



John Scullion

The Fairly
Together
Programme

2nd edition

**“No more
diddlin.
Only
mindful
playing.”**

**The fairly together
programme.....an approach.**



I would like to thank the following people for their help and assistance in various ways with my work on getting this eBook together, Iain Thompson, Evan Jones, Derek Rose and everyone else of which there are too many to mention; especially to my wife Lorraine and Family.

I dedicate this 2nd edition book to my dad who principally shaped my knowledge and playing. Campbell McGougan and John K MacAllister instigated my move to Scotland where I played with Lanarkshire Police Pipe Band and later moved to join Shotts where I had the privilege to play in Alex Duthart's corps.

The "London to Lisburn" drum salute/fanfare is also dedicated to my dad as it was started and completed between London – the last championship of 1993 and Lisburn – the first championship of 1994 as my dad passed away in March 1994.

I began to learn seriously to play in a pipe band that dad was teaching and who were short of drummers. As he lay in bed with a bad back and unable to drum with sticks, he used mouth music to teach and inspire me by emulating the stick sound and rudiments. Dad's motto was "if you can say it you can play it". Drumming became a conversation with the melody owing to the way he said it in different voice pitches that enhanced note description and eliminated any physical bad habits here and there I might have copied from him.

The pipe major of the band at that time was Willie Wilkinson who decided after hearing me play that I would be leading drummer in Grade 3 at 10 years of age.

Finally, I would like to thank a great many other quality individuals who through knowing them, with their highly respected encouragement assisted me to my achievements in the art form of pipe band snare drumming.

John

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Introduction

This book is out loud thinking in terms of what is in my head that's musically playable to some great tunes. The permutations and phrasing may differ in a lot of ways, but the character of material and some middles and endings will illustrate that it's firmly in the Duthart stable.

Alex Duthart whom I am indebted to for all the experience and gaining a more complete way of playing was and still is my mentor along with the McAllister's who were, probably unknowingly, our pipe band music custodians when growing up in the family home in Bellaghy, Northern Ireland.

The Duthart McAllister era was indeed where I spent the fruits of my impressionable years.

I would find it hard to enjoy playing something that hadn't the Duthart identity and character as most of pipe band snare exercises and beatings has Duthart cultivated roots. So, no apology for sticking to those roots throughout this eBook.



Evan Jones and me

Added to all of this, with Alex, I also felt lucky to get to play with players such as Jim Hutton, Billy Stevenson and Bert Barr, stalwarts in playing together with feeling as in note description, intonation, integration and expression and I am thankful for all the assistance and support I received from all of them – what a quartet! Getting to play with such a distinguished line up that I'd idolised since the early 1960's was indeed a privilege. By then Wilson Young had left and more success came his way with Red Hackle where his prodigy Evan Jones, a close friend, took the corp from strength to strength and continued the success from Wilson. Evan joined forces with me in the early 1980's where all these qualities in playing and latching on were very much continued. All of this experience would help shape The Fairly Together Programme terminology of what a pupil was expected to adopt from an instructor or leading drummer; same thinking, same way, same time commanded by the melody and the way it was played.

My dad, like every other dad (who was taught by Jim McDowell and later by Ernie Shaw) was a big influence on me and his terminology is evident in "What Now" and "Hookimsniver" which were words he would use to describe a more difficult rudiment exercise where the reward, in its effect, was well worth the effort of executing such a move.

I never remember learning to play a closed roll, it just happened. While dad was teaching members of other pipe bands in the family home we looked on and were automatically picking up the exercises. We were thinking to ourselves why on earth could they not play what was being taught when we already had our hands round it before even trying it with sticks.

In 1960/1961 almost everyone in the Scullion family drummed, a few of us were sitting round a board and during a lull in the din I played my dad's bands competition piece ("Willie Gray's Farewell to the City of Glasgow Police"). As he came around the corner from work, he eagerly asked who had been playing it and no one would own up as we thought we were in trouble.



In his teaching everything was taught to a tune and thus The Fairly Together Programme had begun, which stood me in good stead for what the Duthart experience would throw at me; more of the same but in much more refined playing and expanded thinking.

In this eBook I share that now with you and hope it gives you some inspiration

Drumming is all about having fun and enjoying the music no matter what level you are playing at and I have created a series of informal videos on my YouTube channel to support the playing of the eBooks. The YouTube icon will indicate where there is a supporting video to the score. I will add more videos over time so be sure to subscribe to the channel and drop me a message and let me know what other videos you would like to see.

You can link to the channel here:



Concept

The concept of the fairly together approach is that rudiments instead of being practiced in their domain, that no matter how basic or simple, should be played to a melody. This in turn will be more motivational and inspirational to the beginner and the instructor, it also creates theme and purpose, teasing out rhythmic spacing and feeling to the melody and rudiment in more destination use.

As rudiments are generally practiced over and over with sometimes a lack of feeling and meaning, The Fairly Together approach commands the beginner and the instructor to adhere to the timing of the melody and thus, it is, fairly together.

It should also help the beginner gain more meaningful practice when the instructor isn't present as the same commands apply. Usually, beginners would not have to focus on melody timing and phrasing until they are more progressed and for some time it's quite a transition from rudiment in exercise form to rudiment within melody timing.

On or off the beat permutations of rudiments can be used and should be made up into 1 2 3 or 4 bar phrases. With this method it delivers more control and is friendlier to adjustment with a less rigid approach at an earlier stage. The value of it can't be measured as the beginner is now better equipped to be more enhancing and sympathetic within the given tempo.

No matter how simple the rudiment is the beginner or pupil can only achieve playing it correctly very slowly, then the very slowly evenly adjusted tempo applies.

To learn more about why the Fairly Together Programme here is an informal video to explain it all with some fun insights to my own personal journey.

Enjoy and drop me a line if you have any questions at JscullionJ@gmail.com



A personal descriptive view



L to R: Alex Duthart, Arthur Cook, Jim Hutton, (background: Billy Reid), Eric Ward,
(background: Tommy Scullion), Drew Duthart and me.

Drumming notes

The attitude of above and below the note is when the head of the stick is generally higher or lower than the hand holding it, if the head of the stick is being played higher than the hand, slightly tilted back or up, this is said to be below the note, I use this method to spread notes so not to finish early on a group of notes or a phrase, and if the head of the stick is played generally lower than the hand slightly tilted forward or down, it is said to be above the note, I use this method to more assertively punctuate an on time finish or follow through to another move where the notes are a little bit busy, if this is played with a tighter grip on the stick and accents too loud, this would sound a more masterful way of playing and used continuously doesn't lend itself as well to most pieces.

Strokes, the height and weight of a stroke can help determine its length and accent; we can deliver different strokes physically and mentally, ie. up stroke is when you're playing off, of the drum, that is, playing a note down the way while the main motion of the hand and stick is actually on the way up, the down stroke is what it says, it can be used as an obstacle to suitably lengthen a deliberate accent, but physically it can make playing sound broad and laboured, also it is hard to attain agility in faster rudiments within a beating if a continuous down stroke is used, the push stroke, I would commonly use in the second note of a double tap in triplet, where the first note is flamed, the push stroke to the tap after the

flam provides better spacing, weight and clarity, the throw stroke is for me , used to gain speed and agility where the grip has already loosened before a short weighted accent is played, allowing free flowing notes to be bounced of that throw stroke accent, going on to single taps or drag.

All these notes and strokes can be applied with a tight grip or arrestment of the stick, but again will sound broad and labored , sometimes required for slow tempo pieces, or a slacker grip with less hand contact and making a shorter fulcrum on the stick achieves maximum agility. This is the way I think about the working principles of stick technique and attitude to a note. The description is only my out loud thinking on what technique is already evident to a degree, this to me is a good menu for individuals to employ same thinking, same way, same time and is thoroughly conducive to increasing the latching on process required for a more consciously competent and composite corps sound. So, height, weight, all the different strokes, above and below the note, to the type of grip, can provide a lot of permuted methods and attitudes to a more widely dimensional view with a more informed choice to successfully administer technique and control.



My buddy (Willie Cantu) and my mentor (Alex Duthart)

Willie was an original buckaroo with Buck Owens in the 1960s.

Buck Owens and the Buckaroos



Tools and working principles

Apart from the sticks themselves, here is some of the terminology I use to describe the tools, working principles and attitudes, mentally and physically to achieve the desired agility and control in dealing with the many technique changes that are required to play some pipe band drum scores proficiently.

- 1 Natural up and down motion.
- 2 Up and down stroke.
- 3 Above and below the note.
- 4 Stick travel.
- 5 Holding position.
- 6 Guarded or guided note preparation.
- 7 Roll Tap Separation.
- 8 Playing up to or down to.
- 9 Prescribed weight of accent.
- 10 The length and speed or pace of roll pulse, also loose or tight roll pulse.
- 11 Attack or defensive play.
- 12 Overshooting.
- 13 Hand contact with stick I. e. fulcrum, load and effort.
- 14 Ongoing fluency / forward motion.
- 14 Only mindful playing, no more diddlin.
- 15 Playing to the note.
- 16 Push stroke / throw stroke.
- 17 Definitive drumming.
- 19 Play what you say, if you can say it you can play it.
- 20 A hiccup.



Roll appreciation

A tap and a roll are the disciplines from which all rudiments are formed, and when well executed, maintains and enhances the high standard of performance we've come to expect within the art form of pipe band snare drumming.

A manipulative method physically and physiologically can be used during the learning process to accommodate the strength or weakness of a beginner.

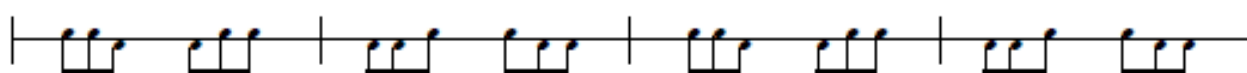
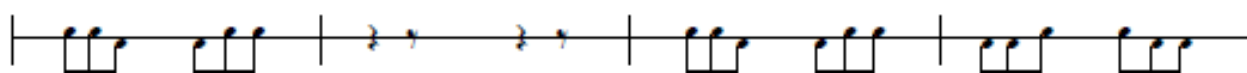
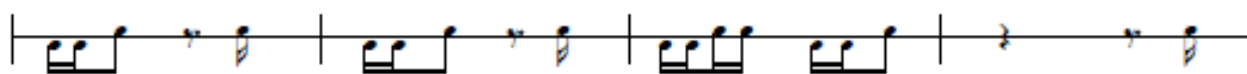
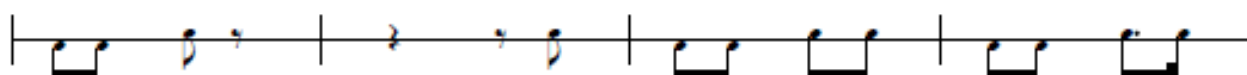
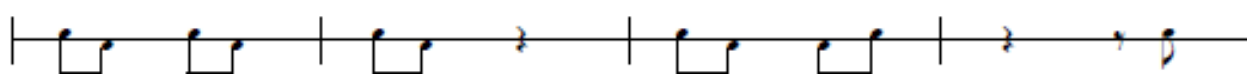
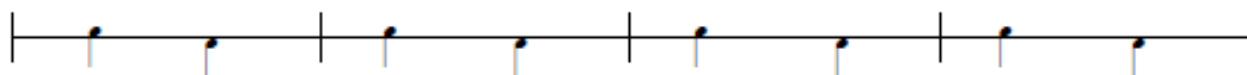
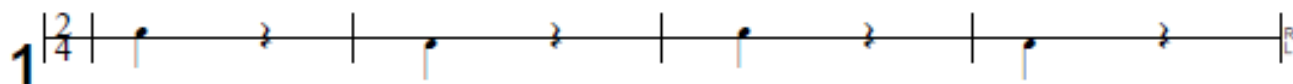
As it is common knowledge that the first step in drumming is mammy daddy, and while its very pronunciation even spoken by the man in the street is always rhythmically correct, individuals when learning to play may sometimes stray from fluent rhythmical spacing. What is sometimes found when a pupil begins to play mammy daddy is that the taps on each hand are closer together than the change between hands you generally find the one or other hand doesn't move until needed, by the time registers the need, it's already too late, leading the rudiment out of fluent rhythm. When the right is playing the left should be lifted up and, on its way, down before it is needed, and vice versa, thus creating a fluent natural up and down motion.

After achieving holding the sticks properly and being able to play and space evenly a single solid controlled tap on each hand you could now begin a manipulative method of mammy daddy. A physiological and physical way round this is not to play it as mammy daddy, but as may daddy mam, so instead of RR LL we're playing RL LR repeatedly, positioning thinking time towards the second left which is then adopted by the right, helps to keep it well rhythmically spaced. This may not seem important on such a basic rudiment at this stage, but properly administered can better development leading to a more refined, tighter and quality sustained closed roll highly appreciated and envied throughout the world.



Tap control (preparation and delivery)

Good solid taps are required
Also paying attention to the hand that's not playing and how you prepare it to play



So Now

So now, after all that, we've only achieved **Mammy Daddy** I hear you think, but this method of achieving mammy daddy leads to a more even open roll. Staying with this policy and gaining reasonable tempo will give more even-handed co-ordination, it will shift emphasis from a down stroke double on each hand

1	2	3	4
Mam	may	Dad	day
R	R	L	L

To an up stroke

2	3	4	1
May	dad	Day	mam
R	L	L	R

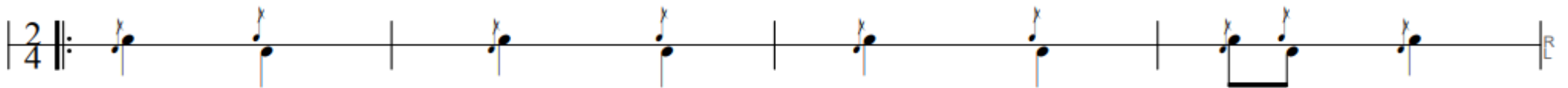
It's not seemingly practical to think 16th notes can be directly applied to a closed roll, but this policy for a better open roll puts the emphasis to gain speed and control on a different area of the round of the double which, in turn, leads to a better marriage of pulses between hands on a closed roll.




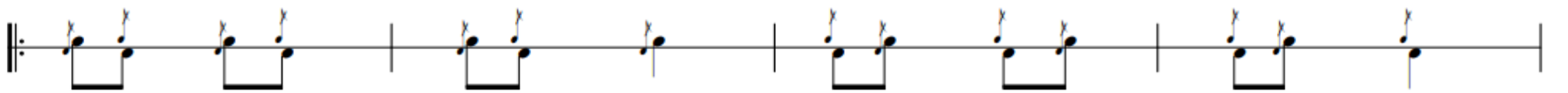
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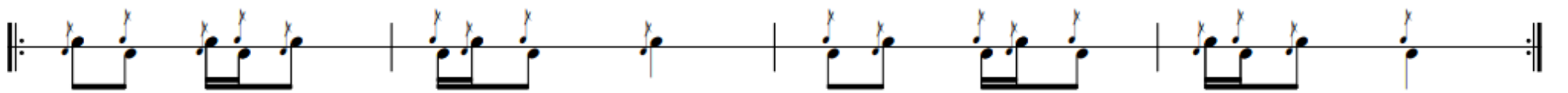



Flams. (Flams and Flafa Flams)


1 | 2/4 ||: 



2 ||: 

3 ||: 

4 ||: 





Flams. Flafa Flams (continued)

[illegible]

Paradiddle accents and flams

1

2

3

4

5



Paradiddle accents and flams (continued)

[illegible]

Single tap runs on to paradiddle

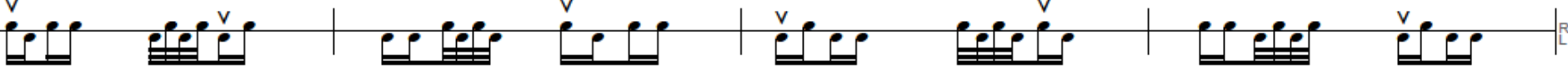
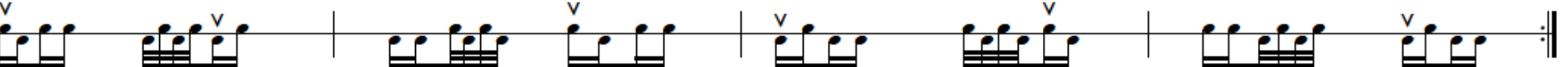
1 $\frac{2}{4}$



2

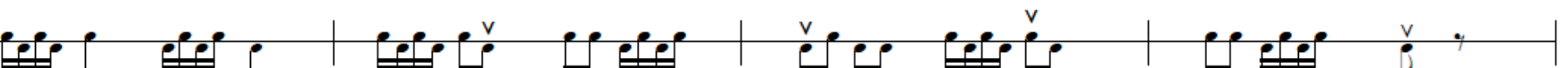
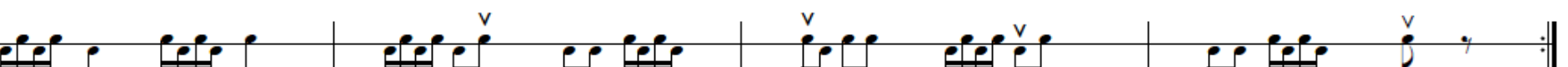
3



Single tap runs on to paradiddle (continued)

4 | $\frac{2}{4}$ ||:  | 

5 ||:  | 

6 ||:  | 



Triplets, flam triplets

1 $\frac{2}{4}$

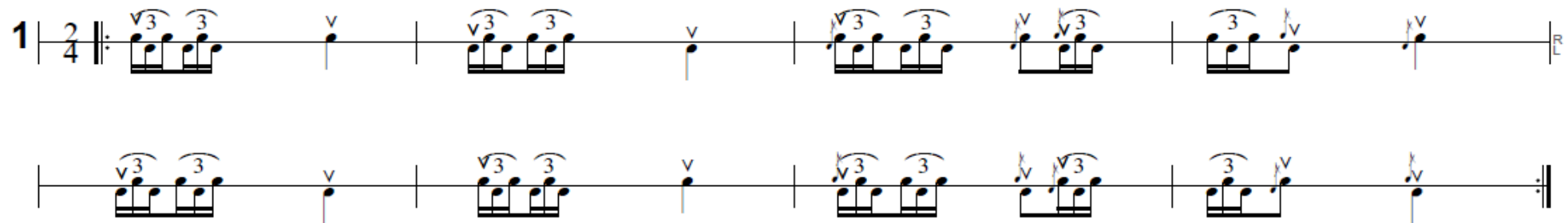
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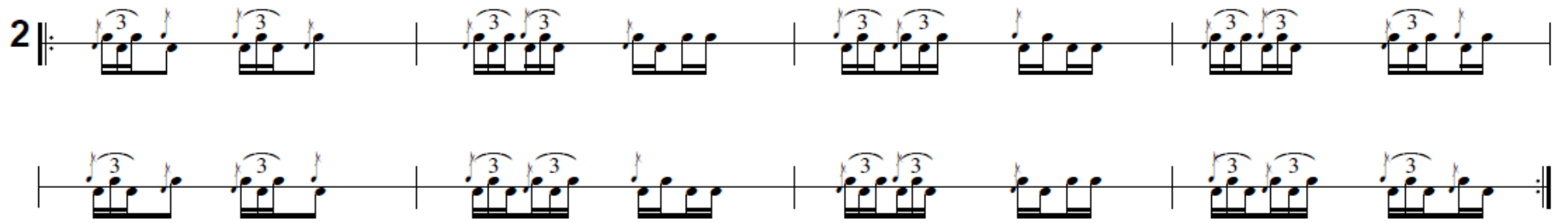
3 $\frac{6}{8}$ **slow time**

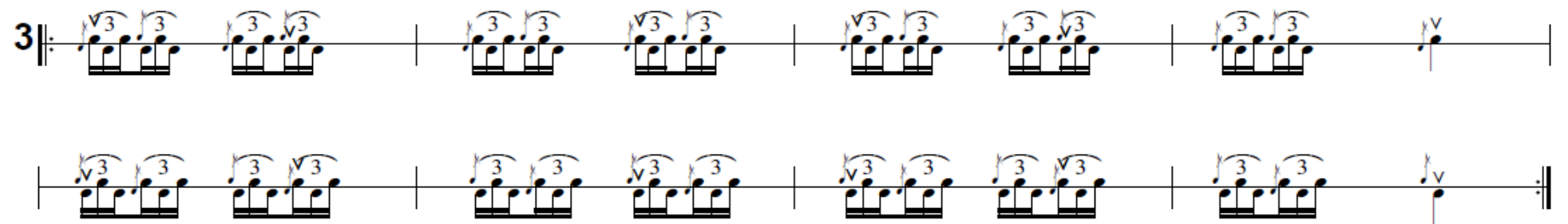
4



Triplets, flam triplets (continued)

1 $\frac{2}{4}$ 

2 

3 



Triplets, flam triplets, and flam triplets with diddles

4

5

6

7



Triplets, flam triplets (continued) with buzz

8

Exercise 8 consists of two staves of music in 2/4 time. The first staff begins with a repeat sign and a key signature of one flat. It contains four measures of eighth-note triplets, each with a flam accent (a 'v' with a downward arrow) on the first note. The second staff continues the pattern with four more measures of eighth-note triplets, also featuring flam accents on the first notes. The exercise concludes with a double bar line and repeat dots.

9

Exercise 9 consists of two staves of music in 2/4 time. The first staff begins with a repeat sign and a key signature of one flat. It contains four measures of eighth-note triplets, each with a flam accent on the first note. The second staff continues the pattern with four more measures of eighth-note triplets, also featuring flam accents on the first notes. The exercise concludes with a double bar line and repeat dots.

10

Exercise 10 consists of two staves of music in 2/4 time. The first staff begins with a repeat sign and a key signature of one flat. It contains four measures of eighth-note triplets, each with a flam accent on the first note. The second staff continues the pattern with four more measures of eighth-note triplets, also featuring flam accents on the first notes. The exercise concludes with a double bar line and repeat dots.

11

Exercise 11 consists of two staves of music in 2/4 time. The first staff begins with a repeat sign and a key signature of one flat. It contains four measures of eighth-note triplets, each with a flam accent on the first note. The second staff continues the pattern with four more measures of eighth-note triplets, also featuring flam accents on the first notes. The exercise concludes with a double bar line and repeat dots.

12

Exercise 12 consists of two staves of music in 2/4 time. The first staff begins with a repeat sign and a key signature of one flat. It contains four measures of eighth-note triplets, each with a flam accent on the first note. The second staff continues the pattern with four more measures of eighth-note triplets, also featuring flam accents on the first notes. The exercise concludes with a double bar line and repeat dots.



