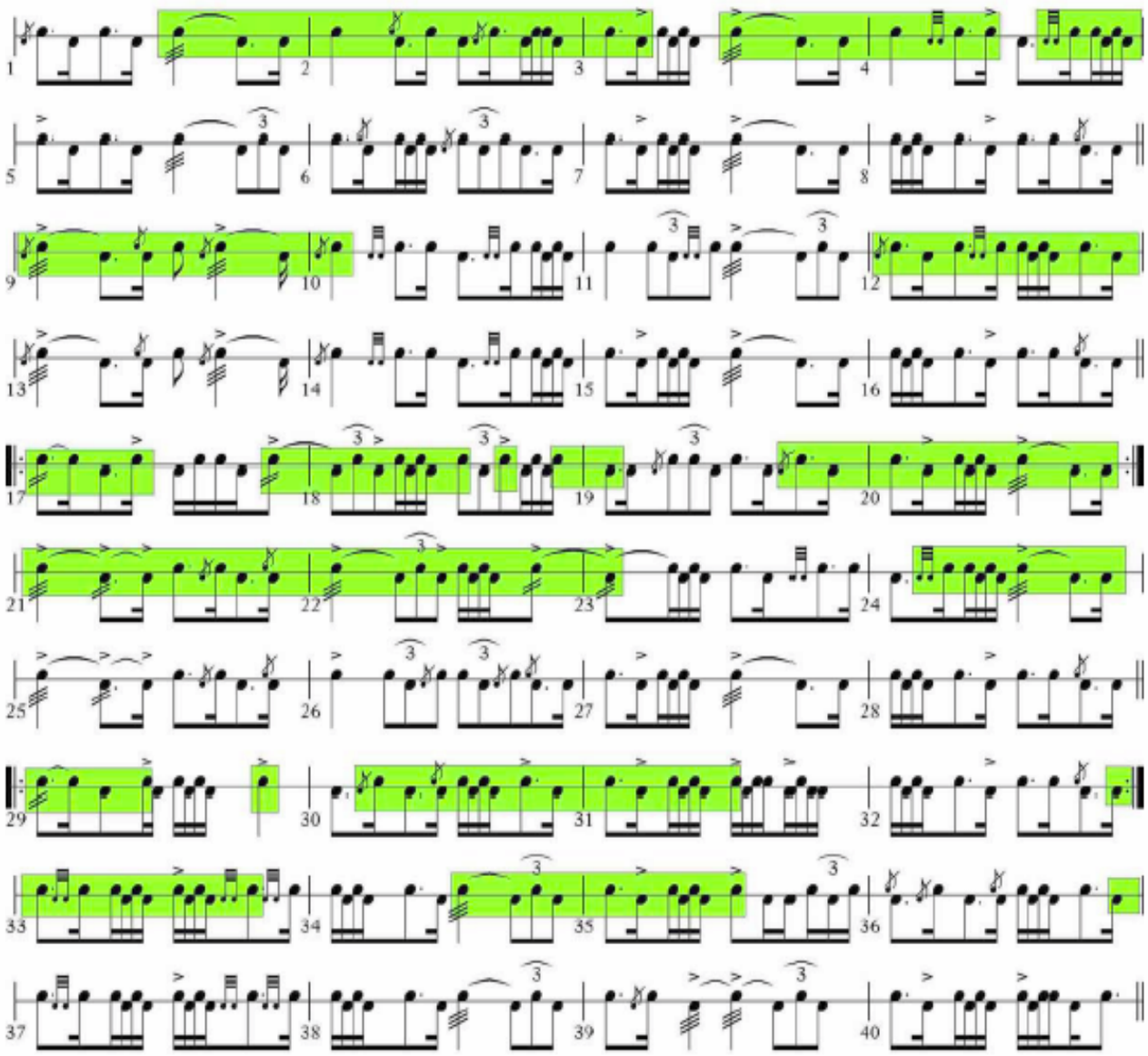
Tom & Gordon Brown
(c) T.G. Drumming 2001



The Smith

Reel

Buz / 2006

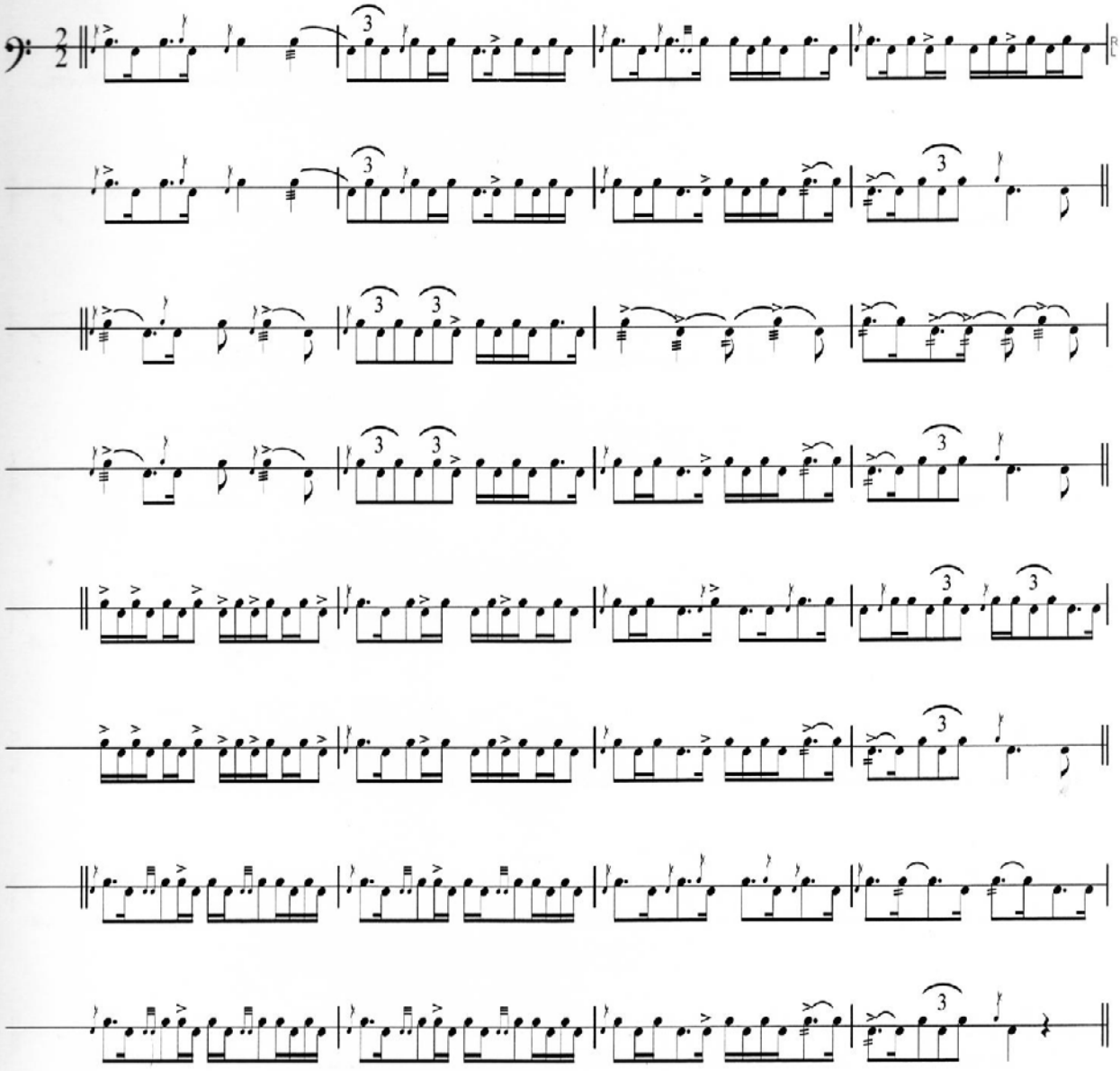


Pipe Band

"Lachlan MacPhail of Tiree"

Reel
Intermediate Level

Tom & Gordon Brown



SNARE DRUM SUPPLEMENTARY RUDIMENTS
FOR THE
APBC INTERMEDIATE EXAMINATION

The Australian Pipe Band College acknowledges with thanks the use of material taken from the Royal Scottish Pipe Band Association's *"Structured Learning; Book 1; The Elementary Certificate"* and *"Structured Learning; Book 3; The Advanced Certificate"* as being the supplementary material for the rudimentary section of Snare Music Playing.

THE FOUR STROKE ROUGH/RUFF (Either spelling is acceptable)

This rudiment consists of three gracenotes followed by an accented principle stroke. Execution of the open rough, written thus  is made by four alternate strokes. It is essential to start playing the rough very slowly, keeping a strict tempo and controlling the sticks at all times.

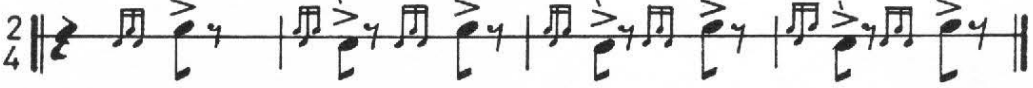
The rudiment should be practiced hand to hand.

Exercise **A** shows a breakdown of the rough embellishment. Count aloud to gain the correct feeling for execution.

A.

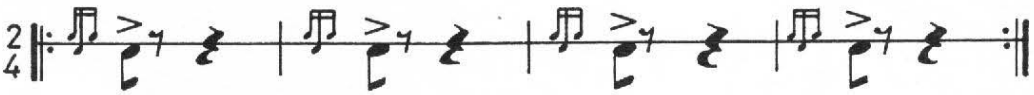
Abbreviated as written

B.



Four Stroke Rough on Right Hand

C.



Four Stroke Rough on Left Hand

D.

Hand to Hand

E.

F.

PART 2: FOUR STROKE RUFFS

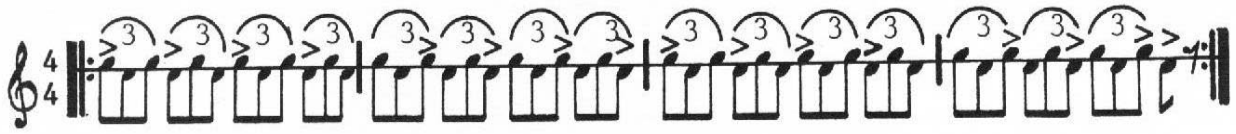
The previous exercise should be repeated but using LRRL and RLLR sticking in place of the single sticking shown.

TRIPLET EXERCISES (EXERCISE NO.10)

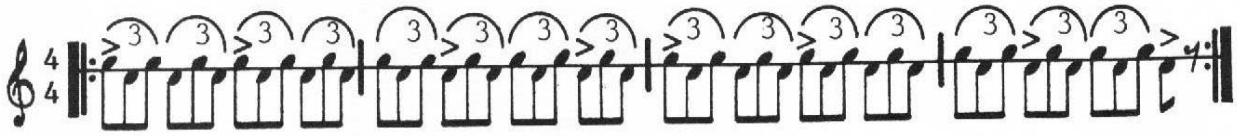
(Continued from Book 1 Page 1.21.6)

The importance of these exercises lies in the varying positions of the accents. Particular attention should be paid to the different hand movements in Exercises 6, 7 and 8. Although written in compound time, the rhythm is still in triple form.

1.

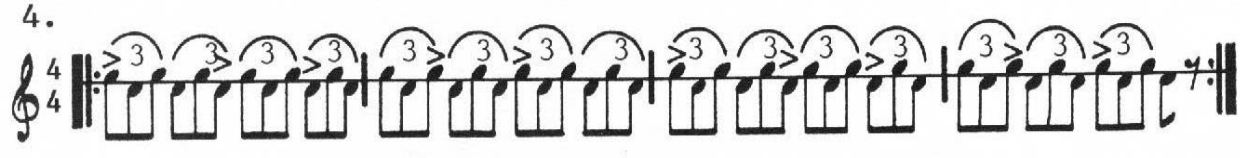


2.

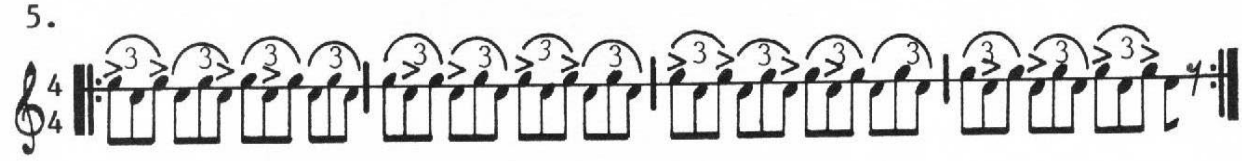


3.

4.

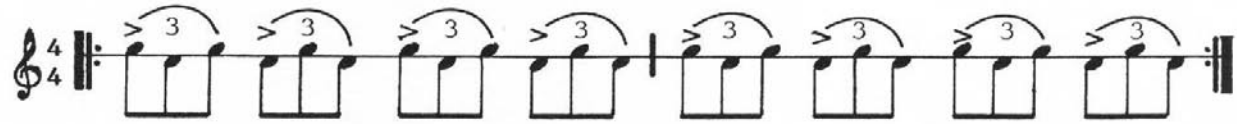


5.

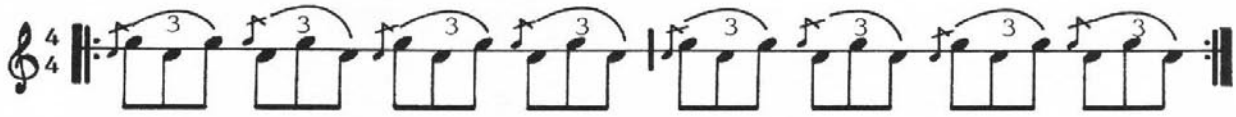


TRIPLET DEVELOPMENT 1 (EXERCISE NO.11)

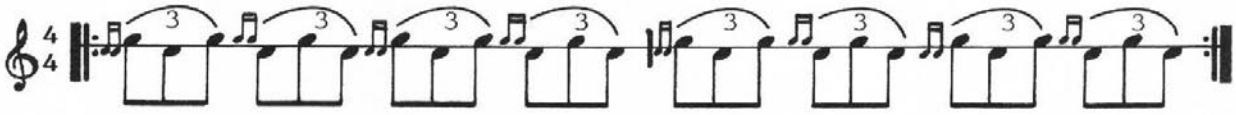
1. Accent on first note.