Approach or uptake to flam paradiddles

1 | 2/4 ||: z eighth beamed eighth quarter | z eighth beamed eighth quarter | z eighth beamed eighth quarter | z eighth beamed eighth quarter :|| R

2 ||: eighth beamed eighth quarter z | eighth beamed eighth quarter z | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter :||

3 ||: eighth beamed eighth quarter z | eighth beamed eighth quarter z | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter :||

4 ||: eighth beamed eighth quarter quarter | eighth beamed eighth quarter quarter | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter :||





5 ||: eighth beamed eighth quarter quarter | eighth beamed eighth quarter quarter | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter :||





6 ||: eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter :||





7 ||: eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter | eighth beamed eighth quarter eighth beamed eighth quarter :||















Flam paradiddles (continued)

8 | 2/4 |  |  |  |  :||^R_L

9 |  |  |  |  :||

10 |  |  |  |  :||

11 |  |  |  |  |  |  |  |  |  |  |  |  :||



Flam paradiddles (continued) with 32nd notes

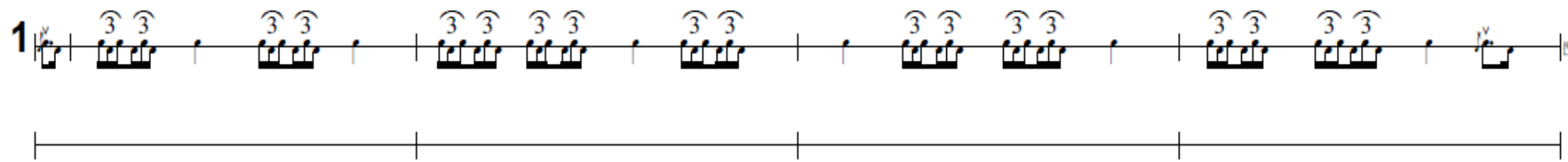
1 $\frac{2}{4}$

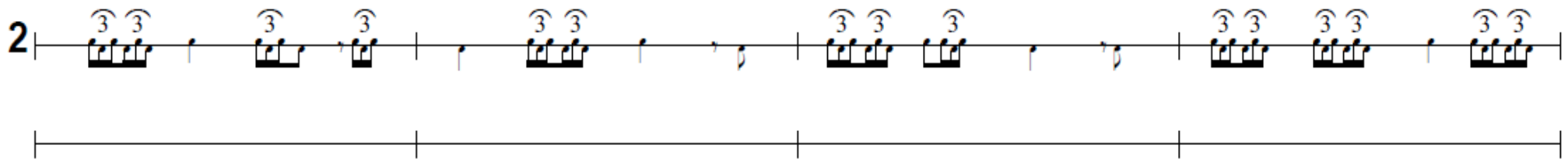
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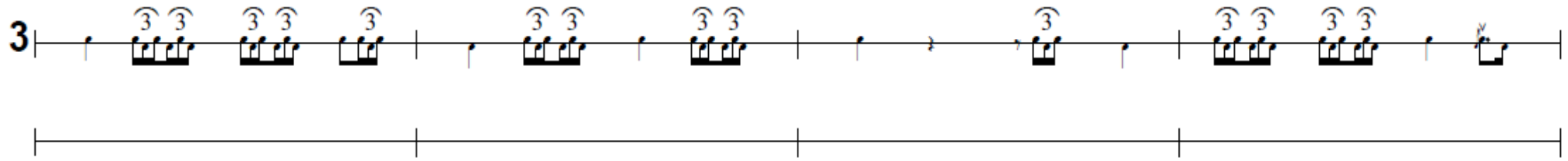
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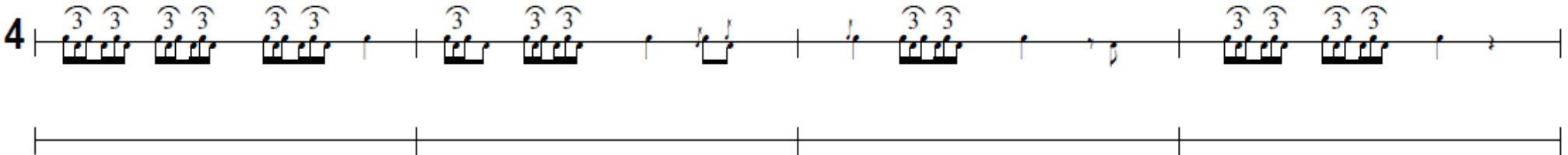


Triplet discipline - 4 / 4 March

1. 

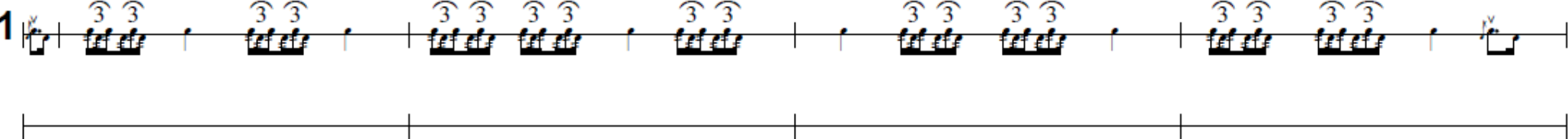
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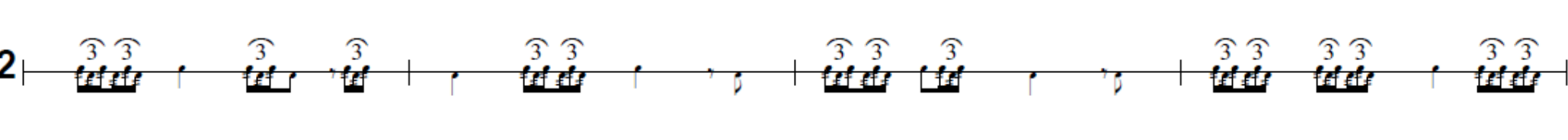
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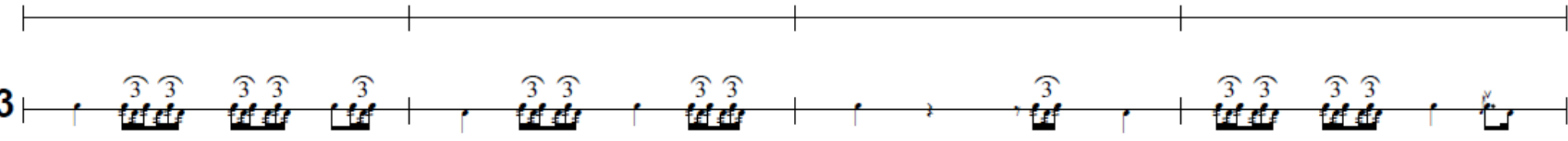
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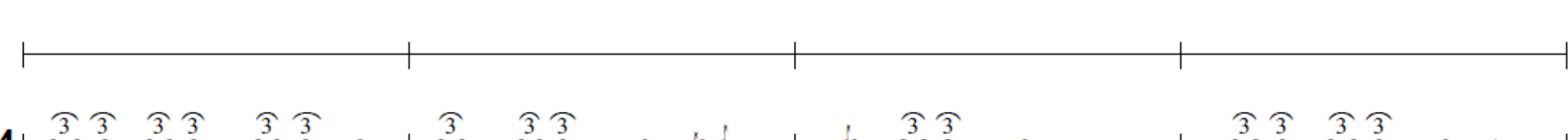


Triplet roll pulse discipline - 4 / 4 March

1 

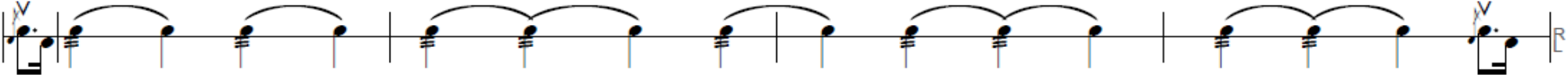
2 


3 


4 




Roll control, Time / feeling / pulse regulation – 4 / 4 March

1 

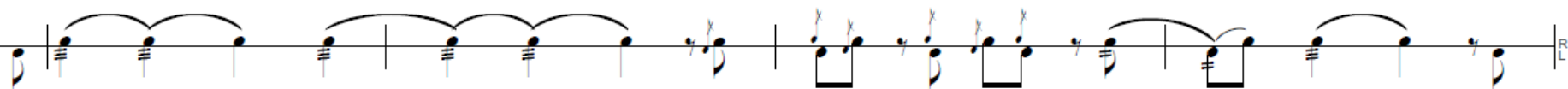
2 

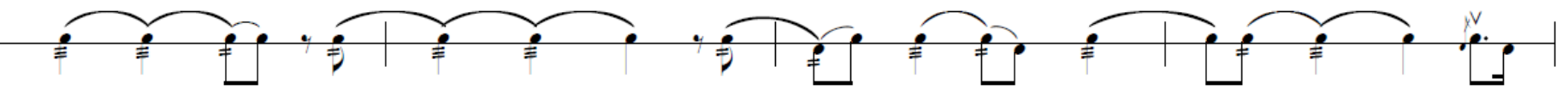
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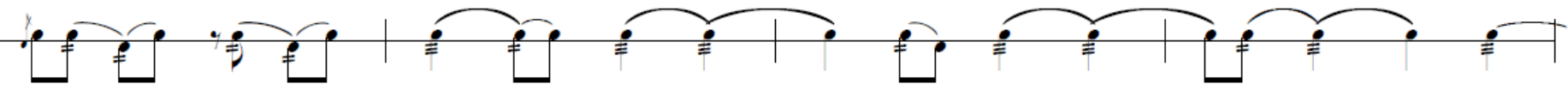
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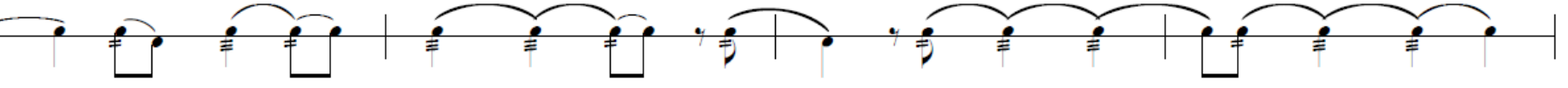



Roll control, Time / feeling / pulse regulation (continued) – 4 / 4 March

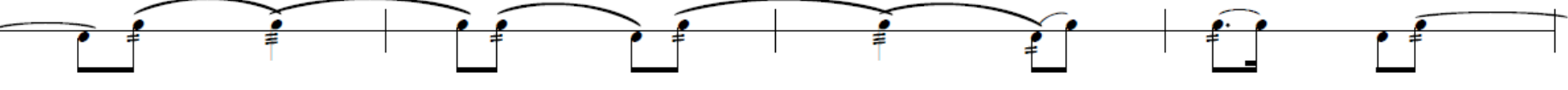
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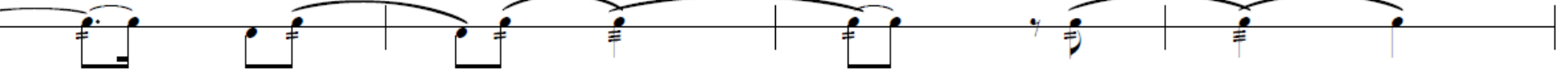
2 | 

3 | 

4 | 

5 | 

6 | 

7 | 



Roll control, Time / feeling / pulse regulation (continued) – 4 /4 March

1 **Intro Rolls**

2

3

4

5

6

7

8



Stroke rolls (3, 5, and 7) showing open double and closed written pulse

1 $\frac{2}{4}$

2

3

3

3

3

3

3



16th note roll discipline

1

3

4

5



16th note accented roll discipline progressing to triplet

1 | 2/4 | | | | |

2 | | | | |

3 | | | | |

4 | 4/4 | | | | |

5 | | | | |

7 | | | | |

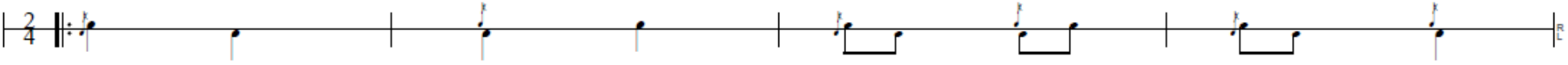
8 | | | | |

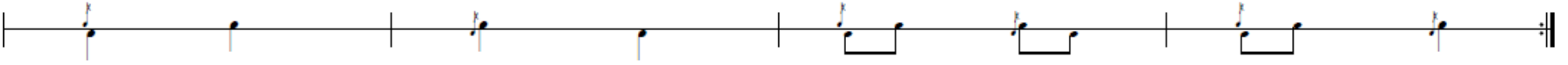
6 | | | | |

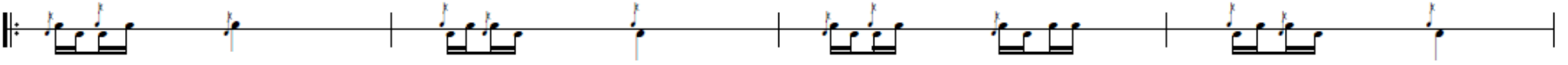
9 | 2/4 | | | | |

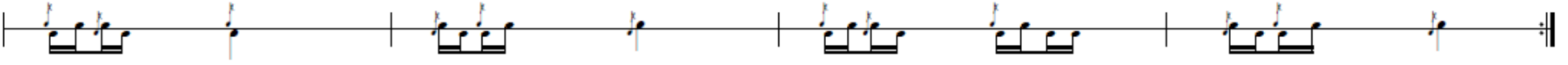


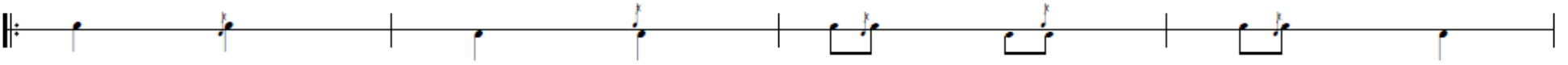
Flam tap and tap flam

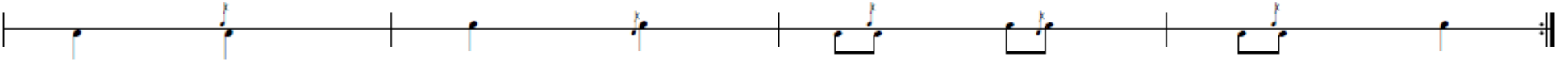
1 $\frac{2}{4}$ 

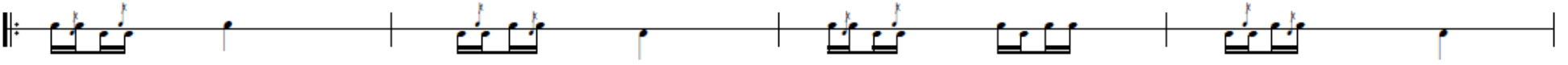


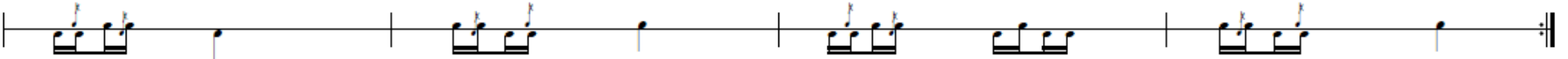
2 



3 

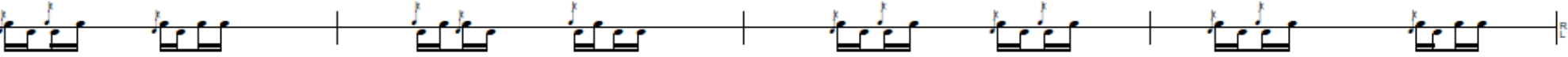
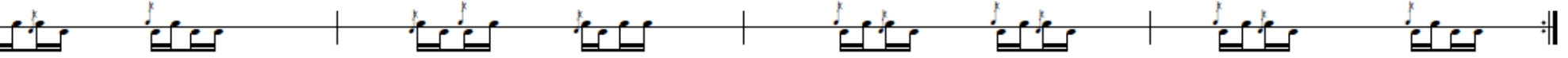

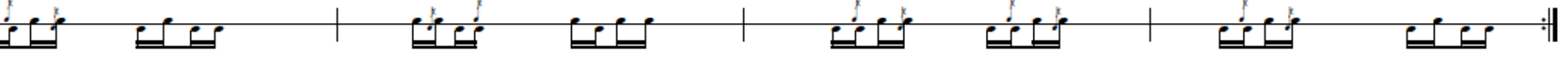

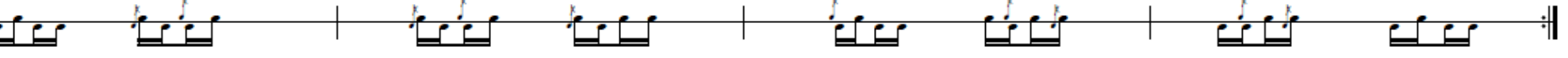
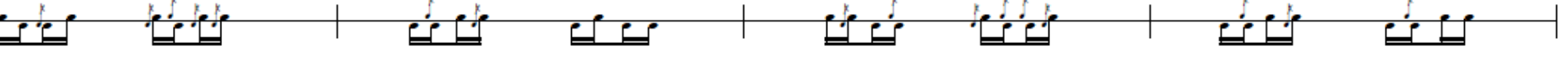
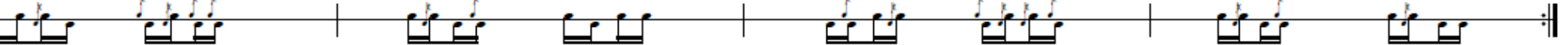



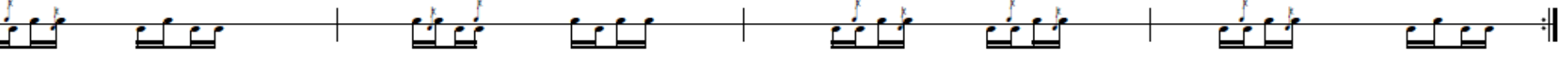

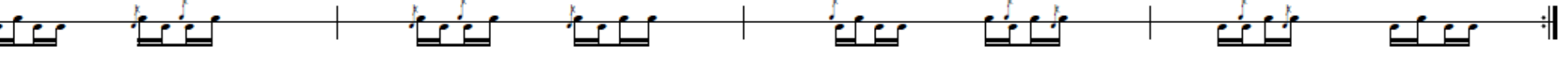
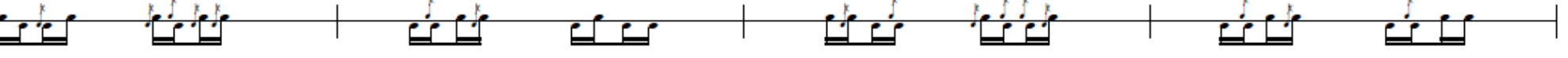
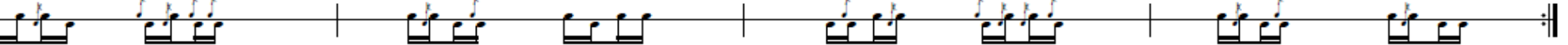
4 


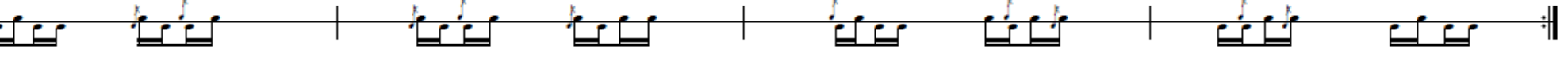
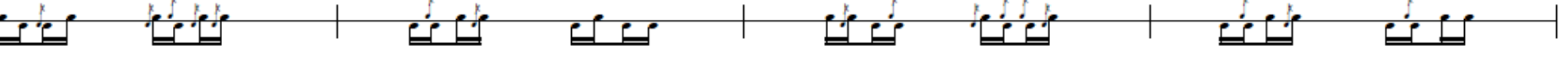
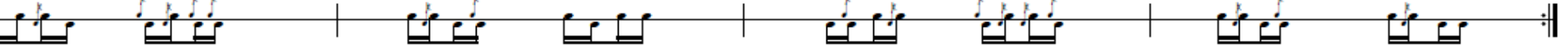
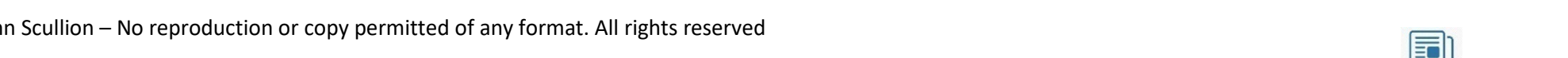



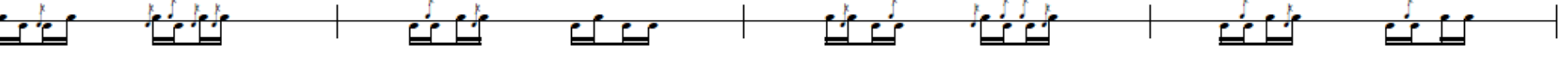
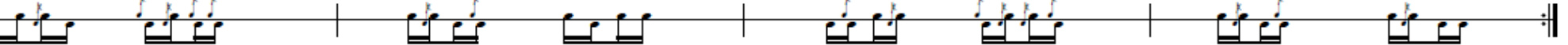
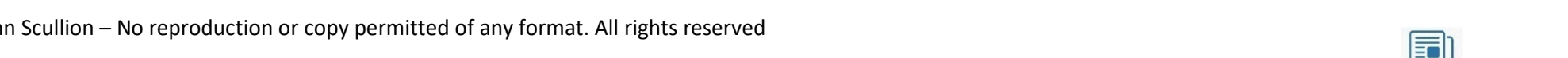



Flam tap and tap flam (continued)

1 $\frac{2}{4}$ ||  |  |  |  |  |  |  |  |

2 ||:  |  |  |  |  |  |

3 ||:  |  |  |  |  |  |

4 ||:  |  |  |  | | |



Paradiddle with diddle in the middle

[illegible]