2. Flam on first note.

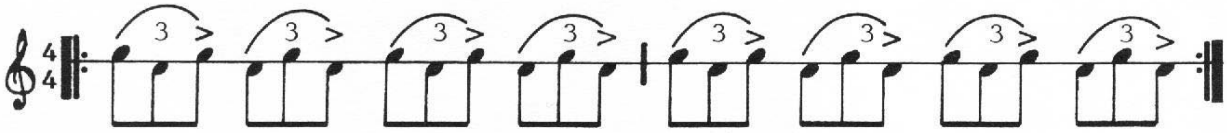


3. Drag on first note.

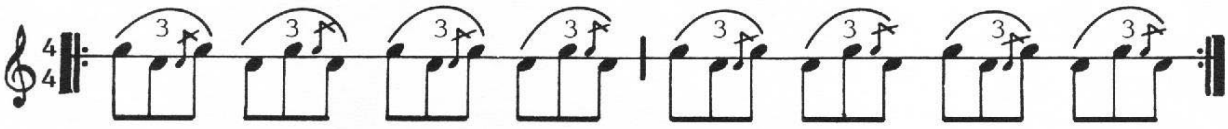


TRIPLET DEVELOPMENT 2 (EXERCISE NO.12)

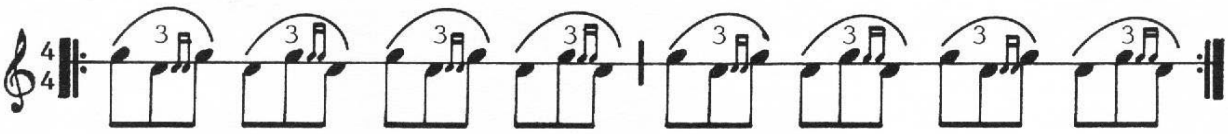
1. Accent on third note.



2. Flam on third note.

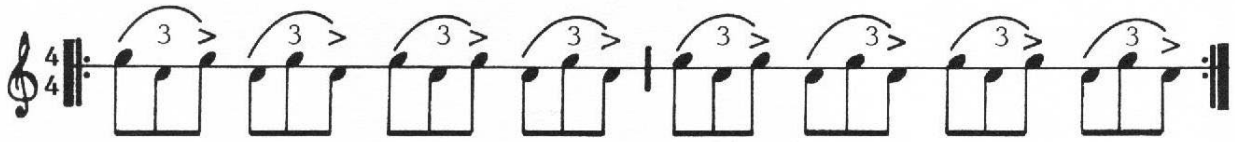


3. Drag on third note.

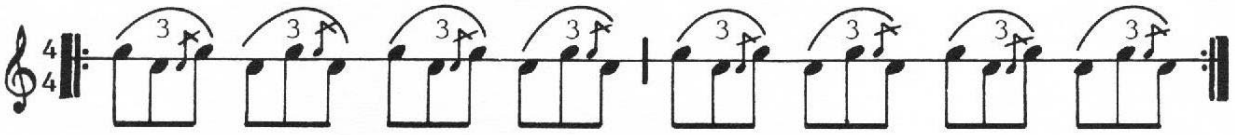


TRIPLET DEVELOPMENT 2 (EXERCISE NO.12)

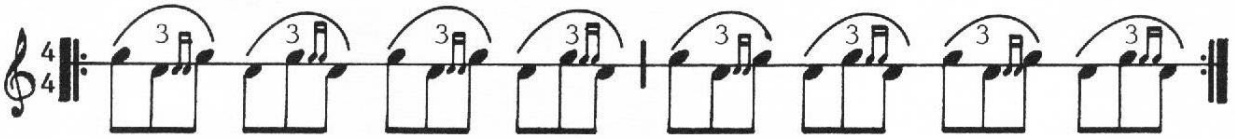
1. Accent on third note.



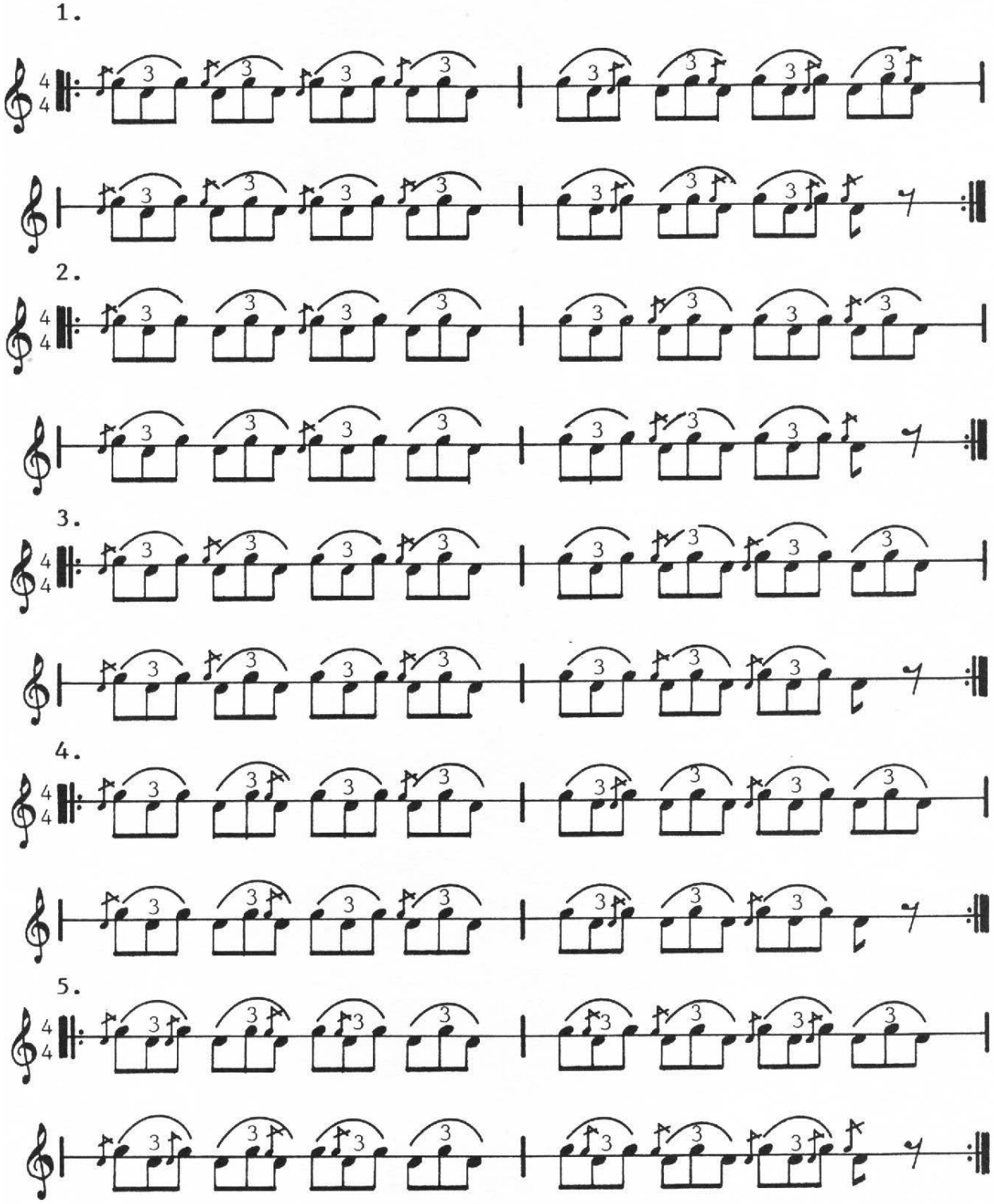
2. Flam on third note.