Paratriplet / paratriplet with flam

1 $\frac{4}{4}$

2 $\frac{6}{8}$

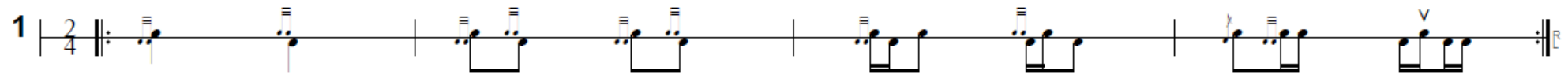
3

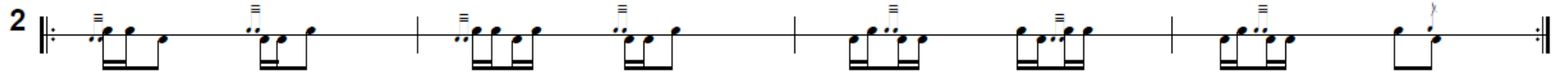
4


5 $\frac{2}{4}$

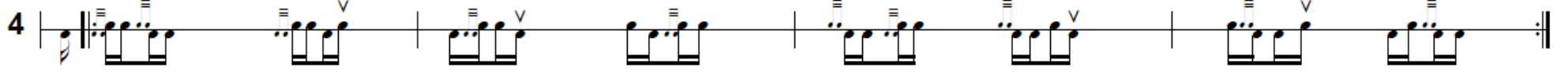


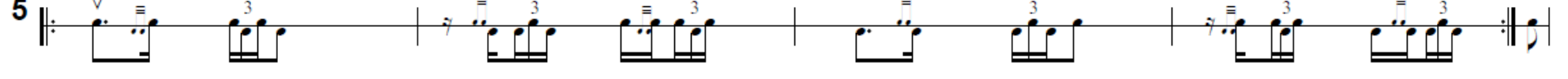
Drags, and their uses

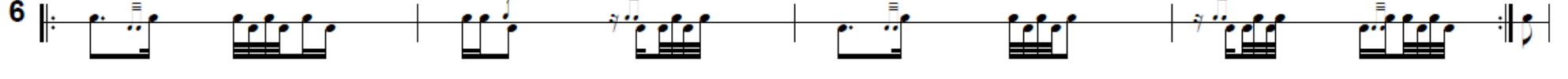
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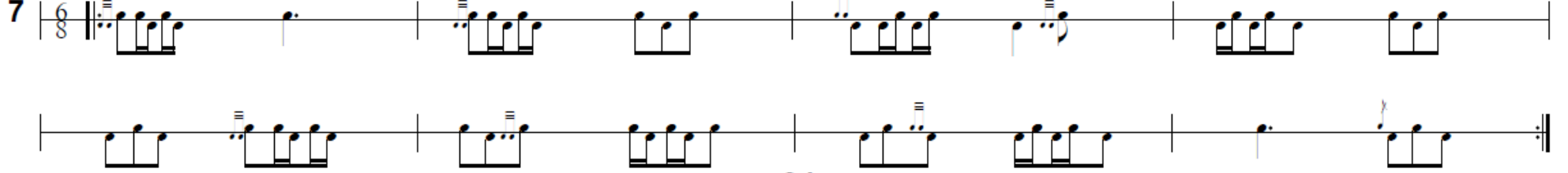
2 

3 

4 

5 

6 

7 



Drag uses (continued)

8 

9 

10 

11 

12 


13 

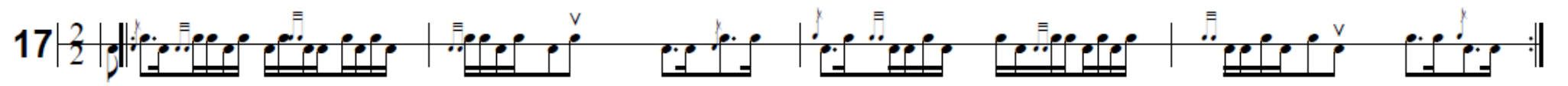
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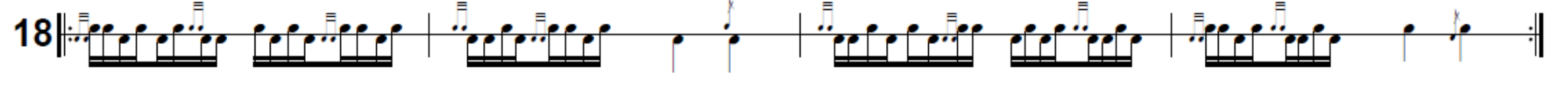
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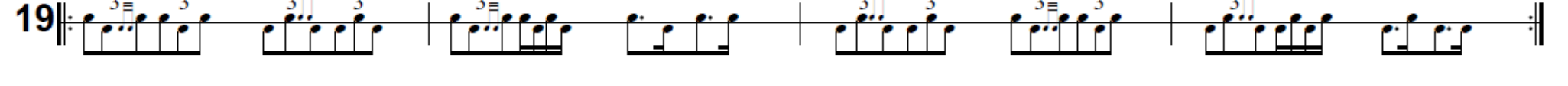


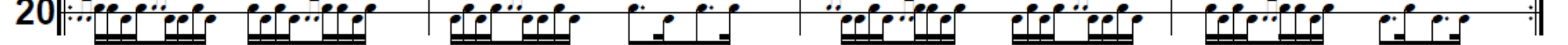
Drag uses (continued)

16 

17 

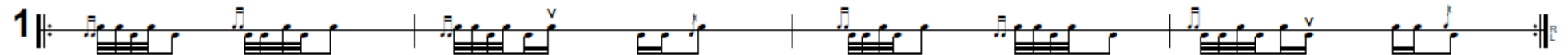
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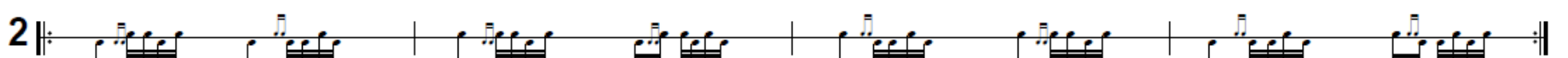
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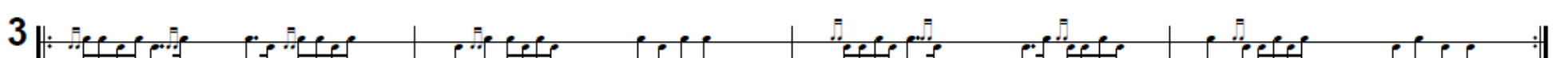
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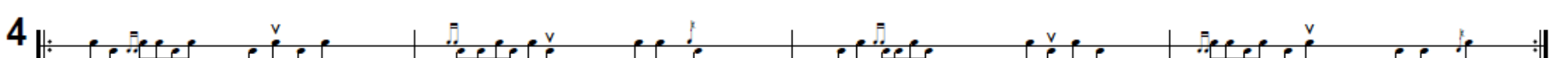


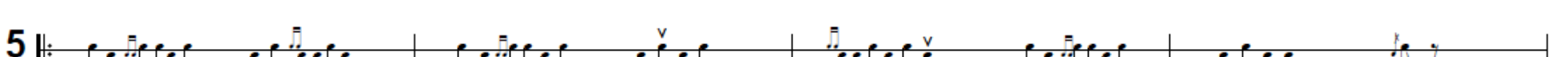
Drag touch exercise phrases

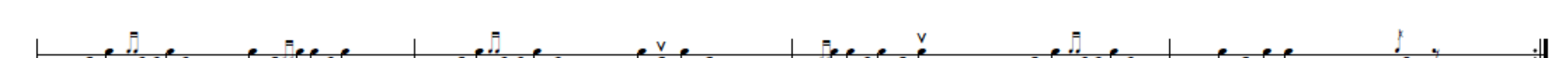
1 


2 

3 

4 

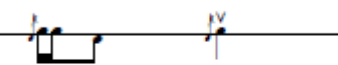
5 

6 

7 

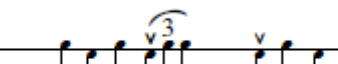


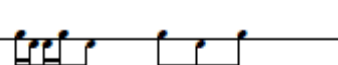
Open drag flammed on to stroke of 3 and ruffs

1 | $\frac{2}{4}$ ||:  |  |  |  |

2 ||:  |  |  |  |

3 ||:  |  |  |  |

4 ||:  |  |  |  |

5 | $\frac{6}{8}$ ||:  |  |  |  |

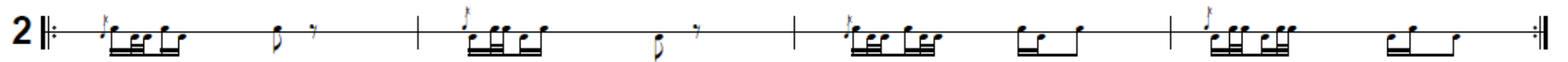
6 | $\frac{4}{4}$ ||:  |  |  |  |

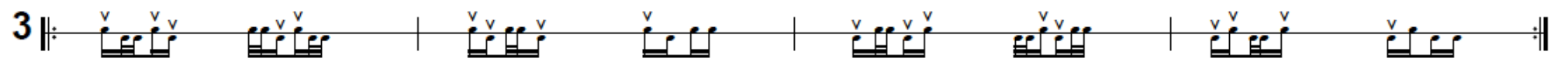
Strathspey

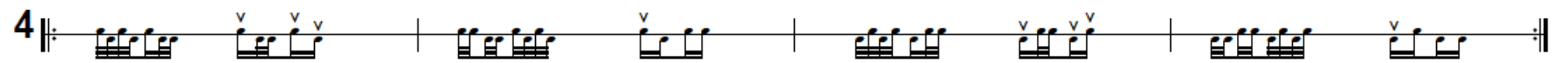


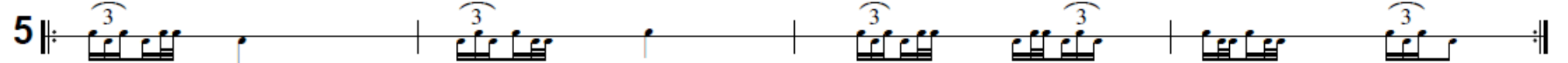
Open drag with triplet, singles and stroke of three


1 

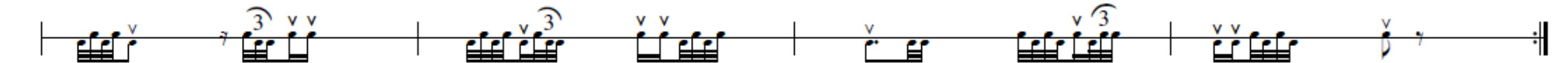
2 

3 

4 

5 

6 

7 



Uptake or development to what now

1 

2 

3 

4 

5 



What Now (Hookimsniver) – 2 / 4 exercise phrase

6

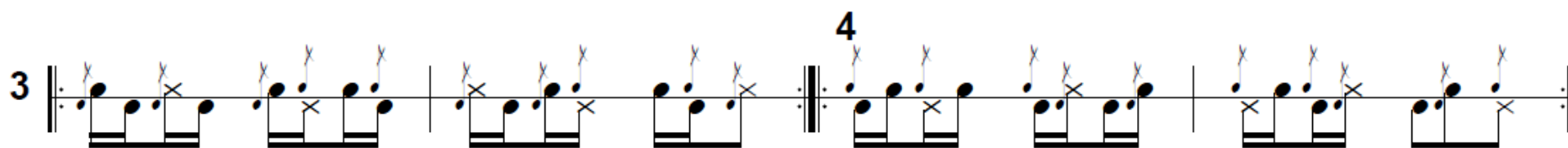
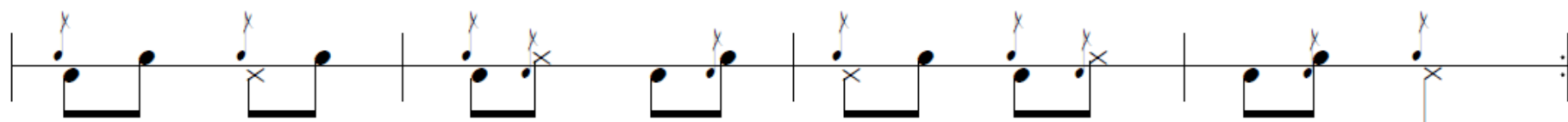
7

8

Detailed description: The image displays three musical exercises, numbered 6, 7, and 8, each consisting of a six-measure phrase. Exercise 6 is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. The notation includes eighth and sixteenth notes, triplets, and accents marked with a 'v'. Exercise 7 is also on a single staff with a treble clef and a key signature of one sharp. It starts with a repeat sign and a first ending bracket. Exercise 8 is on a single staff with a treble clef and a key signature of one sharp, beginning with a repeat sign and a first ending bracket. All exercises feature complex rhythmic patterns with triplets and accents.



Quick action back stick



Flafa Flam Phrase with Quick Action Backstick – Roll off / Fanfare / Salute piece

Sheet music for the Flafa Flam Phrase with Quick Action Backstick – Roll off / Fanfare / Salute piece. The music is written on five staves in 4/4 time. The first two staves contain the main melody with various rhythmic markings (accents, slurs, and 'V' marks). The third staff is a blank line with four bar lines. The fourth staff contains the continuation of the melody. The fifth staff is another blank line with four bar lines.



Jig back stick - 12 / 8 Jig

1



2



3



4



Waltz back stick – (3 / 8 Time)

1

2

3

4



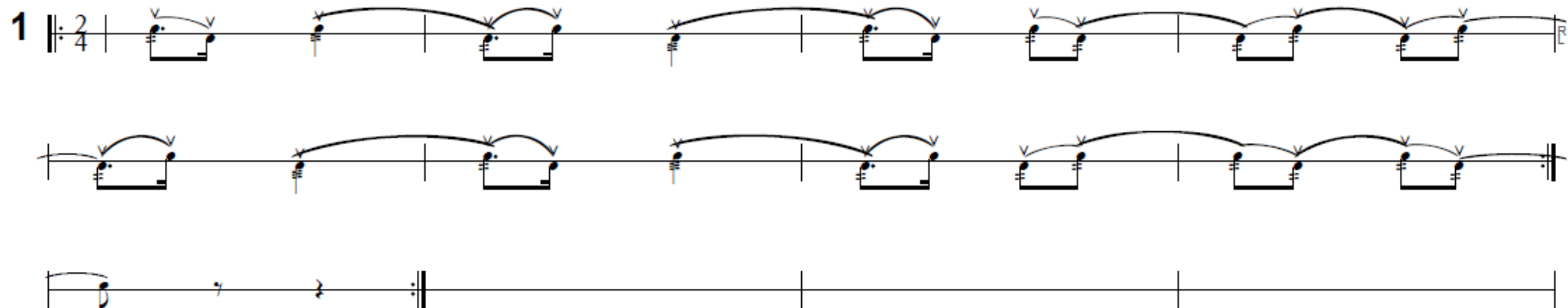
Stroke roll - 12 / 8

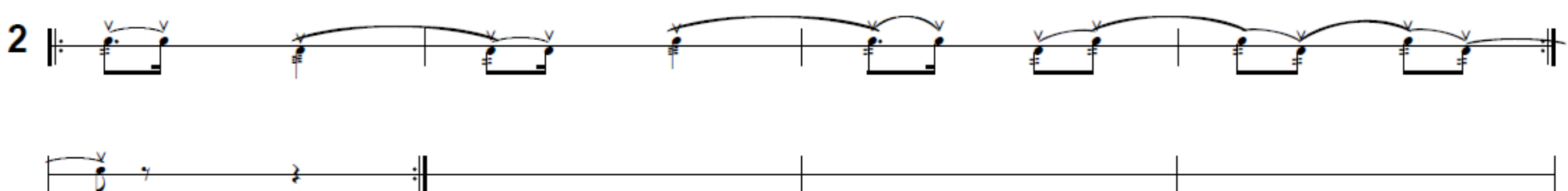
1

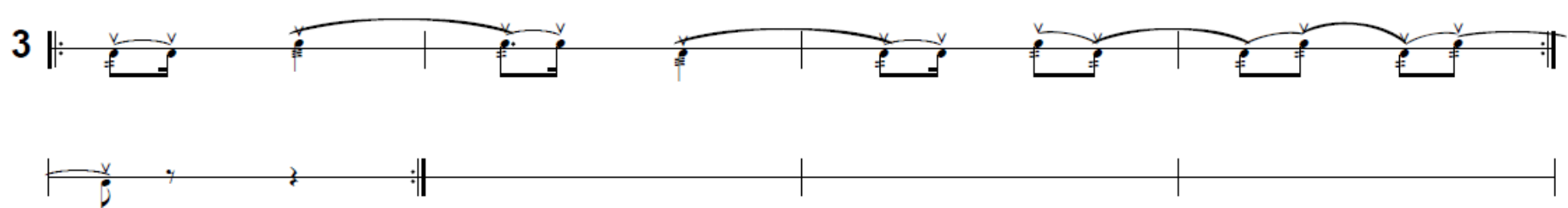
2



Stroke roll theme

1 

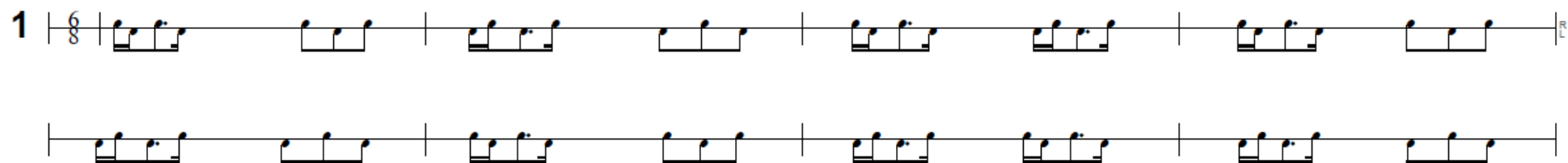
2 

3 

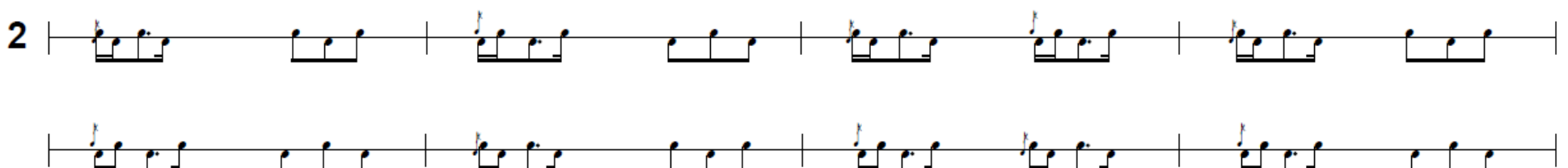


Uptake to two demis on to a semi - exercise phrase

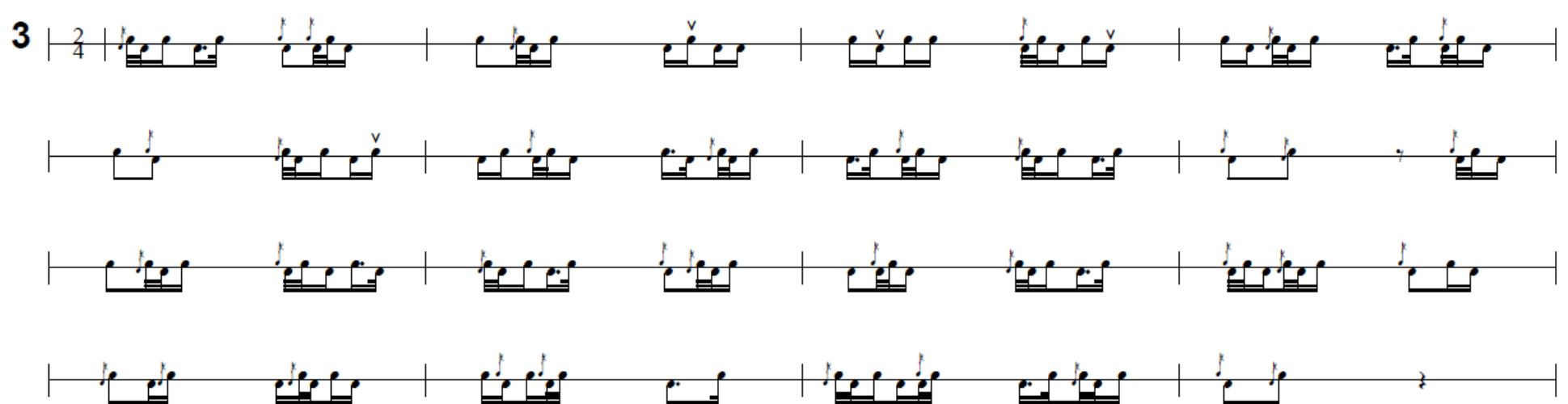
1 $\frac{6}{8}$



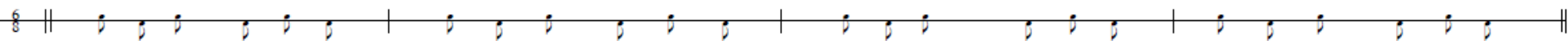
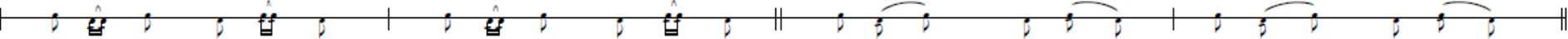
2


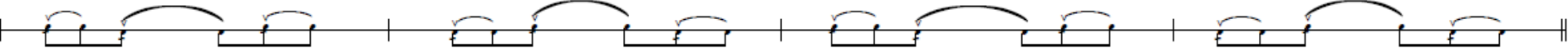


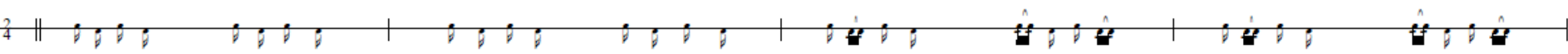
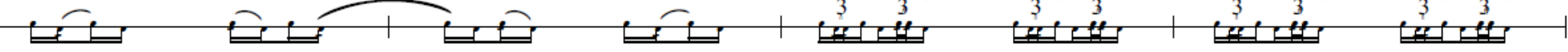
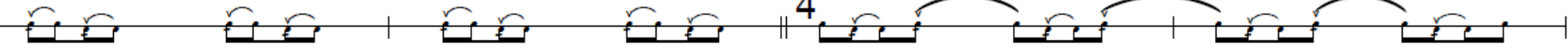
3 $\frac{2}{4}$

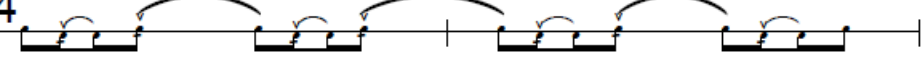
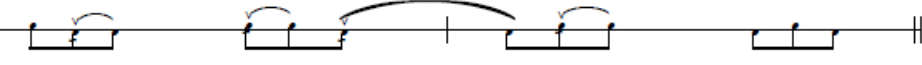


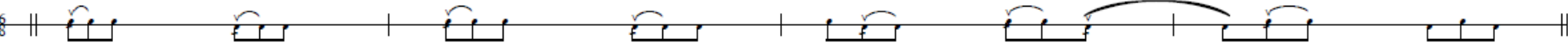
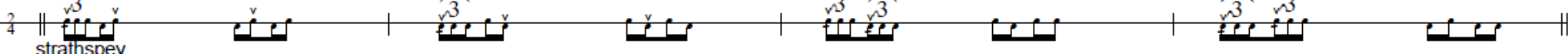
Roll tap separation discipline

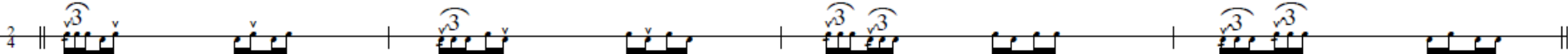
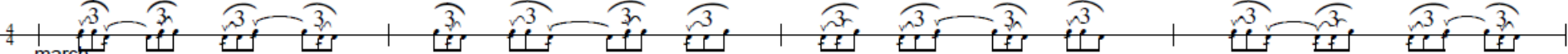
1 | 8 ||  |  ||

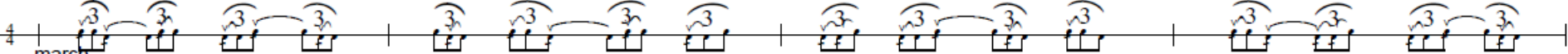
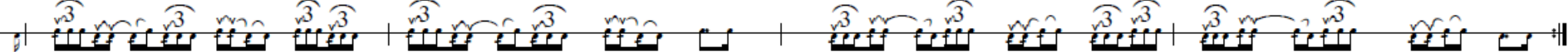
2 ||  |  ||

3 | 4 ||  |  |  ||

4 |  |  ||

5 | 8 ||  |  ||

6 | 4 ||  |  ||

7 | 4 ||  |  ||



Six Eight rhythmic discipline - 6 / 8 March

1

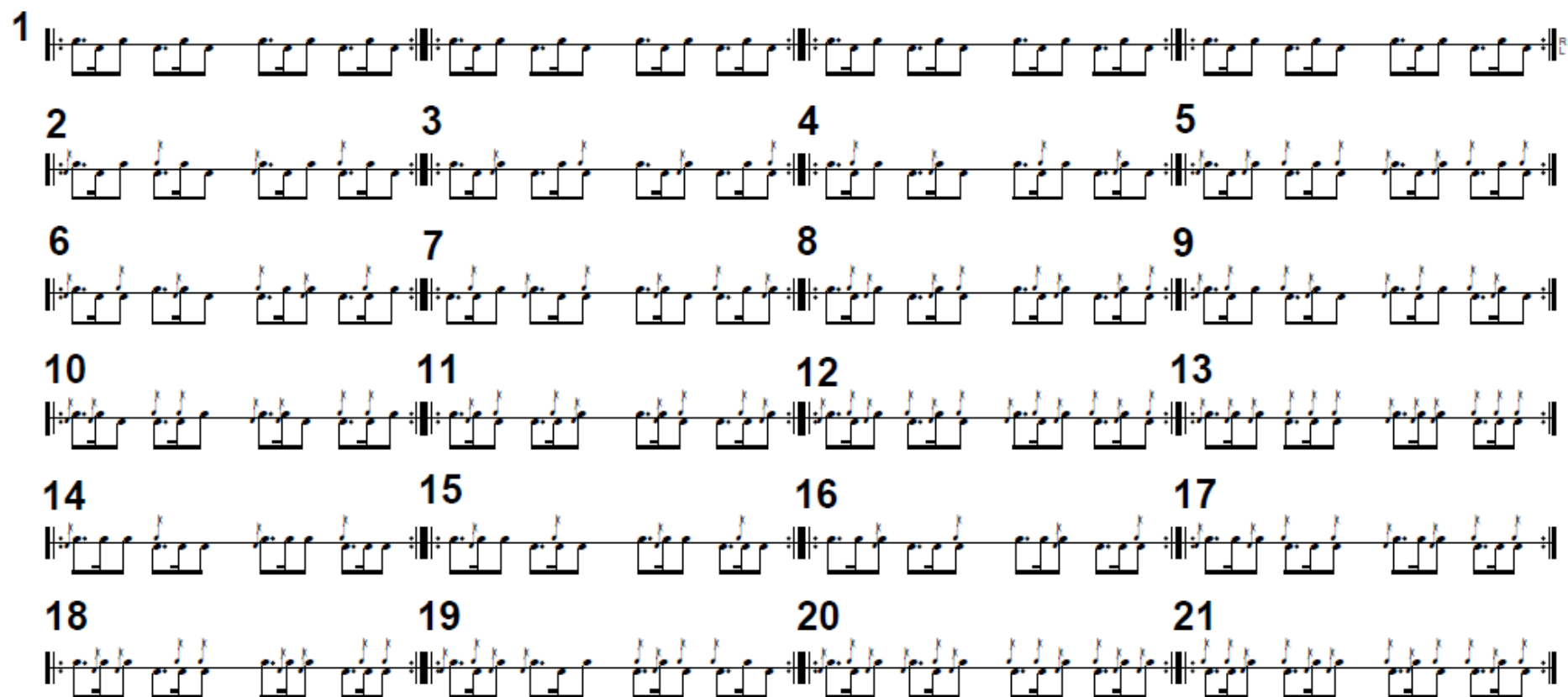
2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21



Rhythmic spacing exercise – 12 / 8 Jig

1 | 

2 | 

3 | 

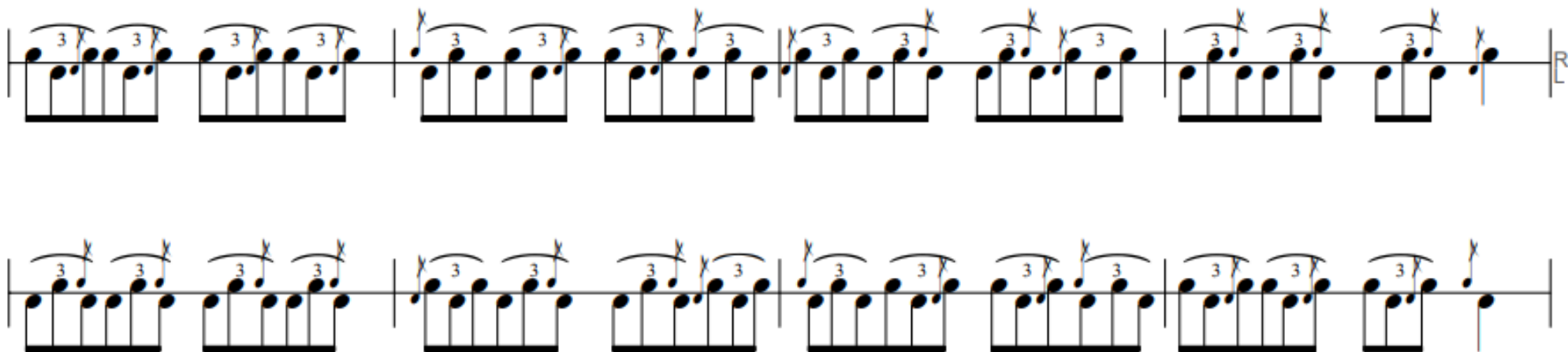
4 | 

5 | 

6 | 



Swiss Triplet Exercise Part 2/2



2/4 Phrases

10 musical phrases in 2/4 time, arranged in two columns of five. Each phrase is written on a single staff with a key signature of one sharp (F#) and a common time signature of 2/4. The phrases are numbered 1 through 10.

Phrases 1-5 (Left Column):

- 1: Four measures, featuring eighth and sixteenth notes, with a triplet in the third measure.
- 2: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 3: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 4: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 5: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.

Phrases 6-10 (Left Column):

- 6: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 7: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 8: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 9: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 10: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.

Phrases 11-15 (Right Column):

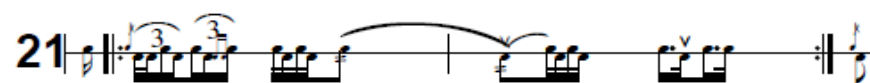
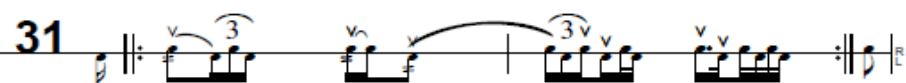
- 11: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 12: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 13: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 14: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 15: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.

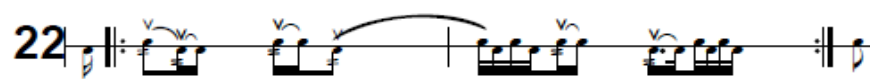
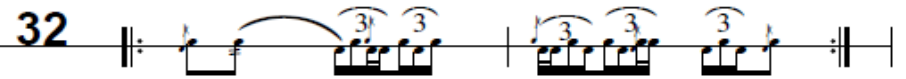
Phrases 16-20 (Right Column):

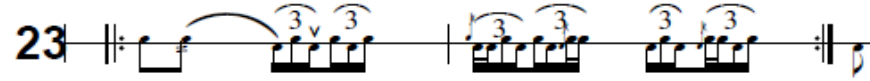
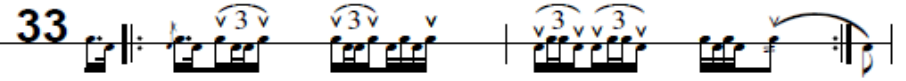
- 16: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 17: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 18: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 19: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.
- 20: Four measures, featuring eighth and sixteenth notes, with a triplet in the second measure.

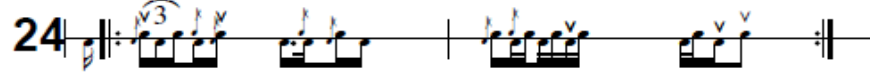
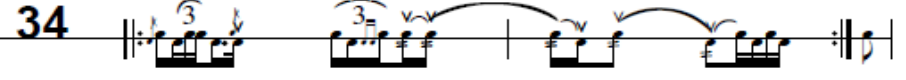


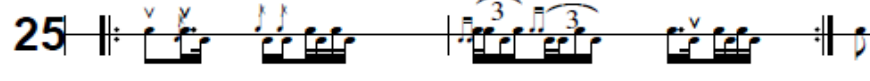
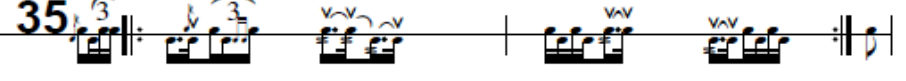
2/4 Phrases (continued)

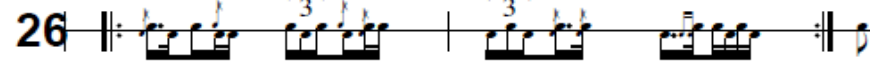
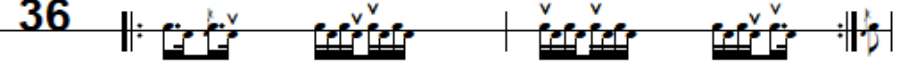
21  31 

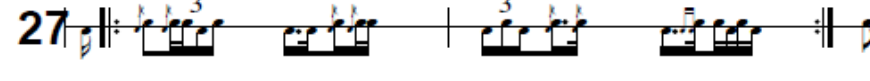
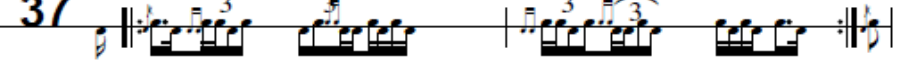
22  32 

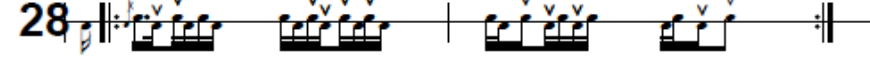

23  33 


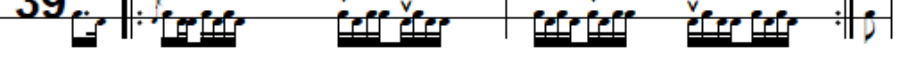
24  34 

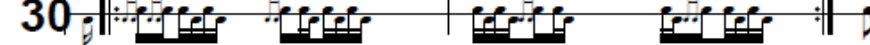

25  35 

26  36 

27  37 


28  38 

29  39 

30  40 



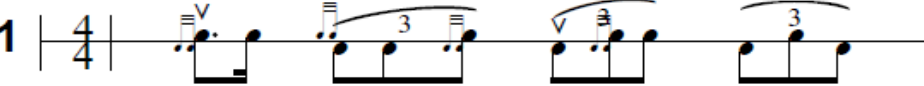


Tell'em about It - 2 / 4 roll offs


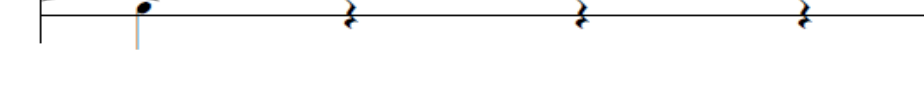

1 | 

2 | 



Go play and go – Intro for strathspey & jig

1 | 4/4 |    Alternative Second Bar

2 | 12/8 |    Alternative Second Bar



Rif Ral – 2 / 4 roll off / Hornpipe intro

The musical score is written on five staves, numbered 1 to 5 on the left. Each staff contains four measures of music, separated by vertical bar lines. The notation includes various musical symbols such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like 'v' (piano) and 'f' (forte). The first staff ends with a repeat sign. The fifth staff features a long, sweeping melodic line that spans across the measures. The final staff shows a single measure with a long note and a fermata, followed by a rest.



S/spey phrases – 4 / 4 Strathspey

1

2

3

4



S/spey phrases (continued) – 4 / 4 Strathspey

5

6

7

8



S/spey phrases (continued) – 4 / 4 Strathspey

9 

10 

11 

12 

13 

14 

15



S/spey phrases (continued) – 4 /4 Strathspey

16 

17 

18 

19 

20 

21 

22 

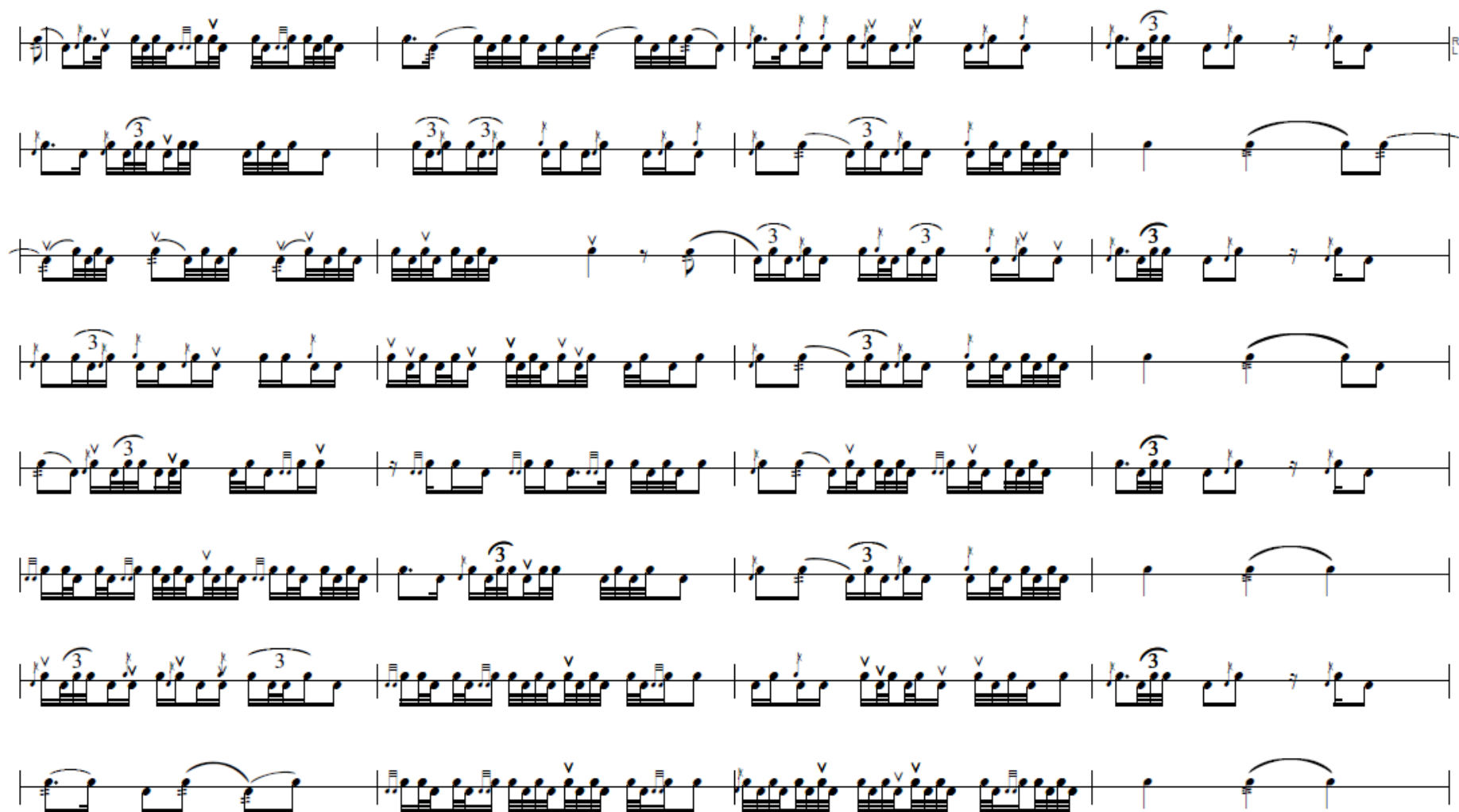
23 



3/4 Marches - Green Hills / Battle's O'er – 3 / 4 March



Duke of Gloucester – 3 / 4 March



MacGregor of Rora – 3 / 4 March



Three four buskers – 3 / 4 March

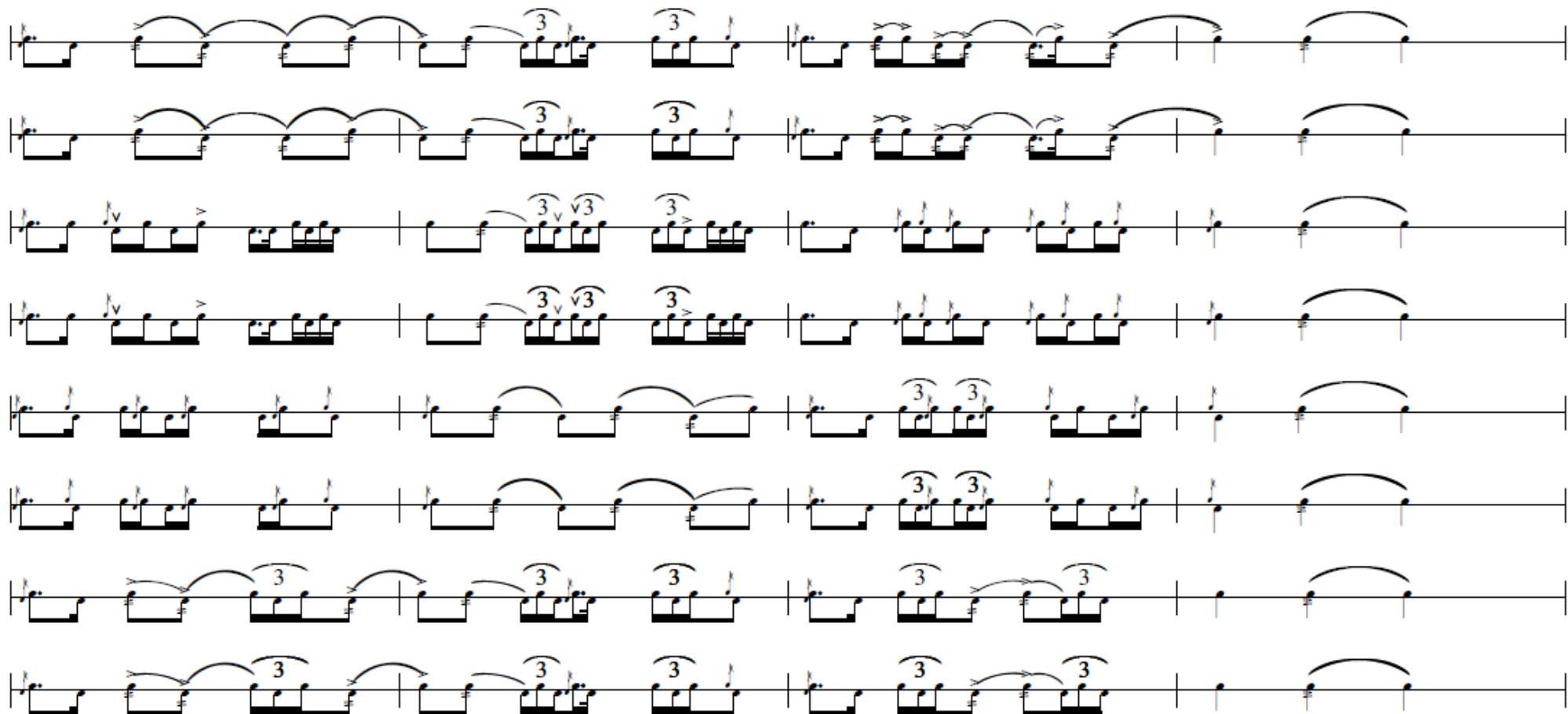
The image displays a musical score for a piece titled "Three four buskers – 3 / 4 March". The score is written on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, often grouped in pairs or fours. Many measures contain triplets, indicated by a bracket with the number "3" above the notes. The score is divided into four measures per staff, with repeat signs at the end of each staff. The notation includes various musical symbols such as beams, slurs, and dynamic markings like "v" (piano) and "f" (forte).



Farewell to Nigg – 3 / 4 March



3/4s with dotted 8th note permutation – 3 / 4 March



3/4s with dotted 8th note permutation (continued) – 3 / 4 March

The image displays a musical score for a piece titled "3 / 4 March". The score is written in 3/4 time and consists of eight staves. The notation includes various rhythmic patterns, including dotted 8th notes, and is marked with "V" (accents) and "3" (triplets). The score is organized into four measures per staff, with a repeat sign at the end of the eighth staff. The notation is complex, featuring many beamed notes and slurs, indicating a fast and intricate piece of music.