3. Drag on third note.

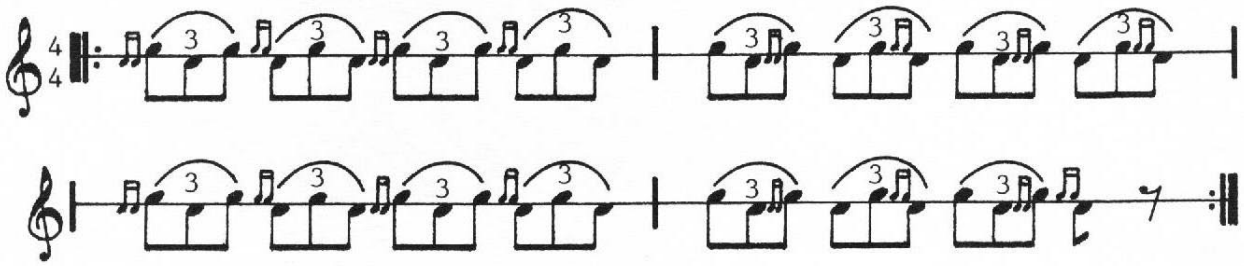


TRIPLET DEVELOPMENT 4 (EXERCISE NO.14)

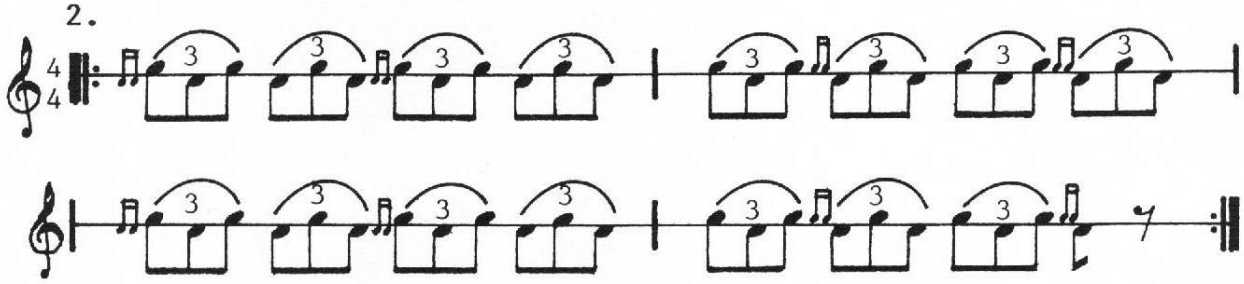


TRIPLET DEVELOPMENT 5 (EXERCISE NO.15)

1.

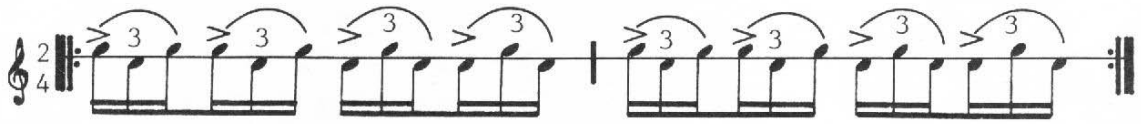


2.

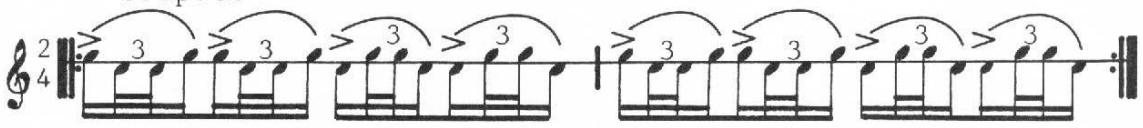


FOUR STROKE ROLL DEVELOPMENT

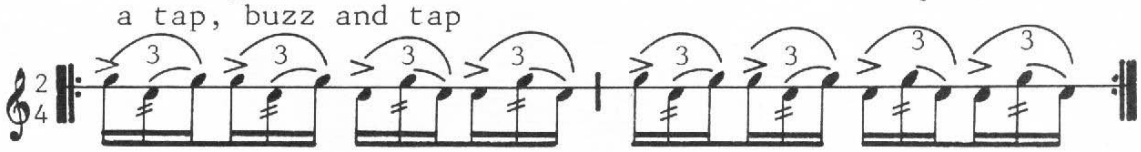
B1 Primary Strokes....accent on first note of triplet



B2 Open Movements....sub-division of second note of triplet



B3 Closed, Pulsed or 'buzzed' Movements. This produces a tap, buzz and tap



B4 Abbreviated as written

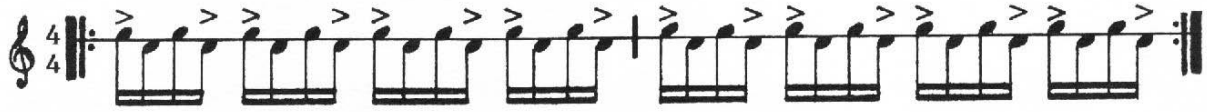
THE SIX STROKE ROLL

The movements required for the development of the six stroke roll are shown below.

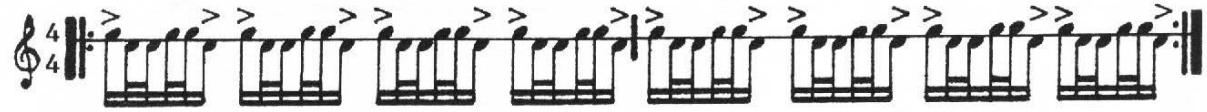
Four distinct sounds are heard when the movements are practiced slowly, but, as the tempo increases, there is the impression of two sounds only.

Once the exercise has been mastered commencing on one hand, repeat the exercise commencing on the opposite hand.

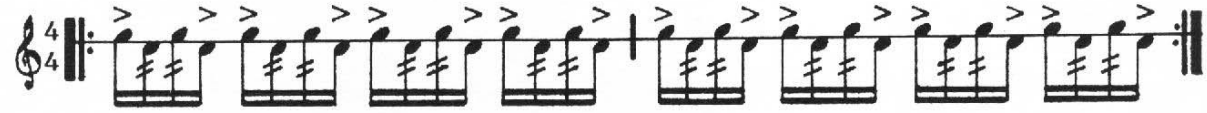
1. Primary Strokes....accent on first and fourth notes.