4/4 Marches - Scotland the Brave / The Rowan Tree – 4/4 March

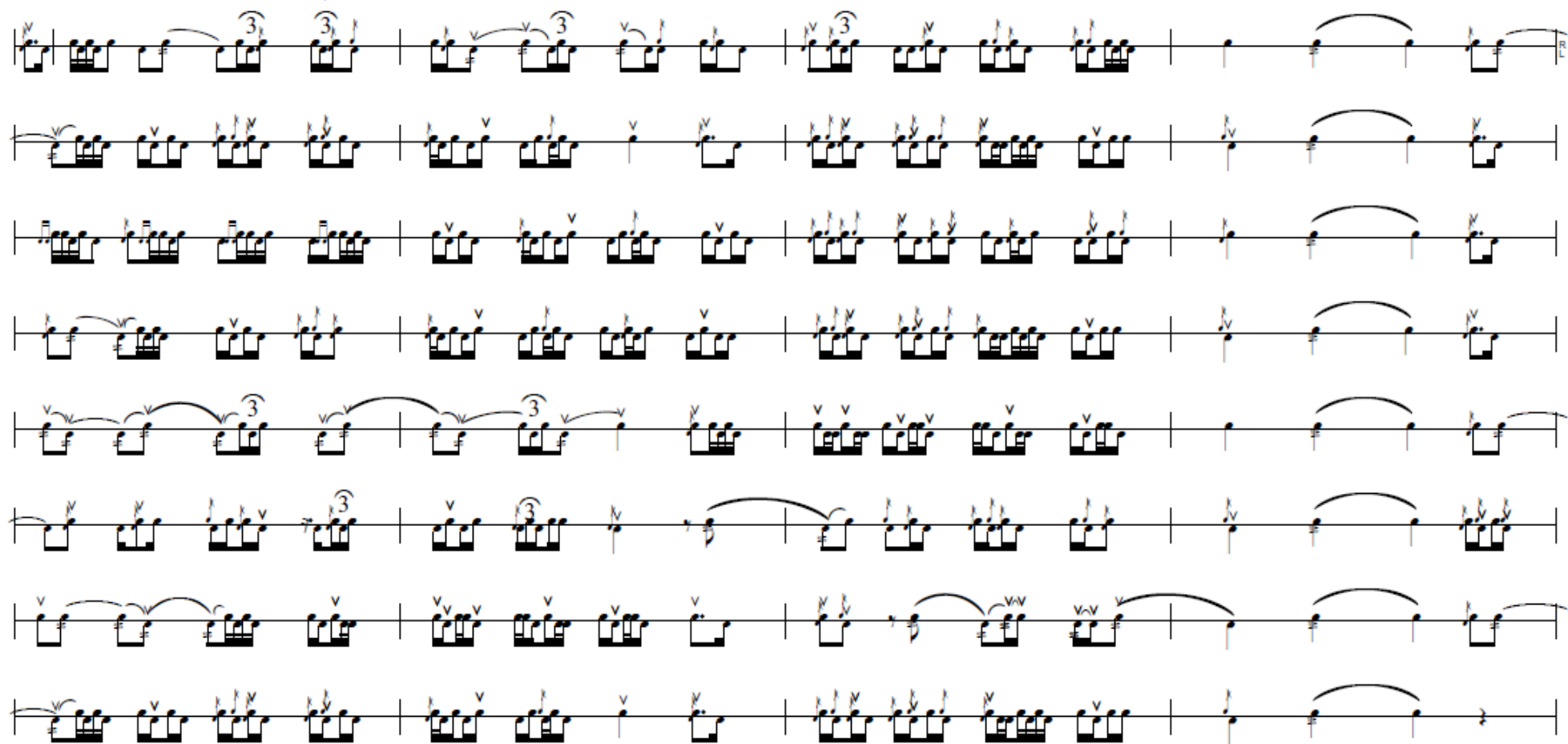
The image displays a musical score for two 4/4 marches, 'Scotland the Brave' and 'The Rowan Tree'. The score is written on eight staves, organized into four pairs. Each pair represents a different instrument or voice part. The notation includes various musical symbols such as eighth notes, sixteenth notes, and triplets, along with dynamic markings like accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The first four staves correspond to the first march, 'Scotland the Brave', and the next four staves correspond to the second march, 'The Rowan Tree'.



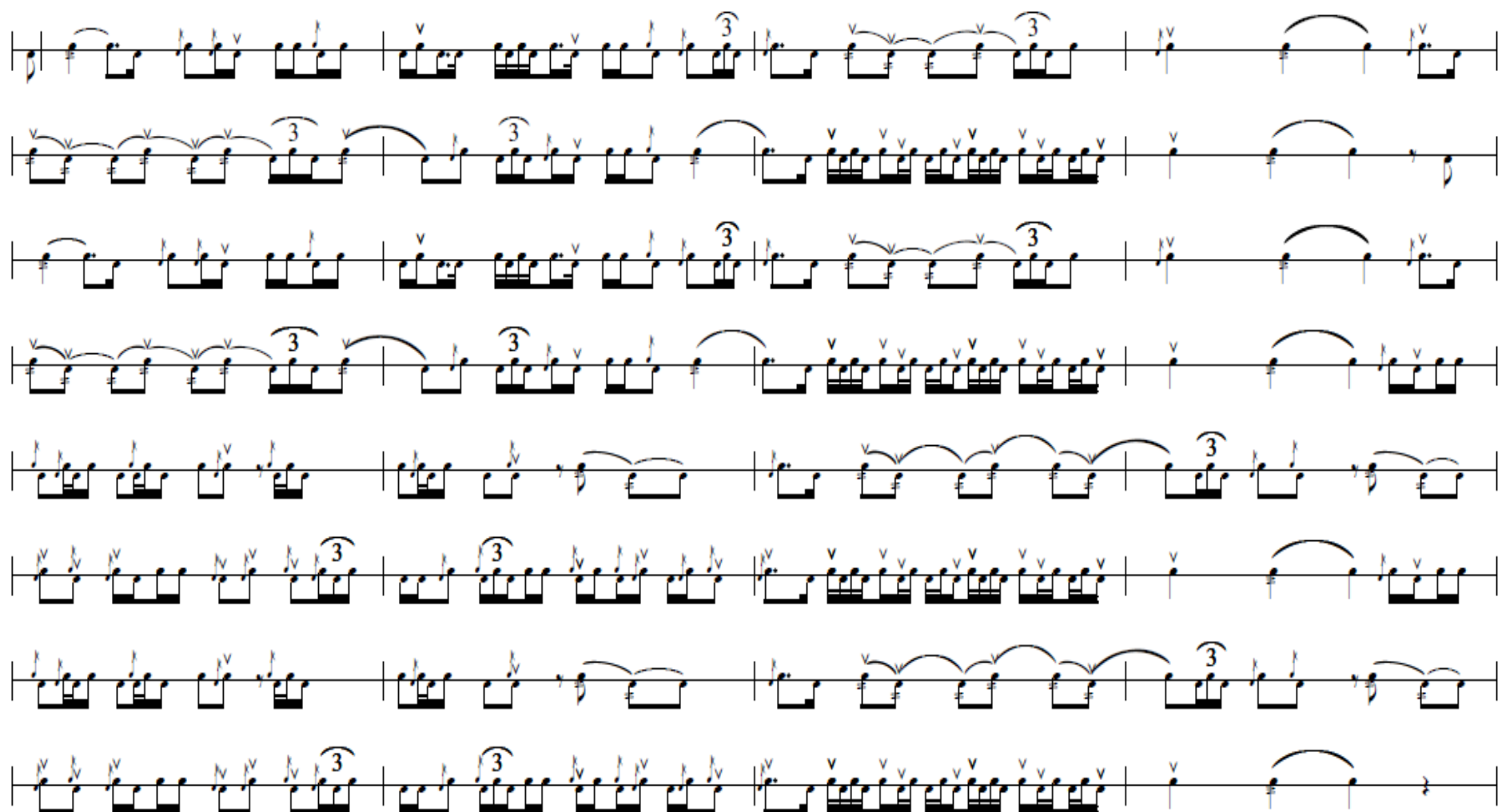
The Battle of Waterloo 4/4 March



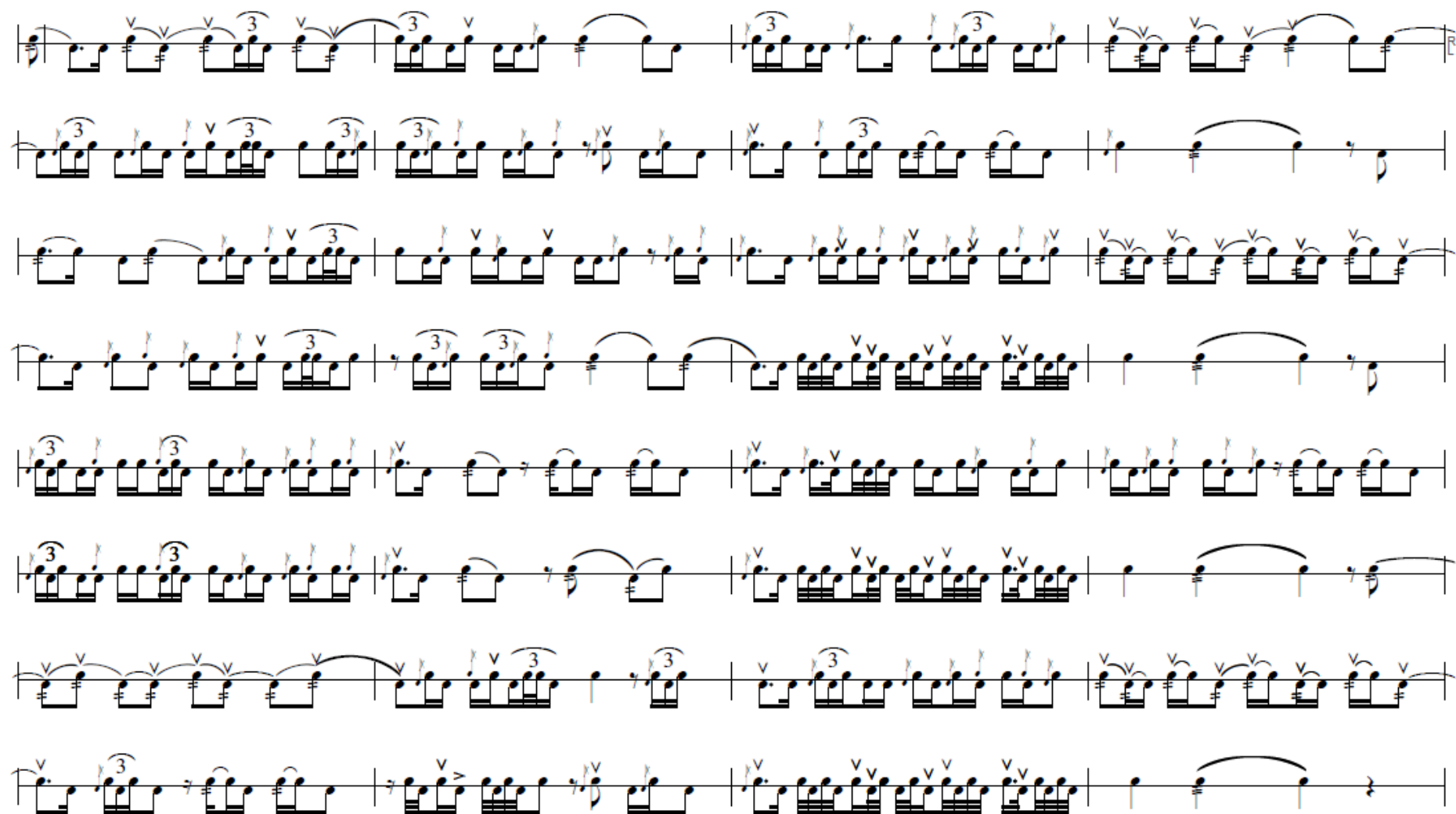
Lord Lovat's Lament – 4 / 4 March



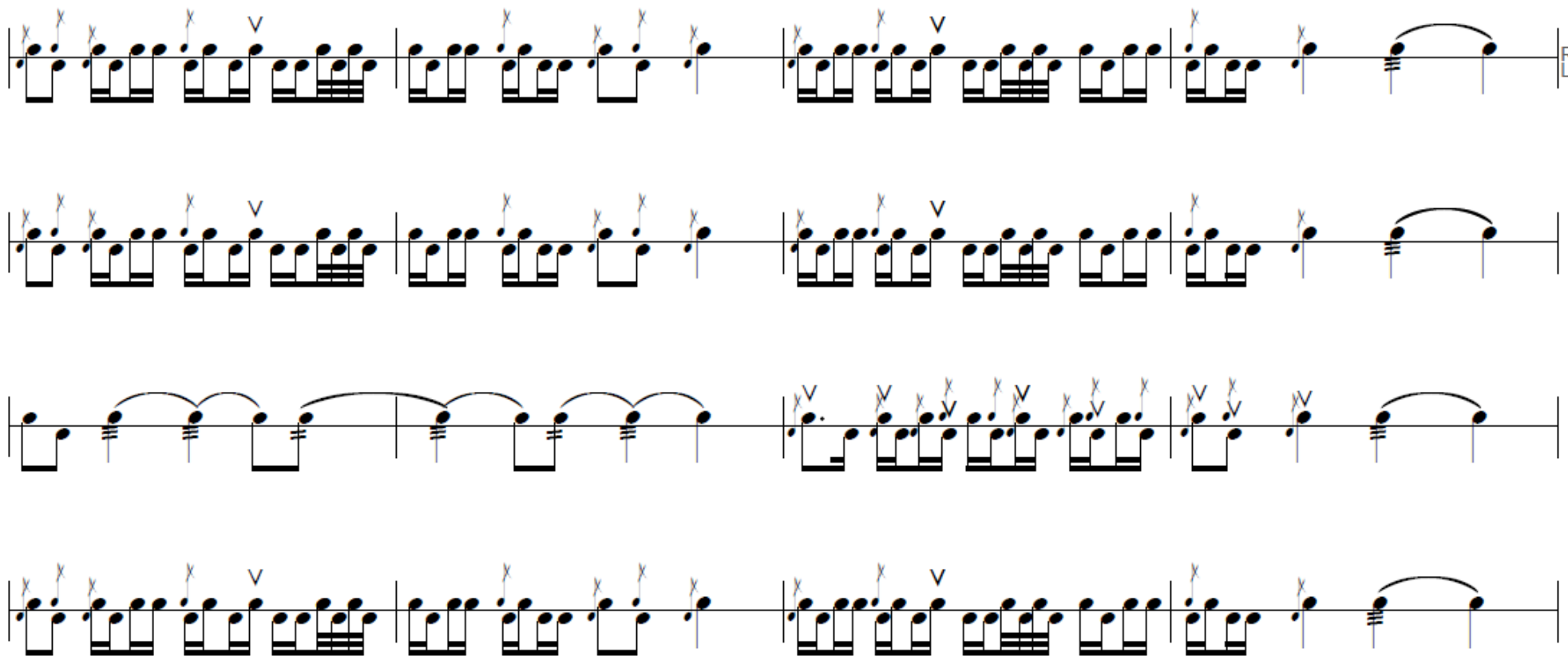
Garb of Old Gaul – 4 / 4 March



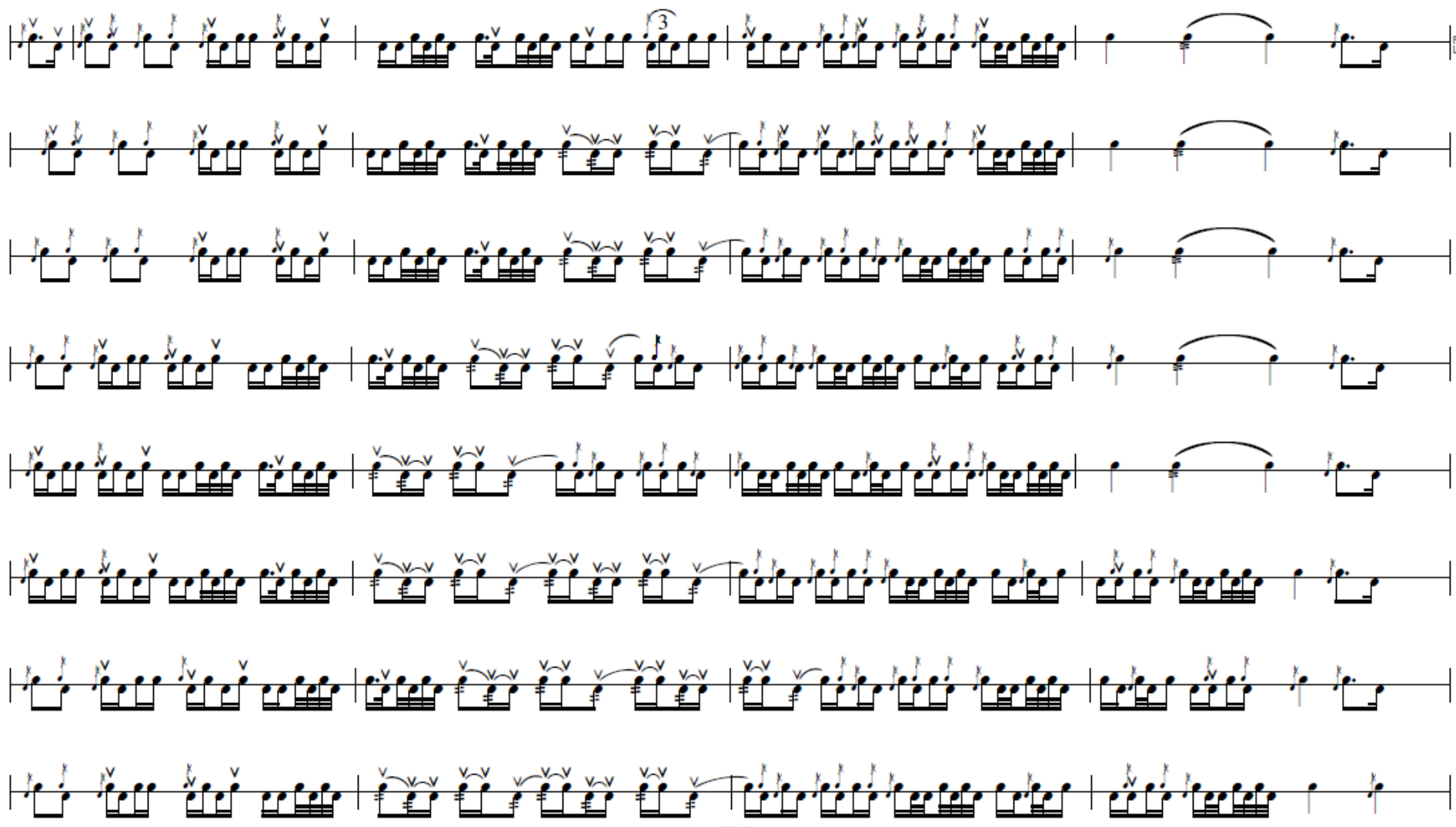
Jimmy Findlater – 4 / 4 March



Marine's hymn or Halls of Montezuma – 4 / 4 March



Four four permutations – 4 / 4 March



5 / 4 March Cullen Bay

The image displays a musical score for a 5/4 march titled "Cullen Bay". The score is written on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by a complex, syncopated rhythm. It features numerous triplet markings (indicated by a '3' over a group of notes) and various phrasing slurs. The notation includes eighth and sixteenth notes, often beamed together, and rests. The score is divided into measures by vertical bar lines, with repeat signs (double dots) at the end of several phrases. The overall style is that of a traditional Irish or Scottish march.



6 / 4 March Pipe Major J. K. Cairns



7 / 4 March Simon Fraser University Pipe Band

As played in the big set



7 / 4 March Simon Fraser University Pipe Band with unison

As played by John on its own **and not** as part of the big set recording.

watch the tutorial on



6 / 8 Marches Leaving Port Askaig

The musical score is written for a single melodic line in 6/8 time. It consists of eight staves of music. The key signature has one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as eighth notes, sixteenth notes, beams, slurs, and fingerings (e.g., 3, 7, 8v). The score is divided into two main sections, each with a repeat sign at the end. The first section ends with a double bar line and a repeat sign, followed by a first ending (1st Time Over) and a second ending (2nd Time Over). The second section also ends with a double bar line and a repeat sign, followed by a first ending (1st Time Over) and a second ending (2nd Time Over). The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.



Murdo MacKenzie Of Torridon – 6 / 8 March

The image displays a musical score for the piece 'Murdo MacKenzie Of Torridon – 6 / 8 March'. The score is written on eight staves, each containing a single melodic line. The notation is in 6/8 time, indicated by the '6 / 8' in the title. The key signature is one sharp (F#), and the piece begins with a treble clef and a key signature change to one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are numerous slurs and phrasing marks throughout the score. Fingerings are indicated by numbers 1-5 above notes. Accents are marked with 'v' above notes. The score includes repeat signs at the end of several phrases, suggesting a multi-measure rest or a repeated section. The overall style is characteristic of traditional Scottish bagpipe music transcribed for piano or guitar.



Ellenorr – 6 / 8 March

The image displays a musical score for a piece titled "Ellenorr – 6 / 8 March". The score is written for a single melodic line on a five-line staff, using a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The music is organized into eight measures, with a repeat sign at the end of the eighth measure. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. Slurs are used to group notes across measures. The score is presented in a clear, professional layout with a white background and black notation.