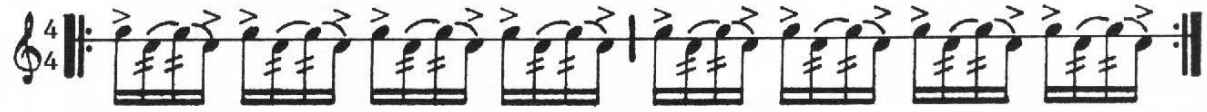
2. Open Movements....sub-division of second and third notes within each group.



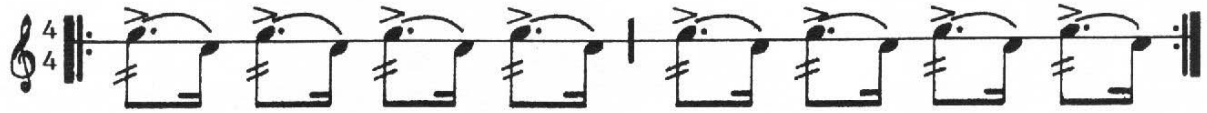
3. Closed, Pulsed or "Buzzed" Movements. This produces a tap, buzz, buzz and tap.



4. Adding the slur.



5. Abbreviated as written.

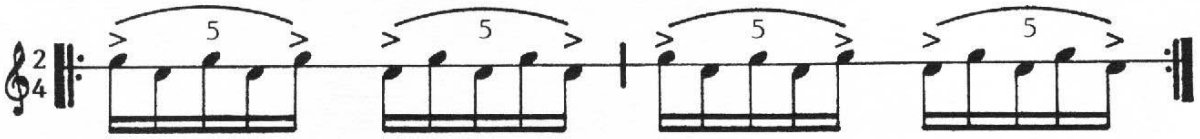


THE EIGHT STROKE ROLL

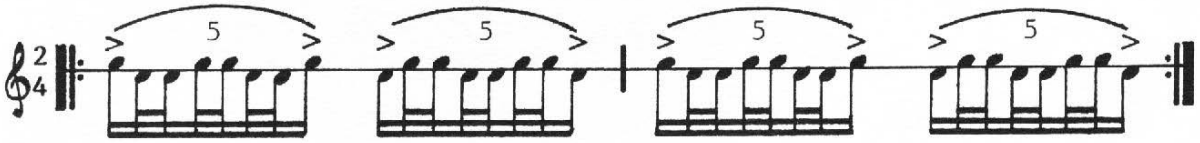
The primary movement of the eight stroke roll is based on a quintuplet (5 equal notes played in the time of 4 notes of the same value).

These rolls are played from hand to hand and must be practiced slowly at first, gradually increasing the tempo.

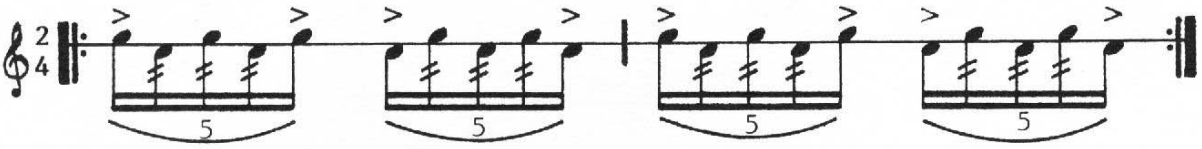
1. Primary Strokes....accent on first and fifth notes.



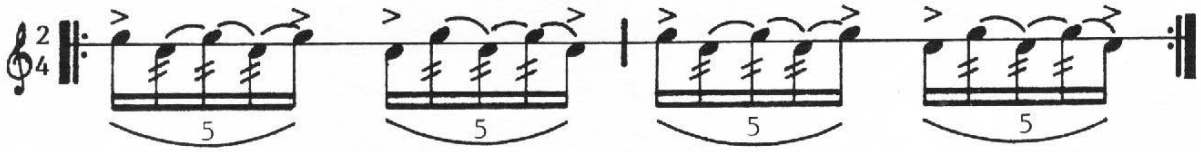
2. Open Movements....sub-division of second, third and fourth notes within each group.



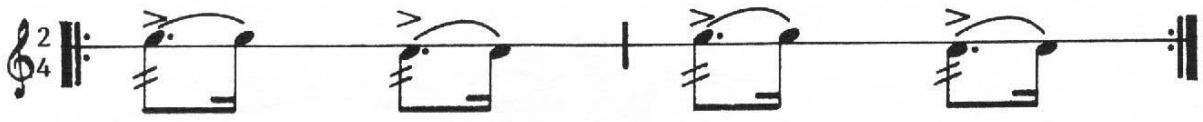
3. Closed, Pulsed or "Buzzed" Movements. This produces a tap, buzz, buzz, buzz and tap.



4. Adding the slur.



5. Abbreviated as written.

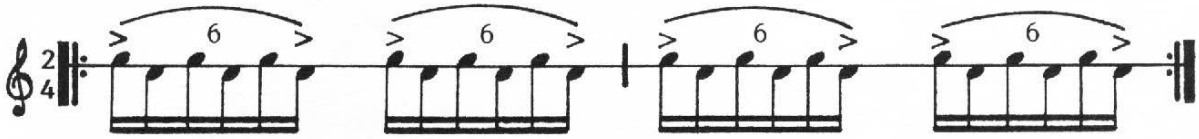


THE TEN STROKE ROLL (EXERCISE NO.5)

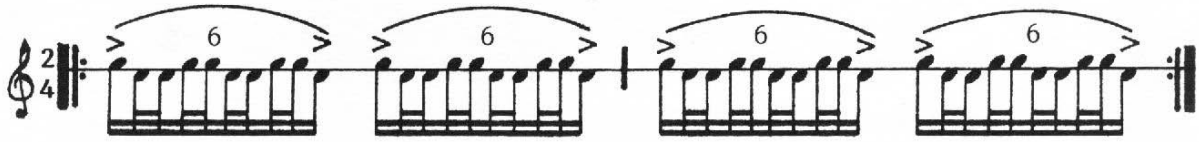
The ten stroke roll is based on a sextuplet (6 equal notes played in the time of 4 notes of the same value).

As with the six stroke roll, once the exercise has been mastered commencing on one hand, repeat the exercise by commencing on the opposite hand.

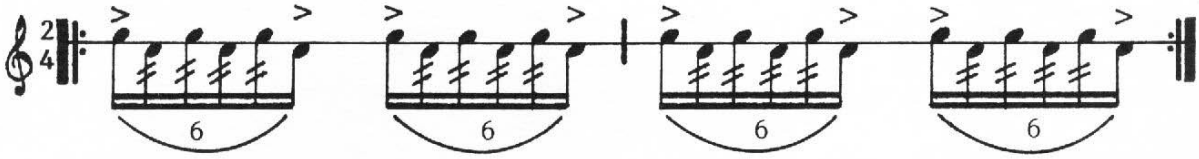
1. Primary Strokes....accent on first and sixth notes.



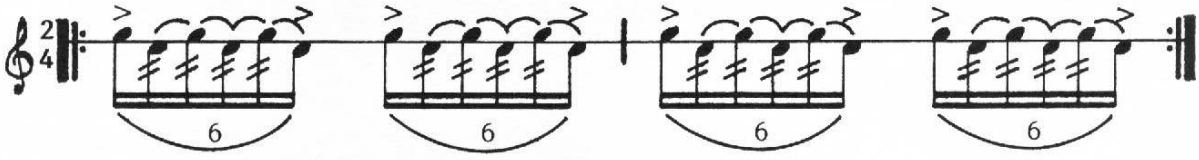
2. Open movements....sub-division of second, third, fourth and fifth notes within each group.