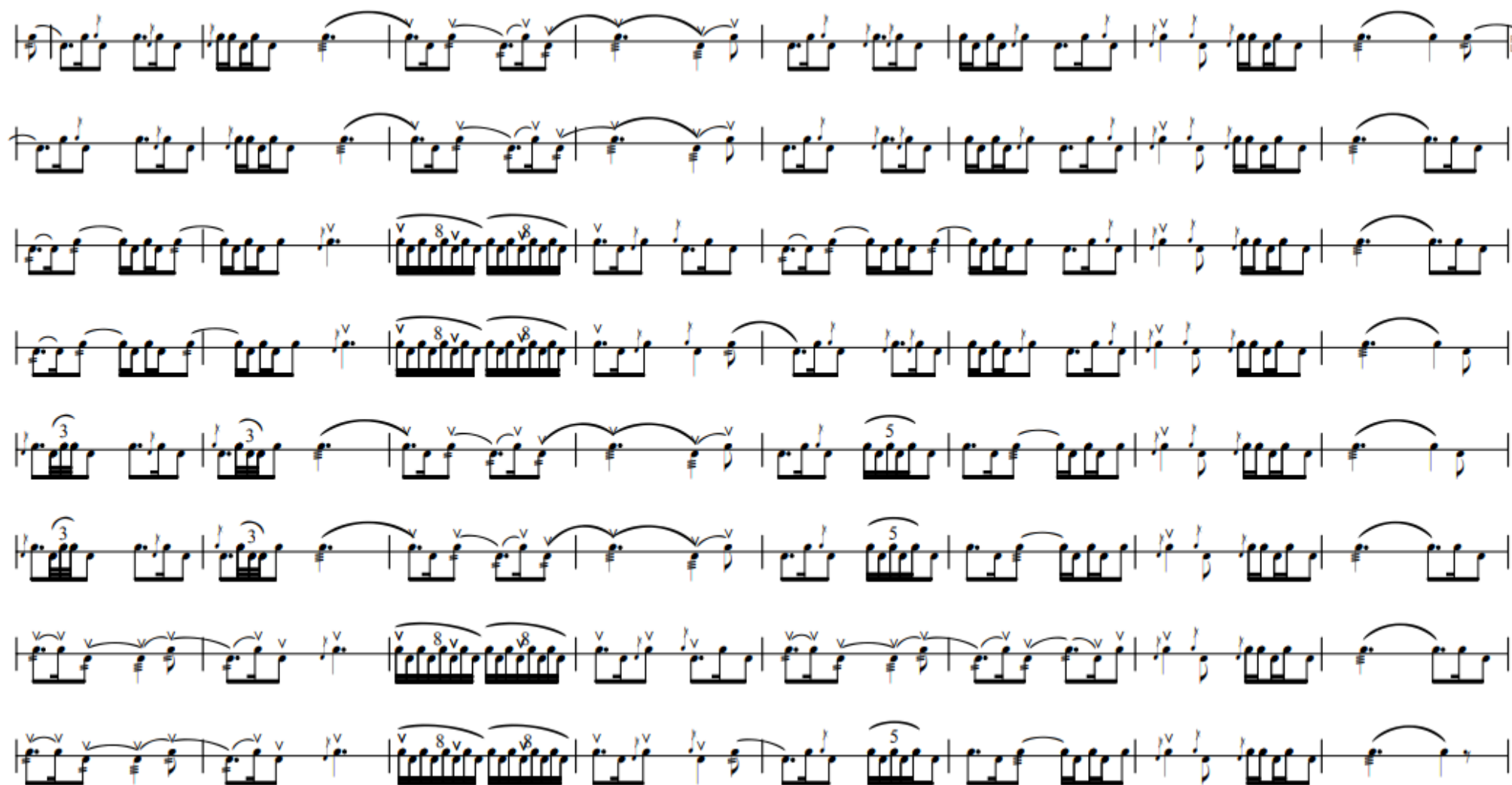
Donald Cameron's Pipes – 6 / 8 March



Farewell to the Creeks – 6 / 8 March



Scottish Power March – 6 / 8 March



An Eilean Ard – 6 / 8 March

The image displays a musical score for the piece 'An Eilean Ard' in 6/8 time. The score is written on two staves, each containing eight measures. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. The score is written in a standard musical notation style, with a clear and legible layout.



Highland Brigade Depot – 6 / 8 March

The image displays a musical score for the piece "Highland Brigade Depot – 6 / 8 March". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The music is characterized by a series of eighth-note patterns, often grouped in pairs or fours, and featuring various ornaments and trills. The score is divided into eight measures, each containing a complex sequence of notes and rests. The notation includes many slurs, ties, and dynamic markings, suggesting a lively and intricate performance. The piece is identified as a 6/8 march.



Lilley Longwade's welcome to Inverness – 6 / 8 March



Heights of Casino – 6 / 8 March

The image displays a musical score for a piece titled "Heights of Casino – 6 / 8 March". The score is written on eight staves, each containing a single melodic line. The notation is complex, featuring a variety of rhythmic values including eighth and sixteenth notes, as well as rests. It includes numerous slurs, ties, and dynamic markings such as accents (v) and hairpins. Repeating rhythmic patterns are indicated by bracketed numbers 8 and 3. The music is written in a key with one sharp (F#) and a common time signature (C). The overall style is that of a contemporary or modern march.



Sweet Maid of Mull – 6 / 8 March



Tug Argan Gap – 6 / 8 March

The image displays a musical score for the piece "Tug Argan Gap – 6 / 8 March". The score is written on eight staves, each containing a single melodic line. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. Numerous slurs are used to group notes, and there are many dynamic markings, such as accents and breath marks (indicated by 'v' or 'b' above notes). Specific technical instructions are written above certain passages, including "6", "8", "3", "8v", "3v", "5", and "18". The key signature is one sharp (F#), and the time signature is 6/8. The score is presented in a clear, black-and-white format, suitable for printing and use by musicians.



Dr. Ross – 6 / 8 March

The image displays a musical score for a piece titled "Dr. Ross – 6 / 8 March". The score is written on eight staves, each containing a single melodic line. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are numerous slurs and phrasing marks throughout the score. Fingerings are indicated by numbers 1-5 above notes, and breath marks (v) are placed above many notes. Some measures contain triplets, indicated by a '3' over a group of notes. The score concludes with a double bar line and a repeat sign on the final staff.



British Legion – 6 / 8 March

The image displays a musical score for a piece titled "British Legion – 6 / 8 March". The score is written for a single melodic line on a five-line staff, using a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The music is characterized by a series of eighth and sixteenth notes, often grouped into beams. Various musical ornaments and techniques are indicated by symbols above the notes, including slurs, accents, and specific markings such as "5", "3", "8v", and "w8". The score is organized into eight measures, each containing a complex sequence of notes and ornaments. The notation is dense and detailed, typical of a professional musical manuscript.



Golspie Gala Week – 6 / 8 March



John Barclay / Kenneth J MacLeod – 6 / 8 March



Rab's Wedding / Captain C. R. Lumsden – 6 / 8 March



Bengullion / R. S. P. B. A.'s welcome to Pitoddrie – 6 / 8 March



Ol ' Adam – 6 / 8 March



Lord Macpherson – 6 / 8 March

The image displays a musical score for the piece "Lord Macpherson – 6 / 8 March". The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one flat (B-flat), and the time signature is 6/8. The music is characterized by a steady eighth-note pulse. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several slurs indicating phrasing. Fingerings are indicated by numbers 1 through 5. Dynamic markings include accents (v) and breath marks (v). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall structure is a continuous piece of music.



Bonawe Highlanders (the written pulse) – 6 / 8 March



Bonawe Highlanders – 6 / 8 March

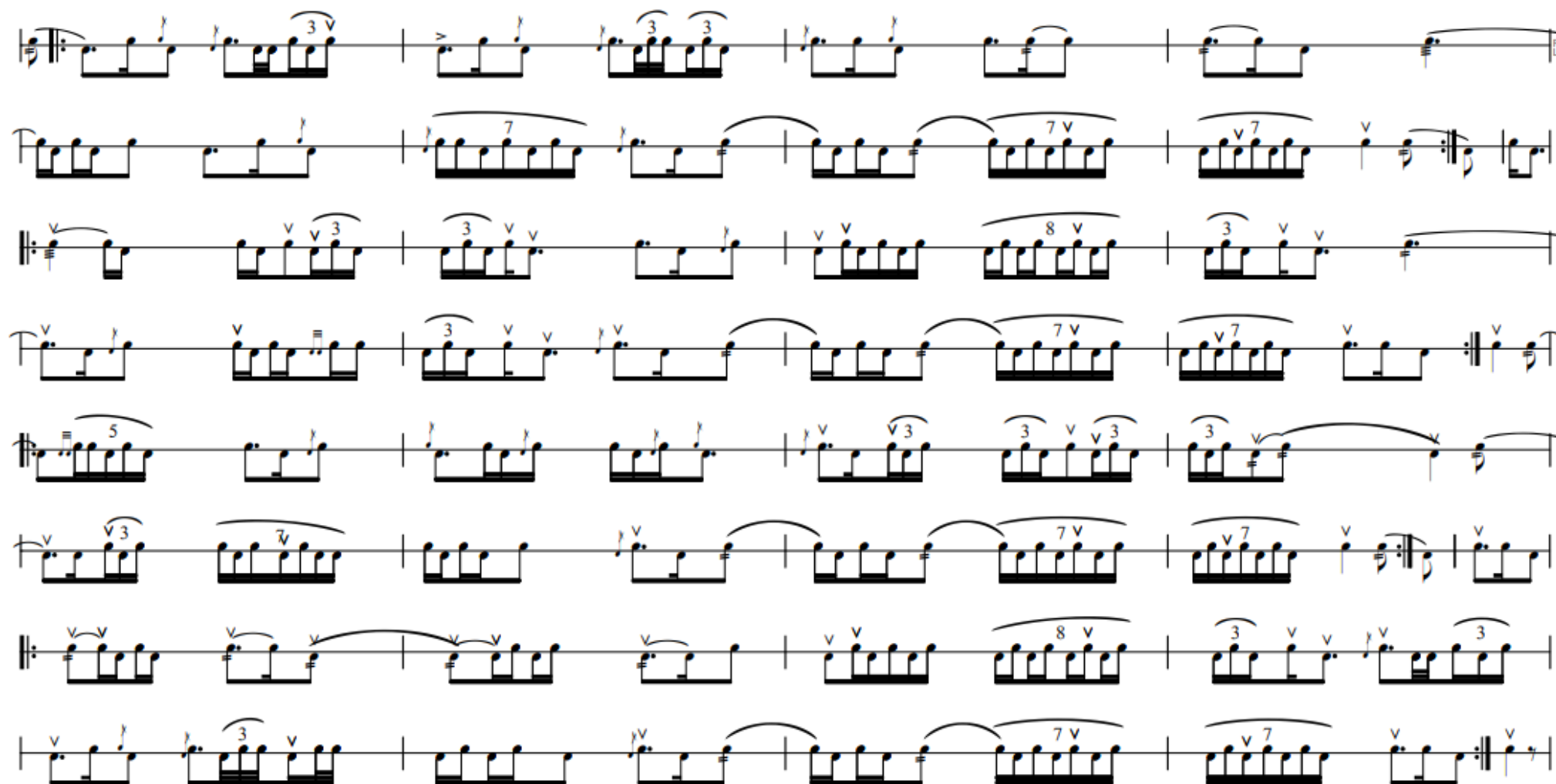
The image displays a musical score for the piece "Bonawe Highlanders – 6 / 8 March". The score is written for a single melodic line in 6/8 time, spanning 16 measures across eight staves. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and bar lines. It features numerous ornaments, indicated by 'v' marks above notes, and complex rhythmic patterns including triplets (marked with '3'), quintuplets (marked with '5'), and an octuplet (marked with '8'). The key signature is one sharp (F#), and the time signature is 6/8. The score is presented in a clear, professional layout with a white background and black notation.



MacLeod O' Mull



The 72nd Highlander's Farewell To Edinburgh



The Bind



Duncan MacLean Page 1

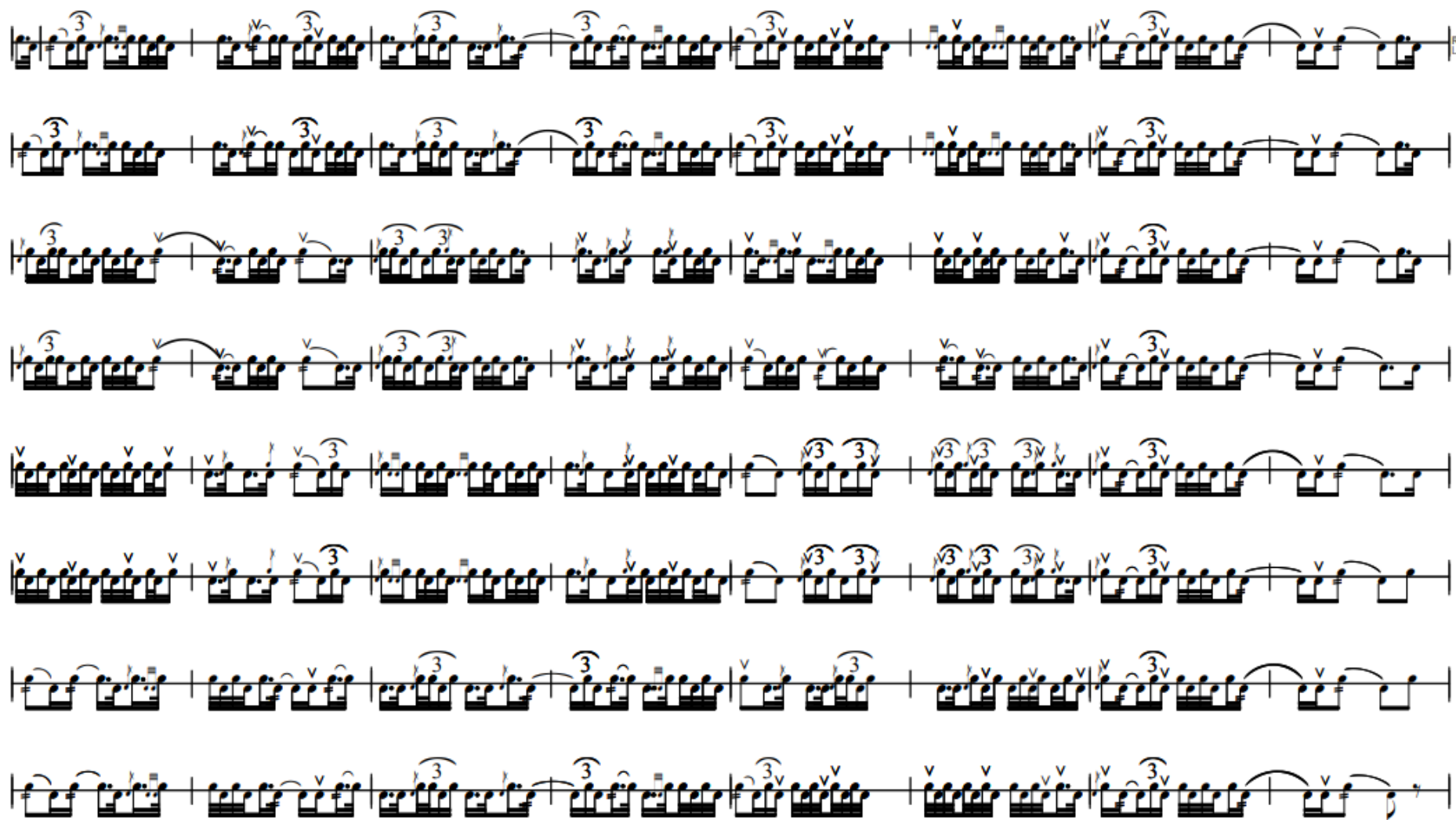




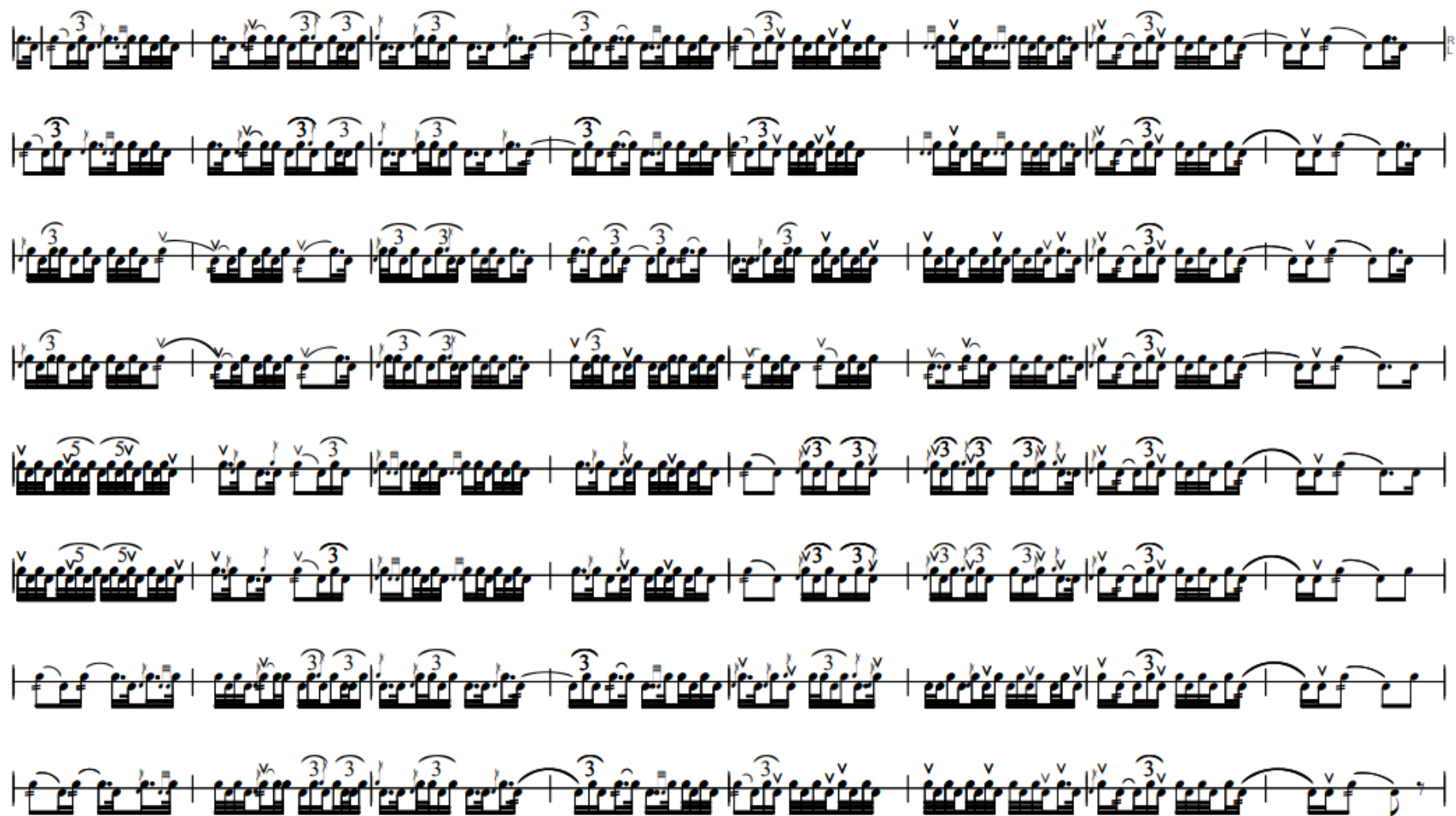
Duncan MacLean (full score on 1 page)



2/4 Marches - Tom Wilson (revised) – 2 / 4 March



Tom Wilson – 2 / 4 March



Jewel of a Hundred Years – 2 / 4 March. March (A) and March (B)

A | 

B | 

A | 

B | 

A | 

B | 

A | 

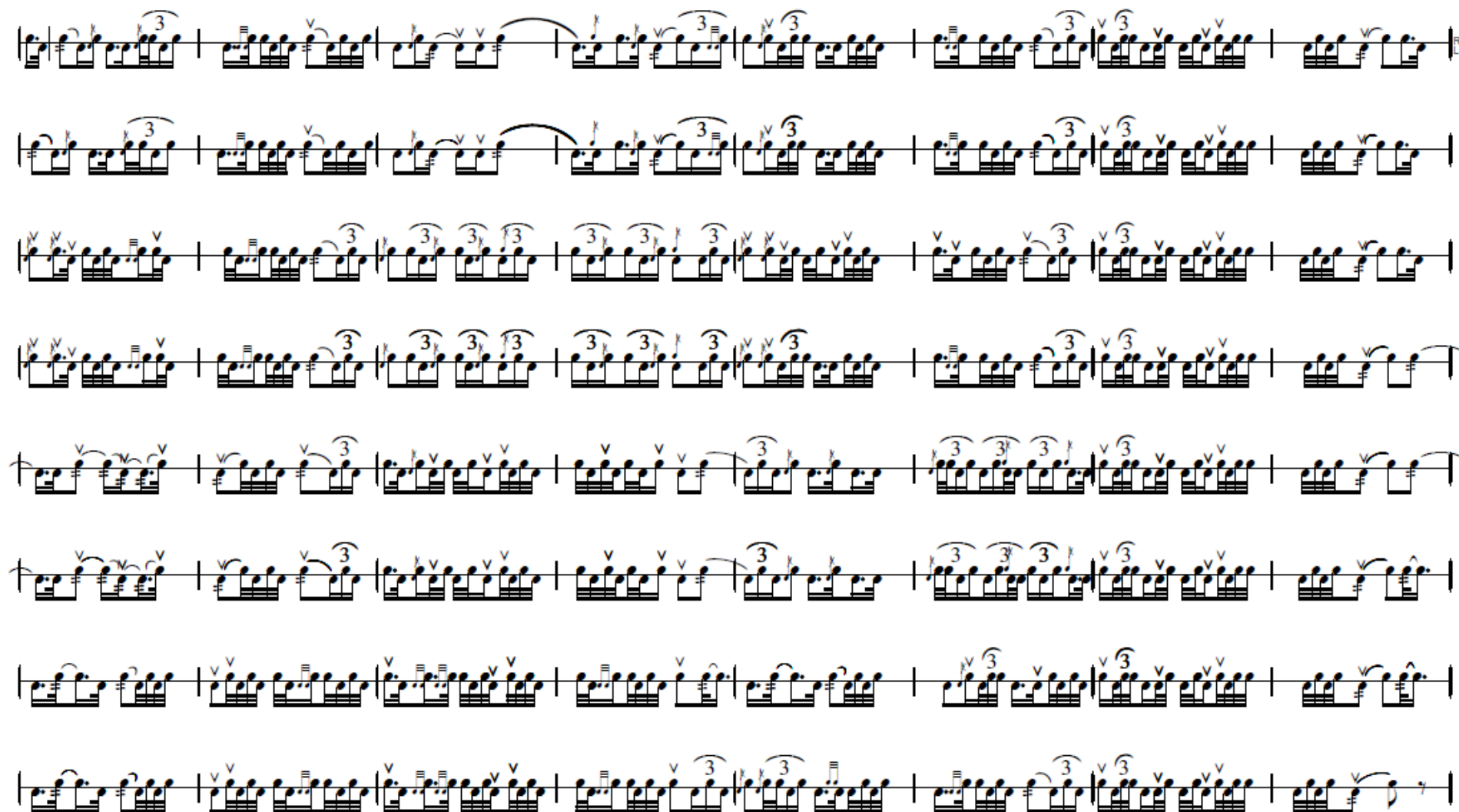
B | 

A | 

B | 



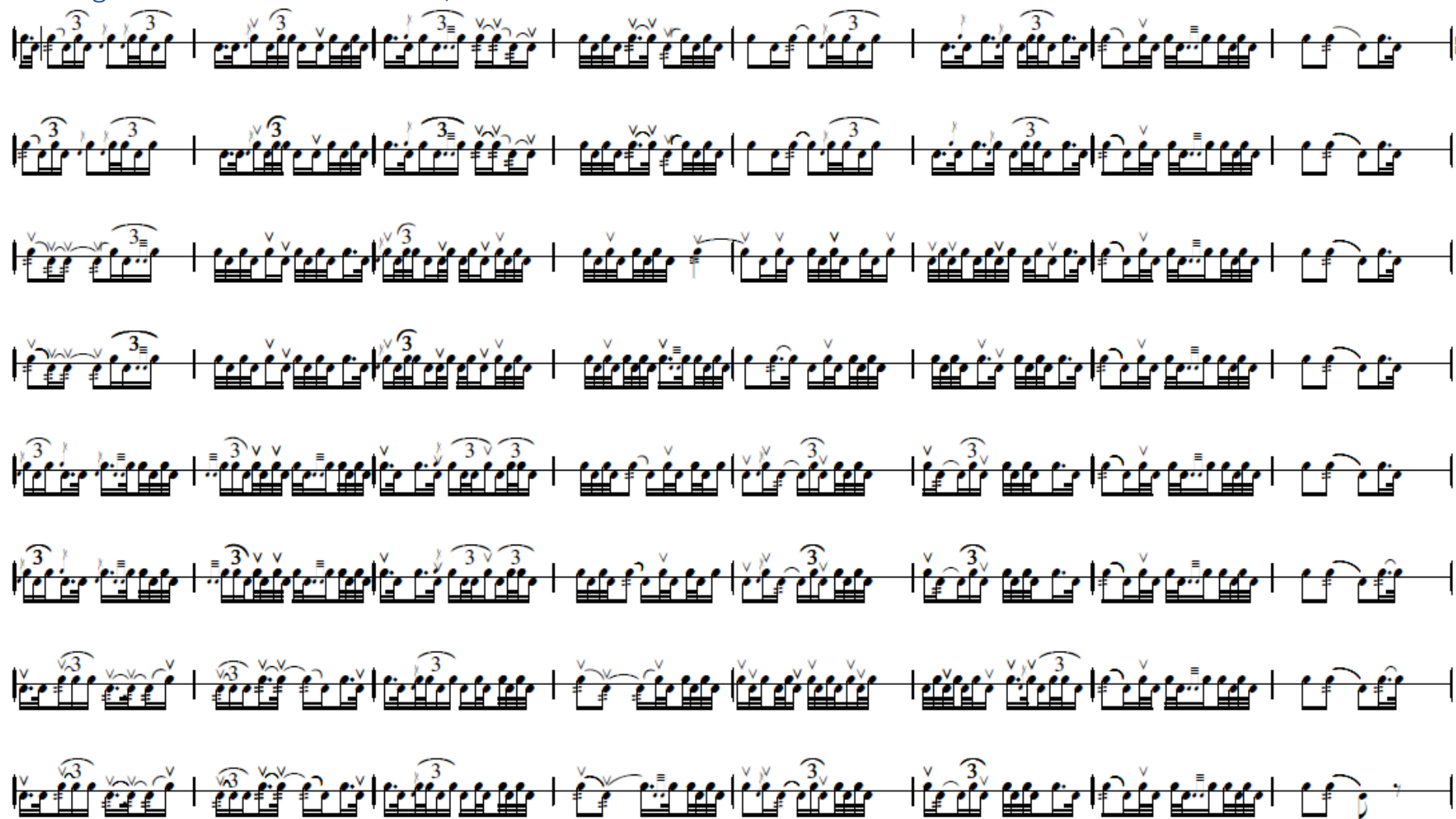
Conundrum – 2 / 4 March



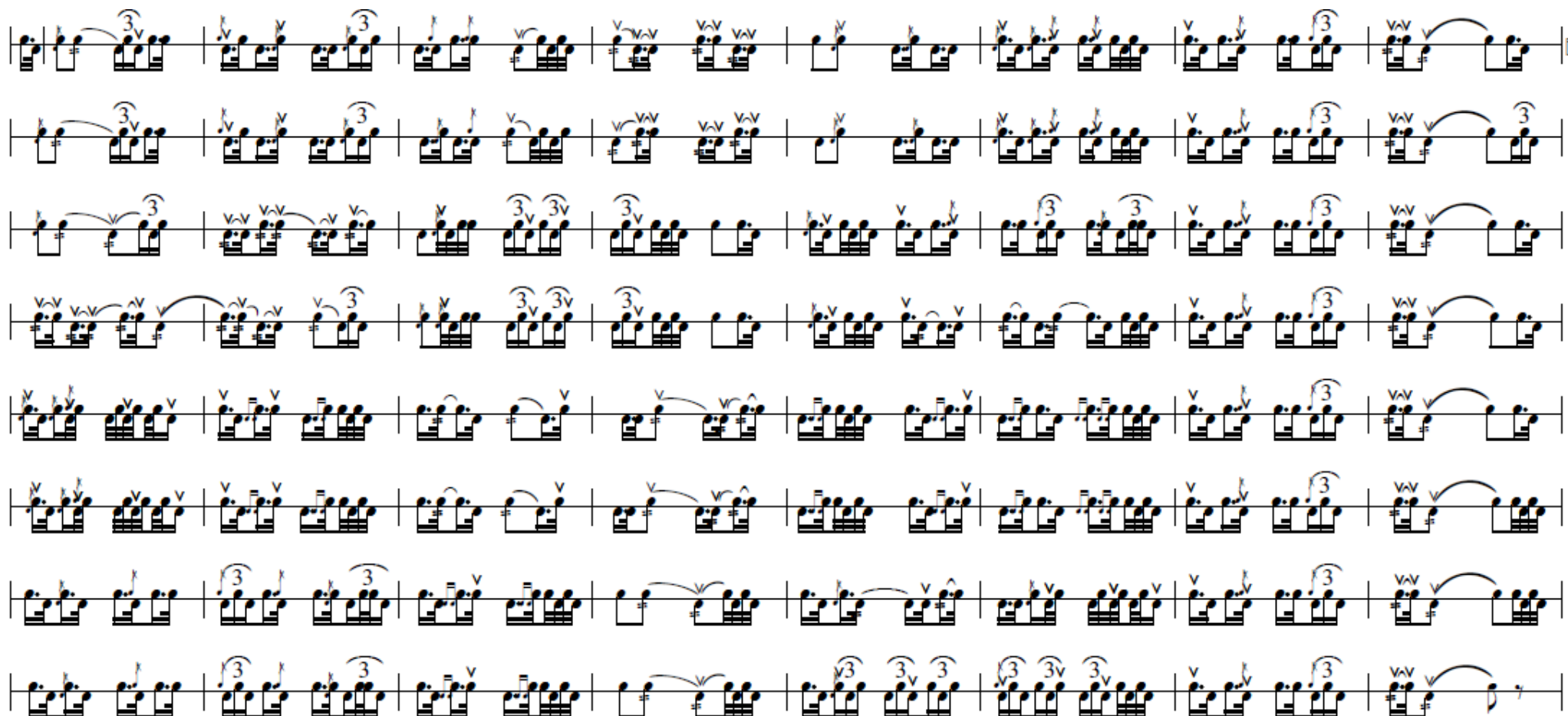
Cowal Gathering – 2 / 4 March



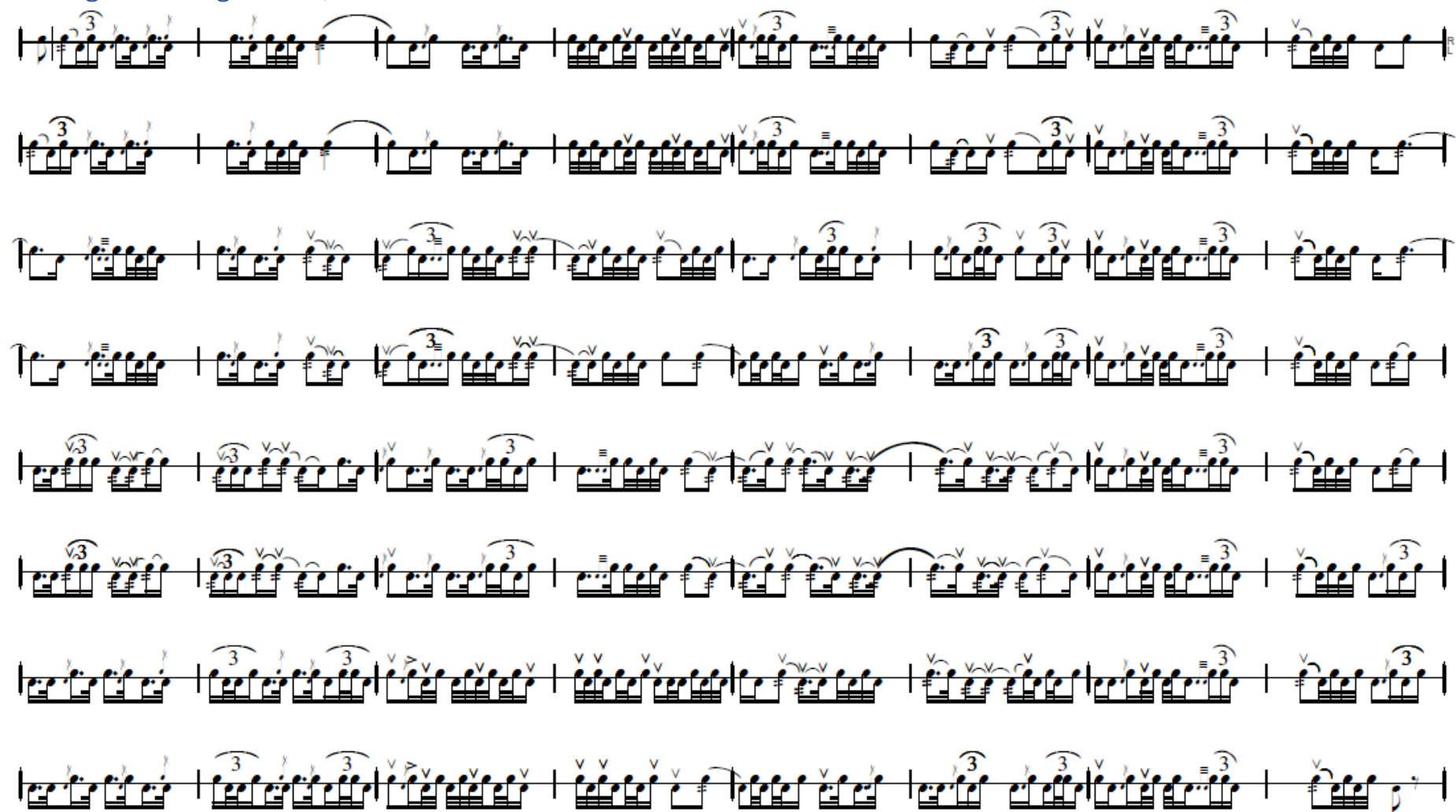
The Taking of Beaumont Hamel – 2 / 4 March



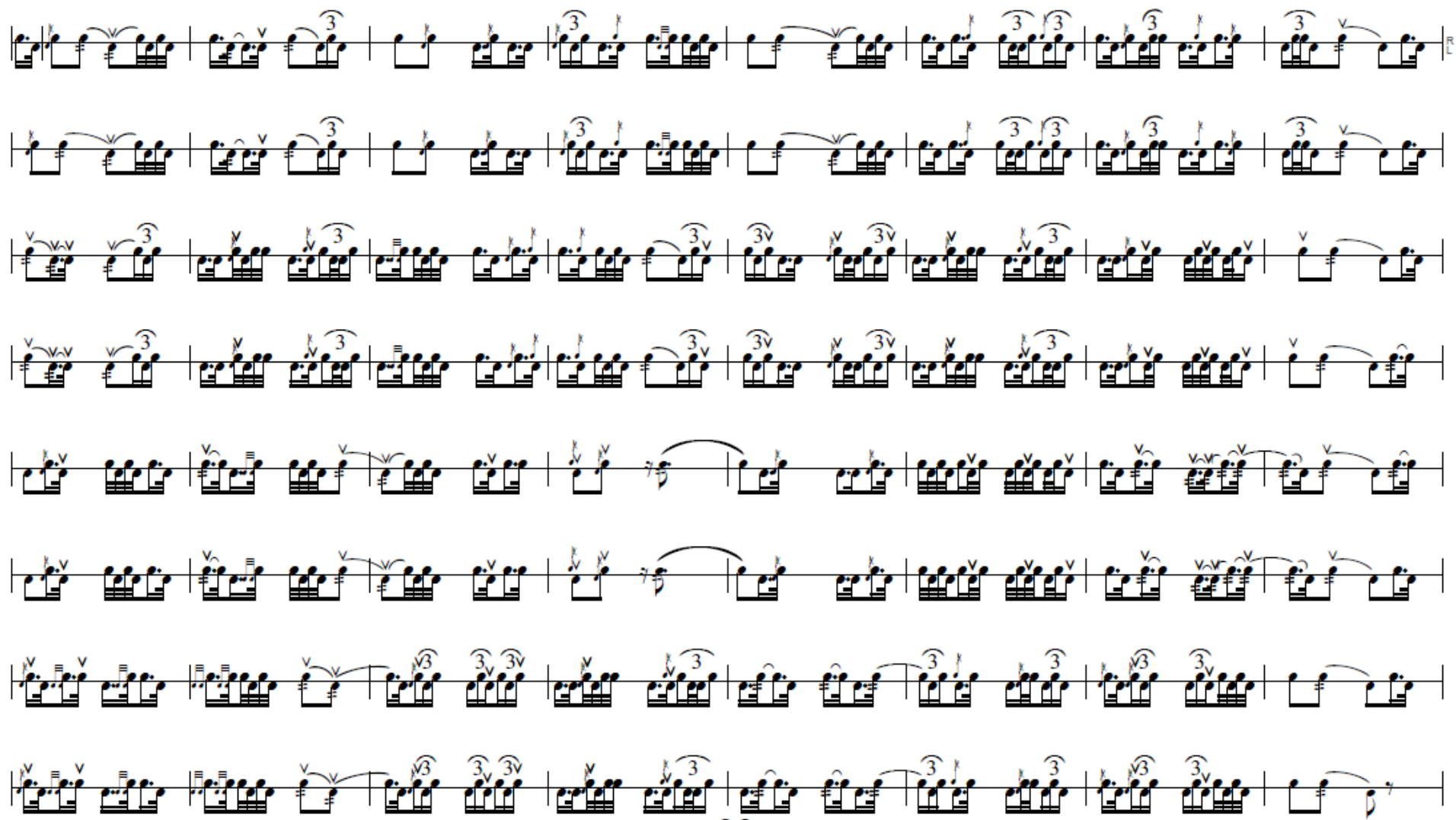
The Royal Scottish Pipers Society – 2 / 4 March



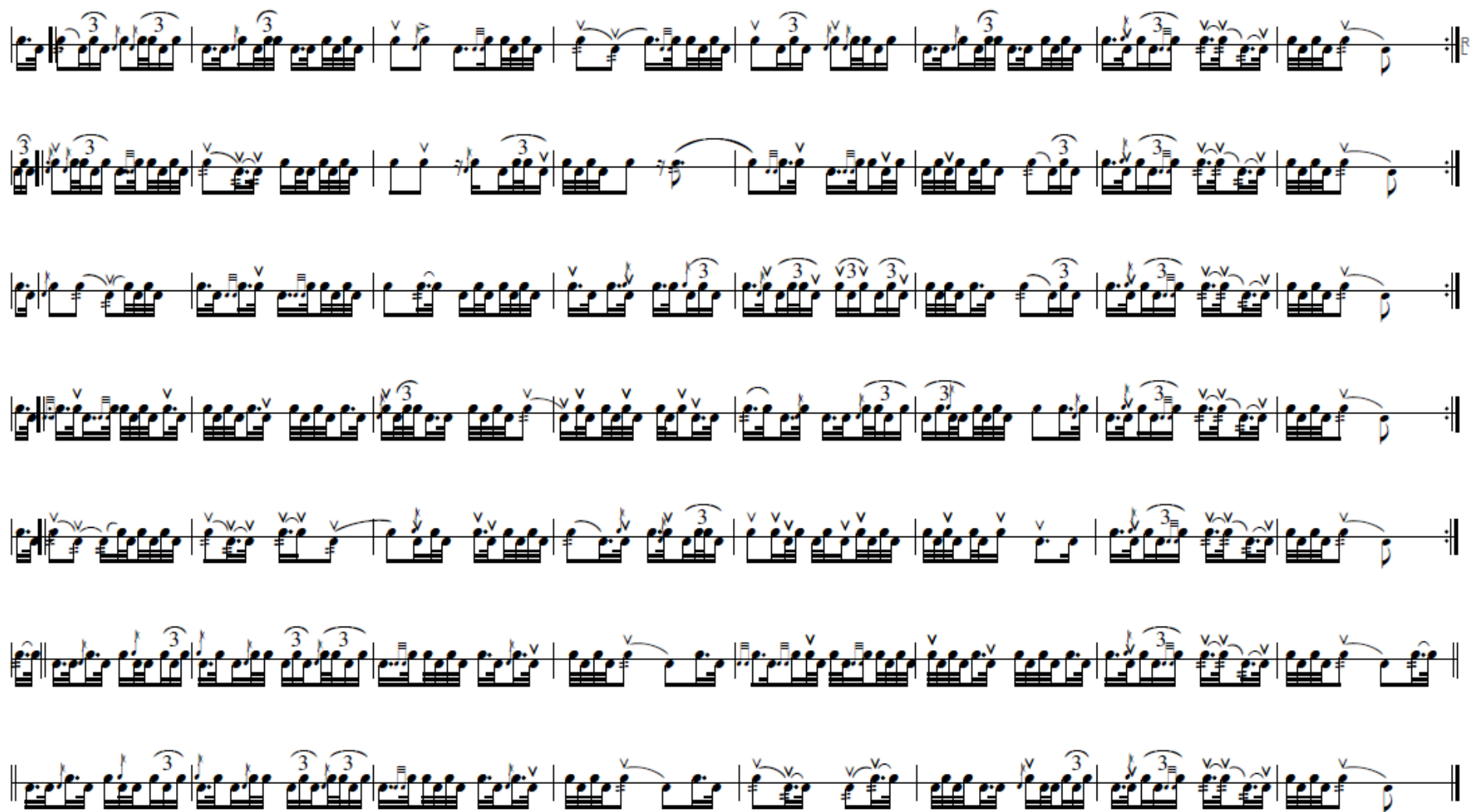
The Young MacGregor – 2 / 4 March



John McDonald of Glencoe – 2 / 4 March



Highland Wedding – 2 / 4 March



Lady Elspeth Campbell

The musical score for "Lady Elspeth Campbell" consists of ten staves of piano notation. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (3/4), and a variety of note values (eighth, sixteenth, and thirty-second notes). The score is characterized by frequent use of triplets, slurs, and repeat signs. The first staff begins with a repeat sign and a key signature change. The second staff includes a triplet and a slur. The third staff has a triplet and a slur. The fourth staff includes a triplet and a slur. The fifth staff has a triplet and a slur. The sixth staff includes a triplet and a slur. The seventh staff has a triplet and a slur. The eighth staff includes a triplet and a slur. The ninth staff has a triplet and a slur. The tenth staff includes a triplet and a slur. The score is divided into sections by repeat signs and includes the following annotations:

- 1st time 2nd time
- second time bar last 4 bars of 1st part
- 1st Time 2nd Time
- Second time bar last 4 bars of 3rd part



Dougal McColl's Farewell to France

The image displays a musical score for the piece "Farewell to France" by Dougal McColl. The score is written for piano and consists of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (ff) dynamic marking. The score features several trills (marked with 'v') and triplets (marked with '3'). The music is characterized by a mix of eighth and sixteenth notes, often grouped in beams. The score concludes with a double bar line and repeat dots at the end of the eighth staff.



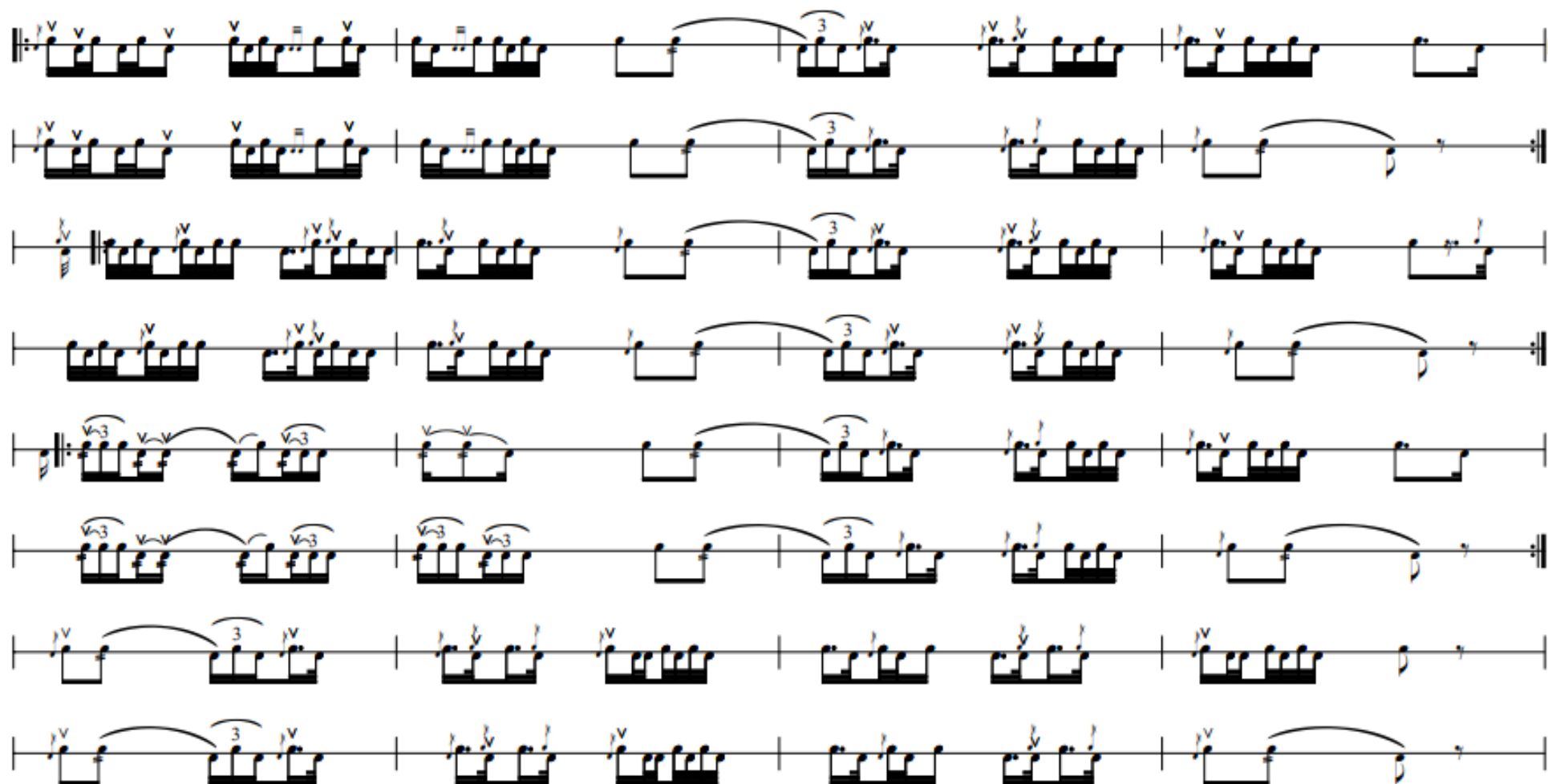
Duncan MacInnes



The 79ths Farewell to Gibraltar



The High Road to Gairloch



Strathspeys - Susan Macleod – 4 / 4 Strathspey

The musical score for 'Strathspeys' by Susan Macleod is presented in 4/4 time. It features eight staves of music, each containing a variety of rhythmic patterns and melodic lines. The notation includes eighth notes, sixteenth notes, and triplets, often grouped with beams and slurs. There are also dynamic markings like 'v' (piano) and 'f' (forte). The music is written in a single system, with each staff representing a different voice or instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is a Strathspey, a type of Scottish dance music. The notation is clear and professional, suitable for a printed score.