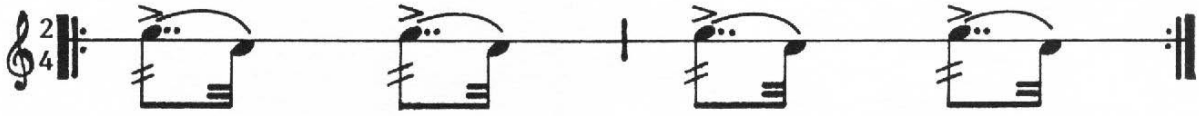
3. Closed, Pulsed or "Buzzed" Movements. This produces a tap, buzz, buzz, buzz, buzz and tap.



4. Adding the slur.



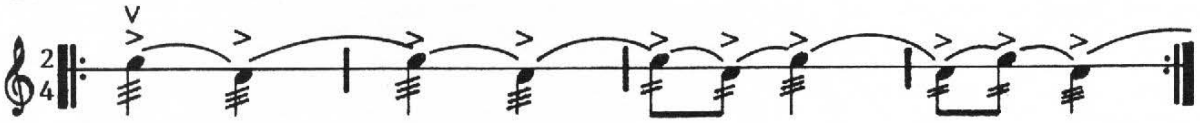
5. Abbreviated as written.



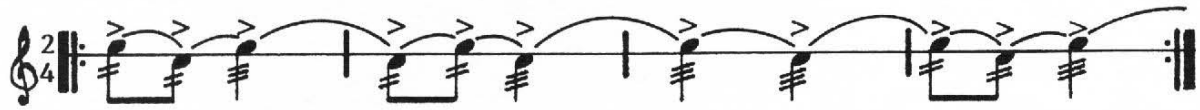
ROLLS OF VARYING LENGTHS INCORPORATING CONTINUOUS

ACCENTUATION **4, 6, 8 & 10 Stroke Accented Rolls**

1.

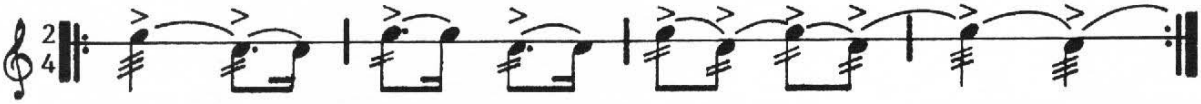


2.



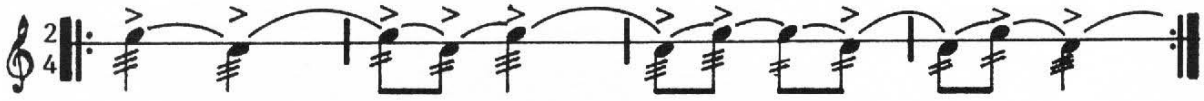
3.

4.

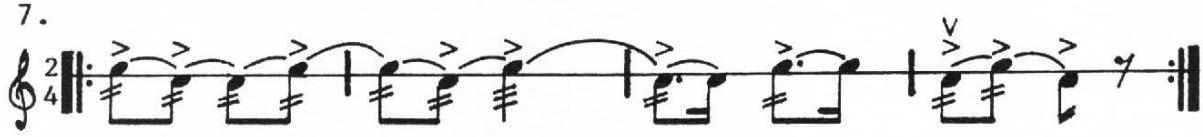


5.

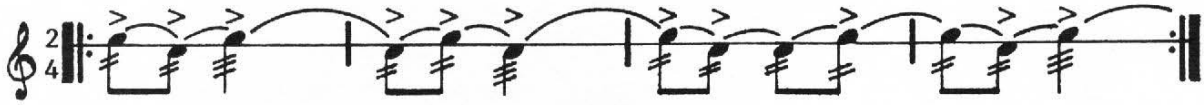
6.



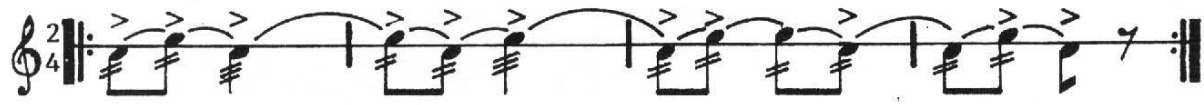
7.



8.



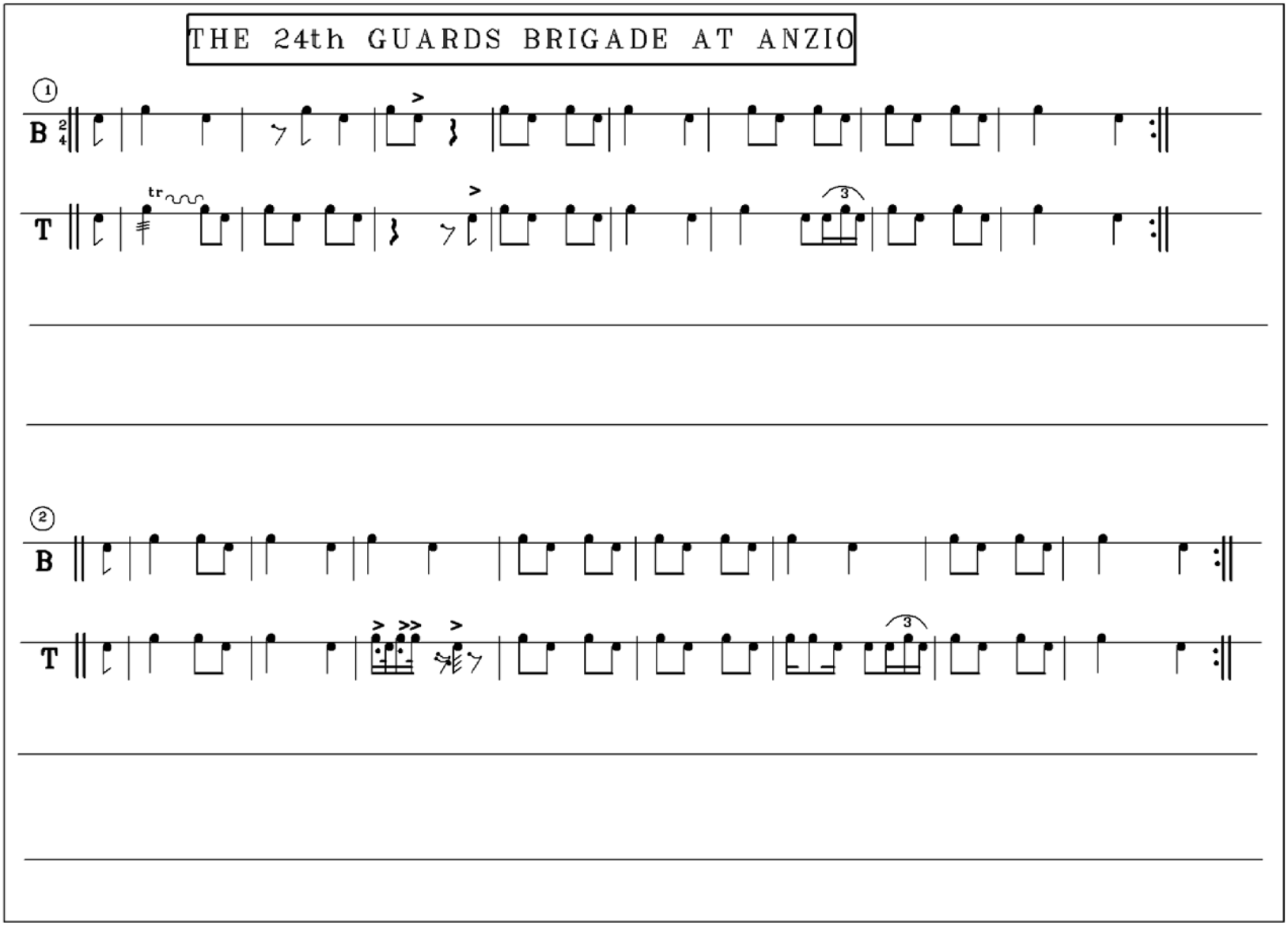
9.

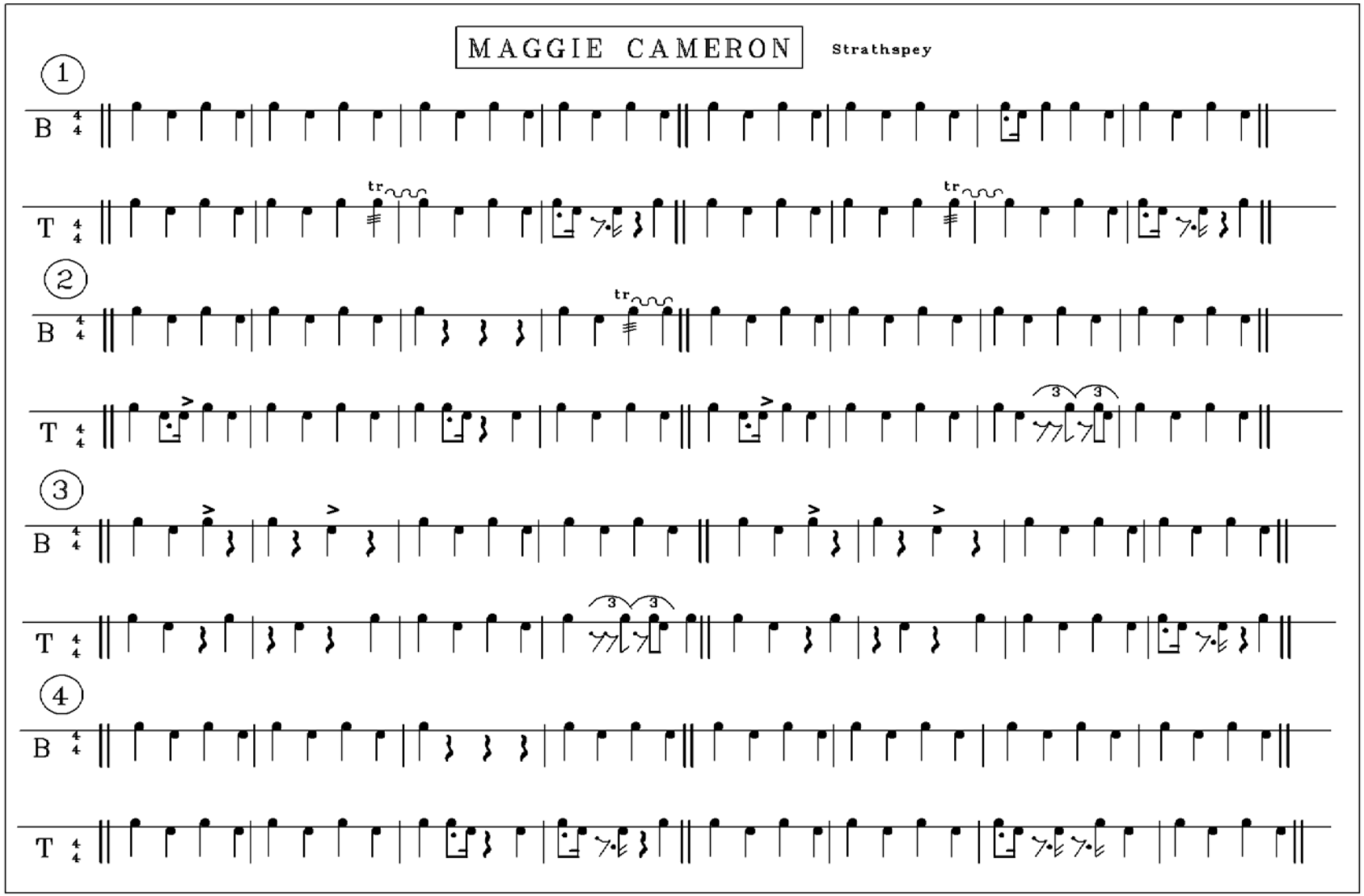


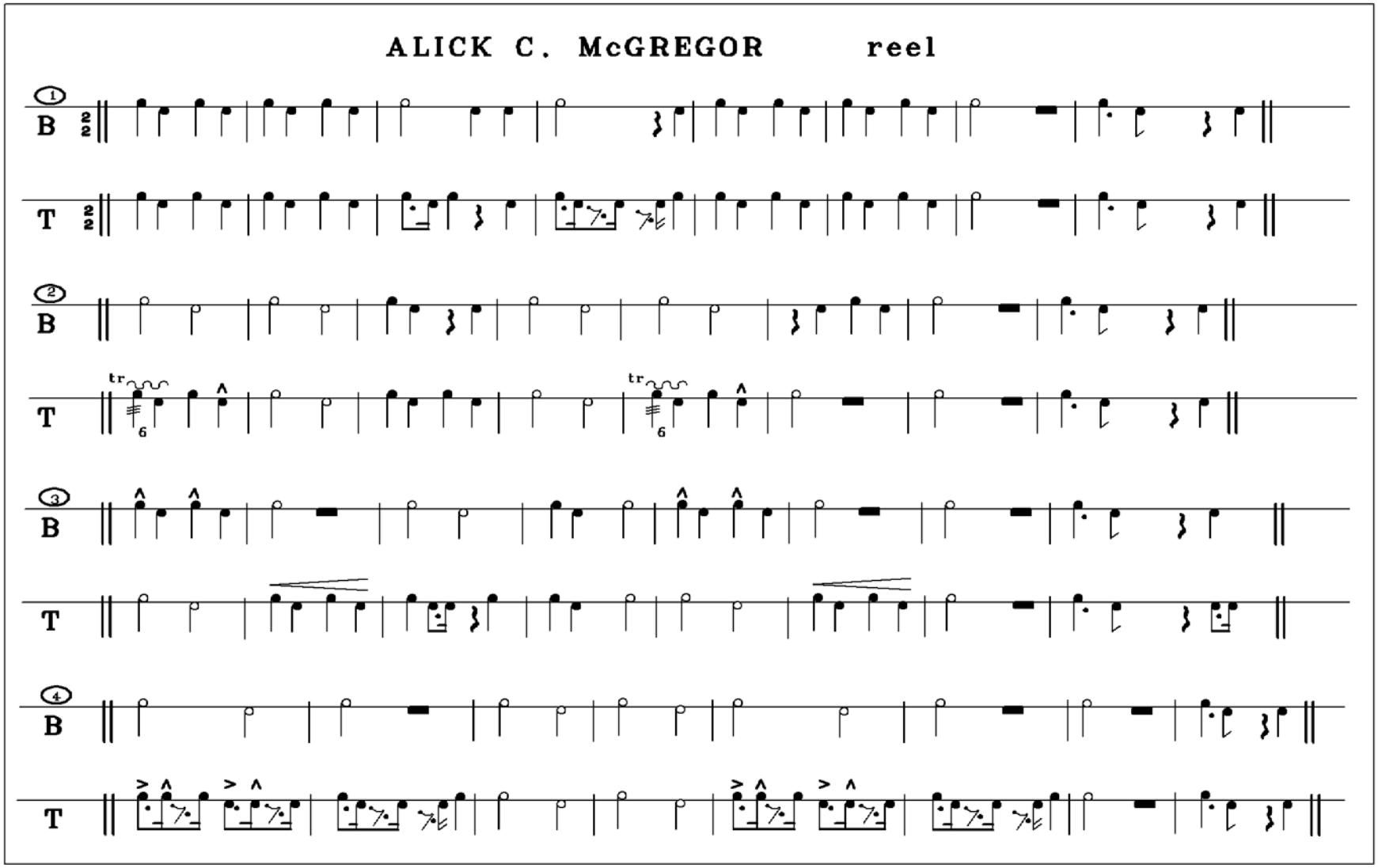
MUSIC PLAYING FOR THE APBC INTERMEDIATE **BASS/TENOR** DRUMMING EXAMINATION

BASS & TENOR DRUM SCORES FOR THE APBC INTERMEDIATE EXAMINATION

The following contemporary Bass and Tenor drum scores are to be used in preparation for the Intermediate Bass/Tenor Drum examination. During the examination, candidates will be asked to play scores from this set as nominated by the examiner. The performance of the scores should reflect accepted band performance tempos though the candidates will be allowed to play the parts individually, with a break in between each.


THE 24th GUARDS BRIGADE AT ANZIO
1
B
T
tr
3
2
B
T
3


MAGGIE CAMERON
Strathspey
1
B
T
2
B
T
3
B
T
4
B
T


ALICK C. McGREGOR reel
1
B
T
2
B
T
tr
tr
3
B
T
4
B
T

BASS & TENOR DRUM SUPPLEMENTARY RUDIMENTS FOR THE APBC INTERMEDIATE EXAMINATION

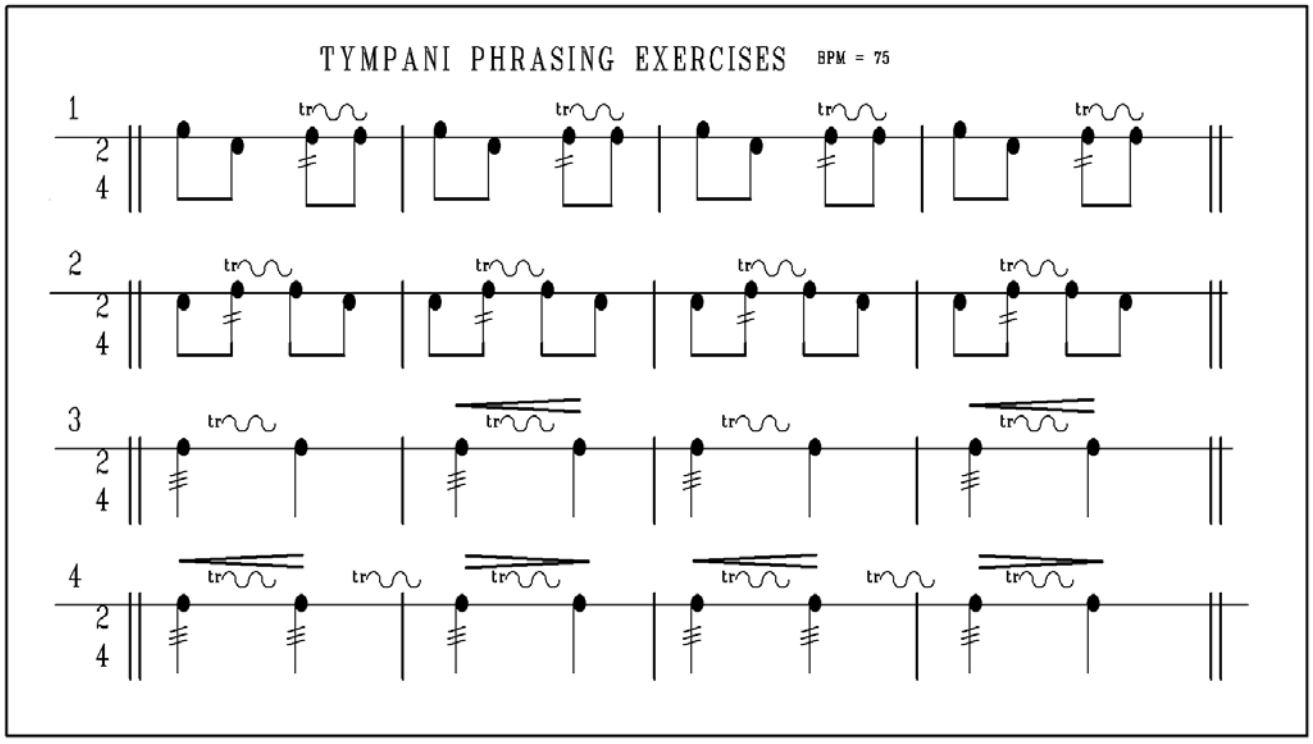
The Australian Pipe Band College acknowledges with thanks the use of material taken from “The Tenor and Bass Drum With Flourish” (Drum Major Allan Chatto).

TYMPANI ROLLS

Tympani rolls for the bass section have been skilfully used by players for many years to great effect. Like with many rudiments, it can lose its effect if overused but otherwise can add much to the dynamic range and general drumming accompaniment through its sustained sound.

In order to produce carrying power of the tympani roll, it should be played with alternating single strokes which are allowed to rebound cleanly from the drum head and not be smothered. The latter tends to reduce the volume and clarity of the roll. It is also important to ensure that the alternations are evenly spaced and use equal beat-weights on each hand.

The exercises following do not prescribe the starting or finishing hand of the roll or the number of alternating strikes; this is all left to the player to determine. However, the common characteristic is that the roll should sound continuous on the drum. This will necessitate a faster roll-rate on the tenor drum than on the bass drum.



TENOR FLOURISHING PHRASES

The following simple time parts are to be used during the examination for tenor candidates to demonstrate their flourishing skills. As stated in the Specific Objectives, four distinctly different flourishing movements must be demonstrated during the accurate performance of the parts selected by the examiner.

In the music following, the double-headed notes indicate where both sticks should be brought to the drum BUT only one stick strikes.