Captain Colin Campbell – 4 / 4 Strathspey



Spirits of Old Pulteney / Annie Grant – 4 / 4 Strathspey



Pipe Major Sandy Gordon / Moneymusk – 4 / 4 Strathspey

The musical score is presented in two systems, each containing four staves. The notation is for a 4/4 Strathspey in the key of D major (one sharp). The first system consists of 16 measures, and the second system also consists of 16 measures. The music is characterized by frequent use of triplets, slurs, and accents. The notation includes many accidentals (sharps and naturals) and dynamic markings like 'v' (accents). The piece concludes with a double bar line at the end of the second system.



Dornie Ferry – 4 / 4 Strathspey



Reels Devil in the Kitchen / Clean Pease Stray

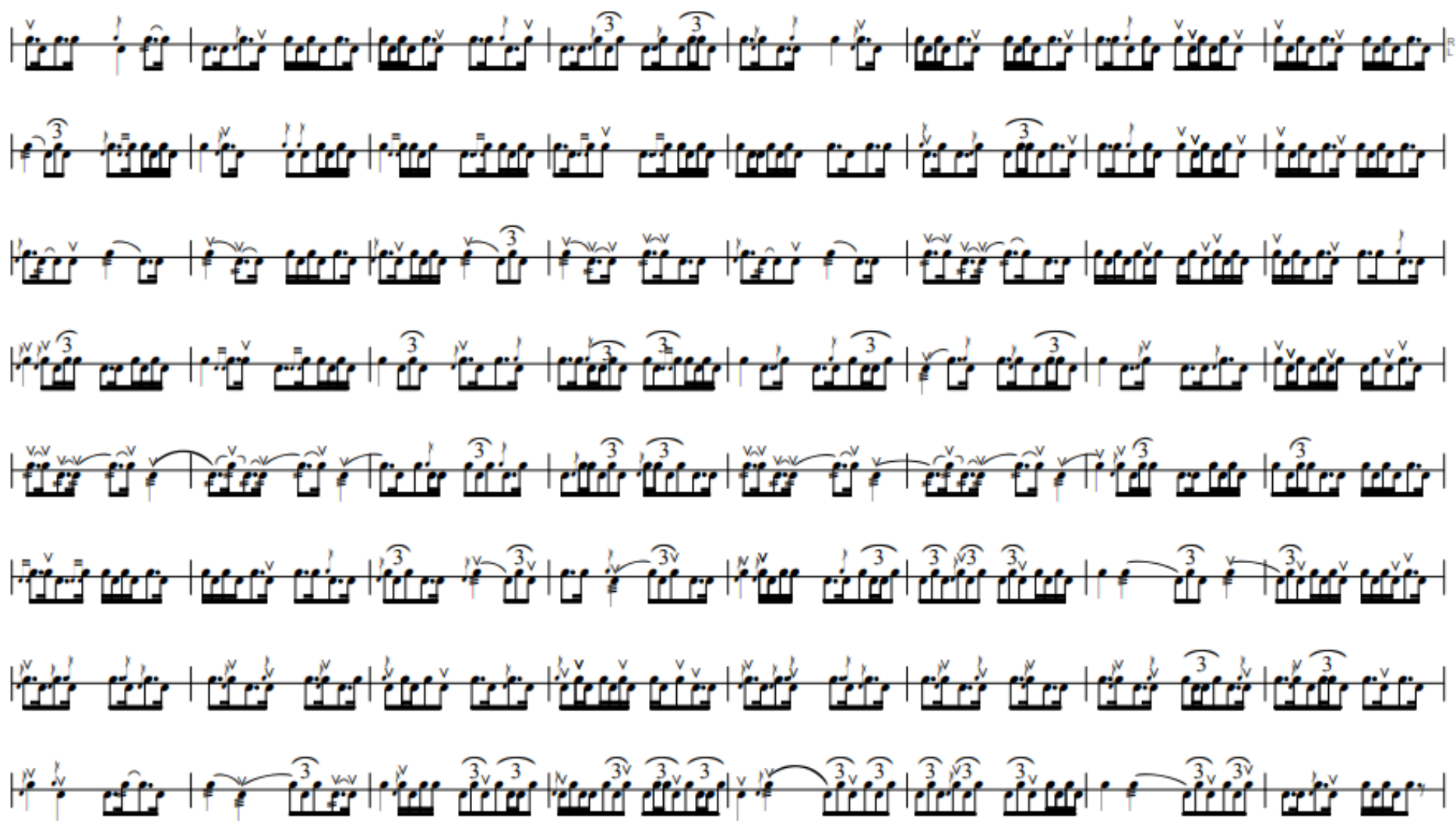
Marion and Donald / Willie Roy's Loom house – 2 / 2 Reels



John McKechnie – 2 / 2 Reels



Charley's Welcome – 2 / 2 Reels



Lexy McAskil – 2 / 2 Reels

Whitman, with Thomas C. Pauls. *Coal Mine Catastrophes*. P. Dinkelacker, Ltd. N.

MacAllister's Dirk – 2 / 2 Reels



Loch Carron – 2 / 2 Reels



Jigs - Rory Macleod – 12 / 8 Jig

... ..



Sky rovers / The Western Man – 12 / 8 Jig



Johnny's Jig – 12 / 8 Jig

Johnny's Jig – 12 / 8 Jig



Donald, Willie and His Dog – 9 / 8 Jig



The Broken Chanter 12 / 8 - Jig



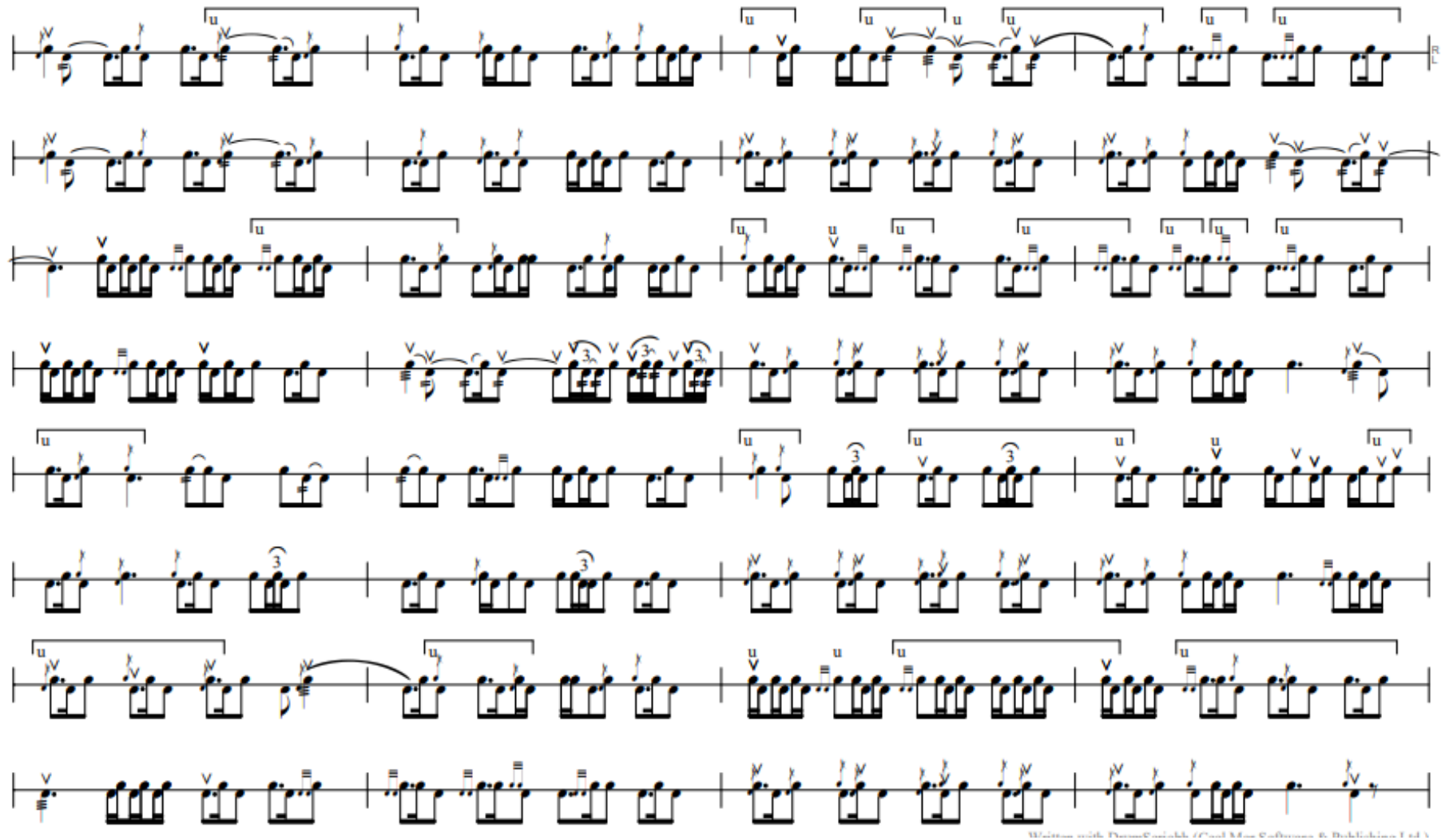
Written with TrebleClef's 12 and 180 Software & Publishing Ltd



Snug in The Blanket 12 / 8 - Jig



Donald Cameron's Powder Horn – 12 / 8 Jig



Full Last Part Repeat of DCPH With Backstick – 12 / 8 Jig

The image displays musical notation for a 12/8 jig, organized into six horizontal staves. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with 'x' and 'y' to indicate specific techniques or fingerings. The second staff contains the text "Backstick Intro. In To Troy's Wedding" centered above the staff. The notation is written in a style typical of traditional music notation, with a focus on rhythm and melody.



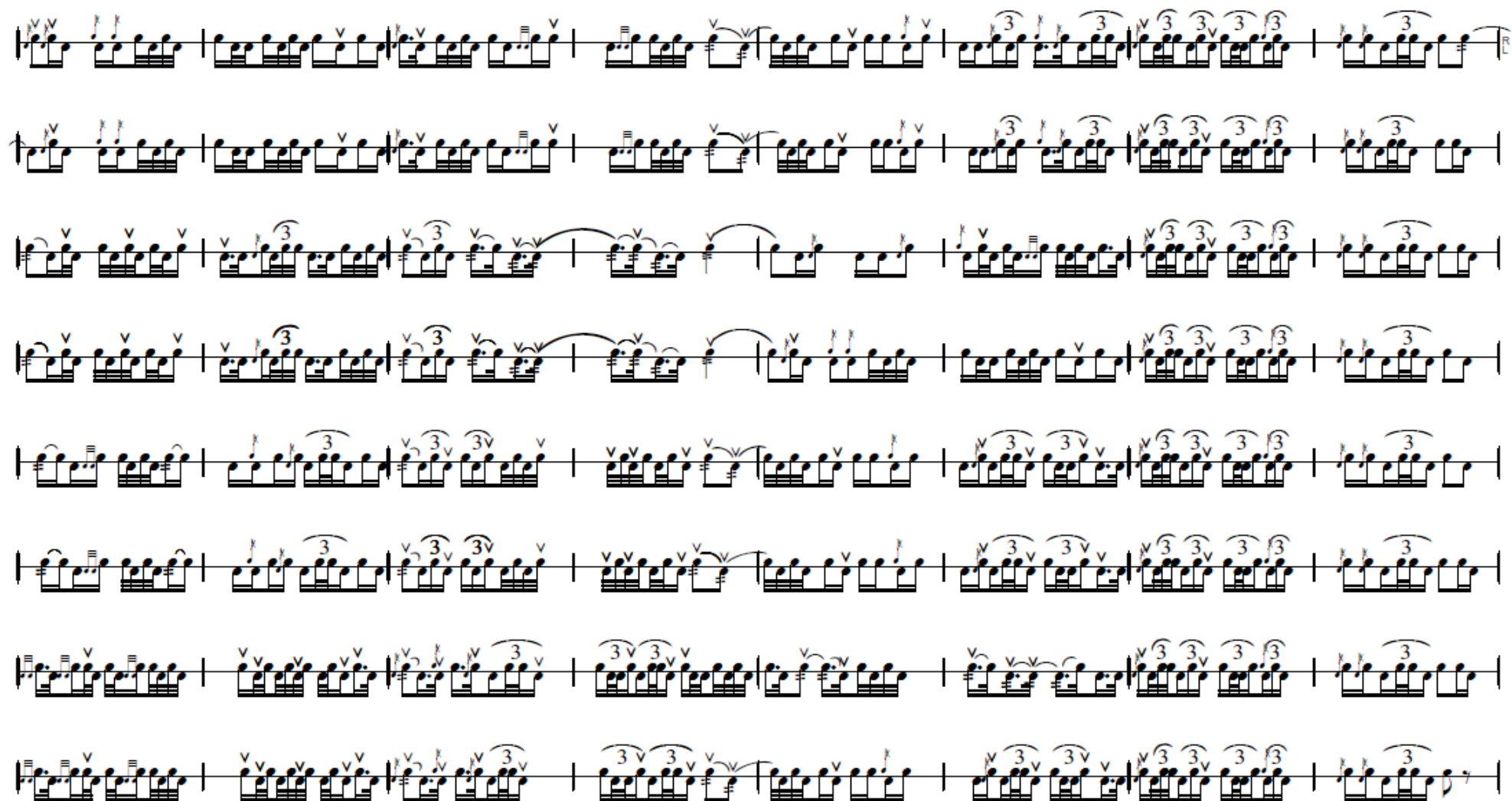
Troy's Wedding Backstick – 12 / 8 Jig

The image displays a musical score for a 12/8 jig, consisting of eight staves. The notation is written in a system of rhythmic shorthand, where notes are represented by stems and beams, and rests are indicated by 'x' marks. The score is organized into four measures, each containing two staves. The first measure of each system begins with a repeat sign (two vertical lines). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The score is written in a system of rhythmic shorthand, where notes are represented by stems and beams, and rests are indicated by 'x' marks. The score is organized into four measures, each containing two staves. The first measure of each system begins with a repeat sign (two vertical lines). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The score is written in a system of rhythmic shorthand, where notes are represented by stems and beams, and rests are indicated by 'x' marks. The score is organized into four measures, each containing two staves. The first measure of each system begins with a repeat sign (two vertical lines). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests.

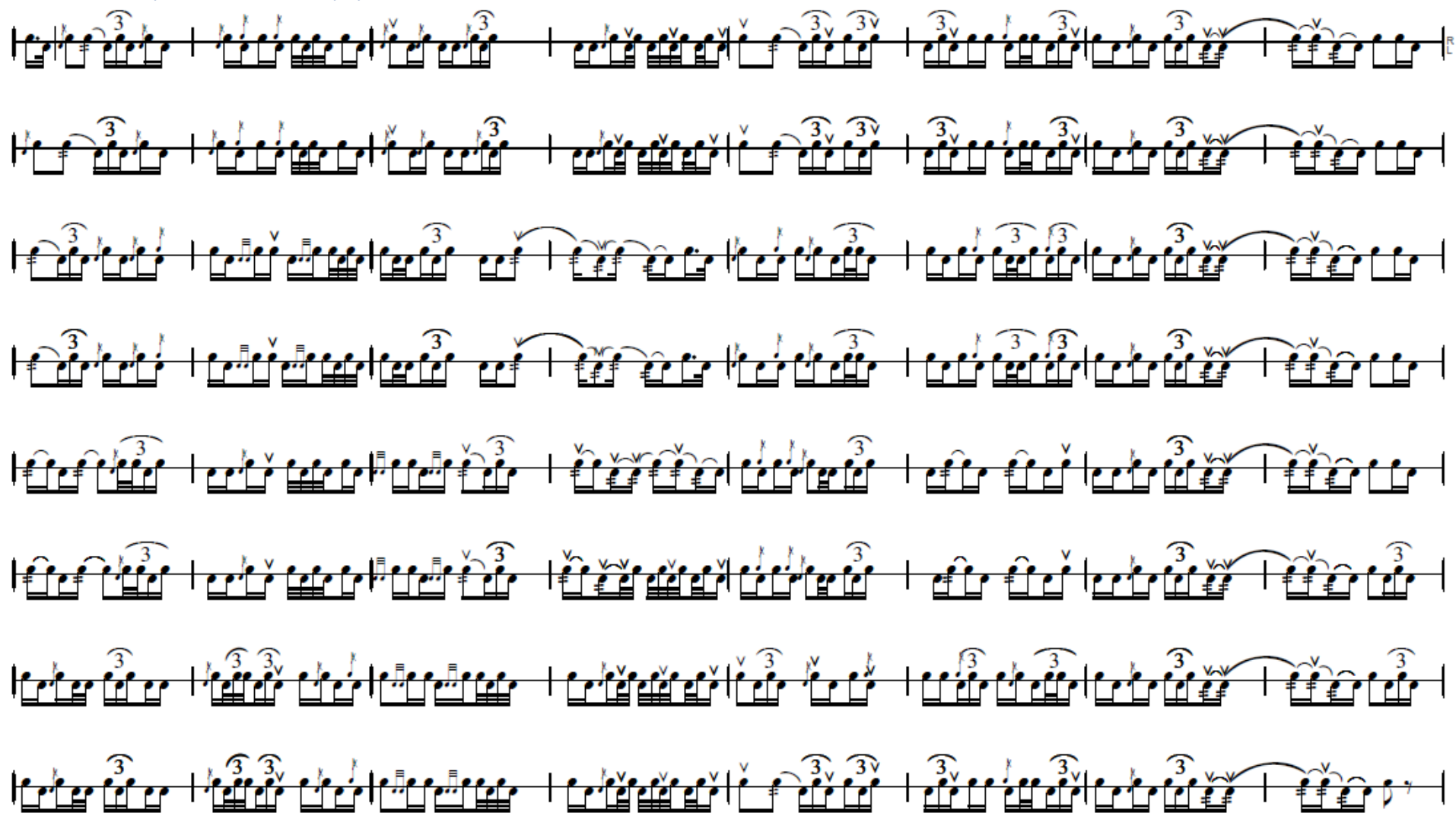
Written with [DrumScore](#) (Cool Mor Software & Publishing Ltd.)



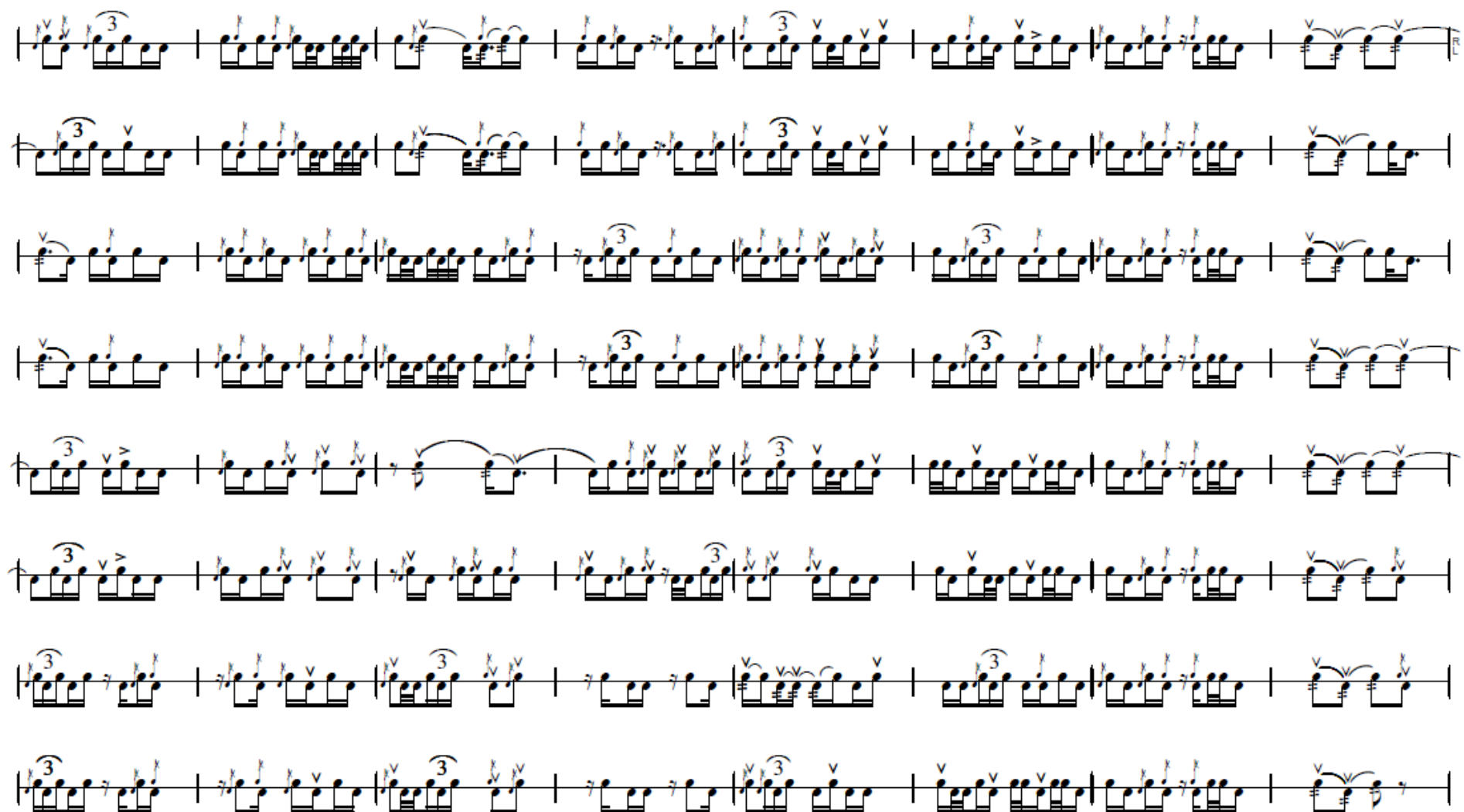
Hornpipes - Kizbaum's Frenzy – 2 / 4 Hornpipe



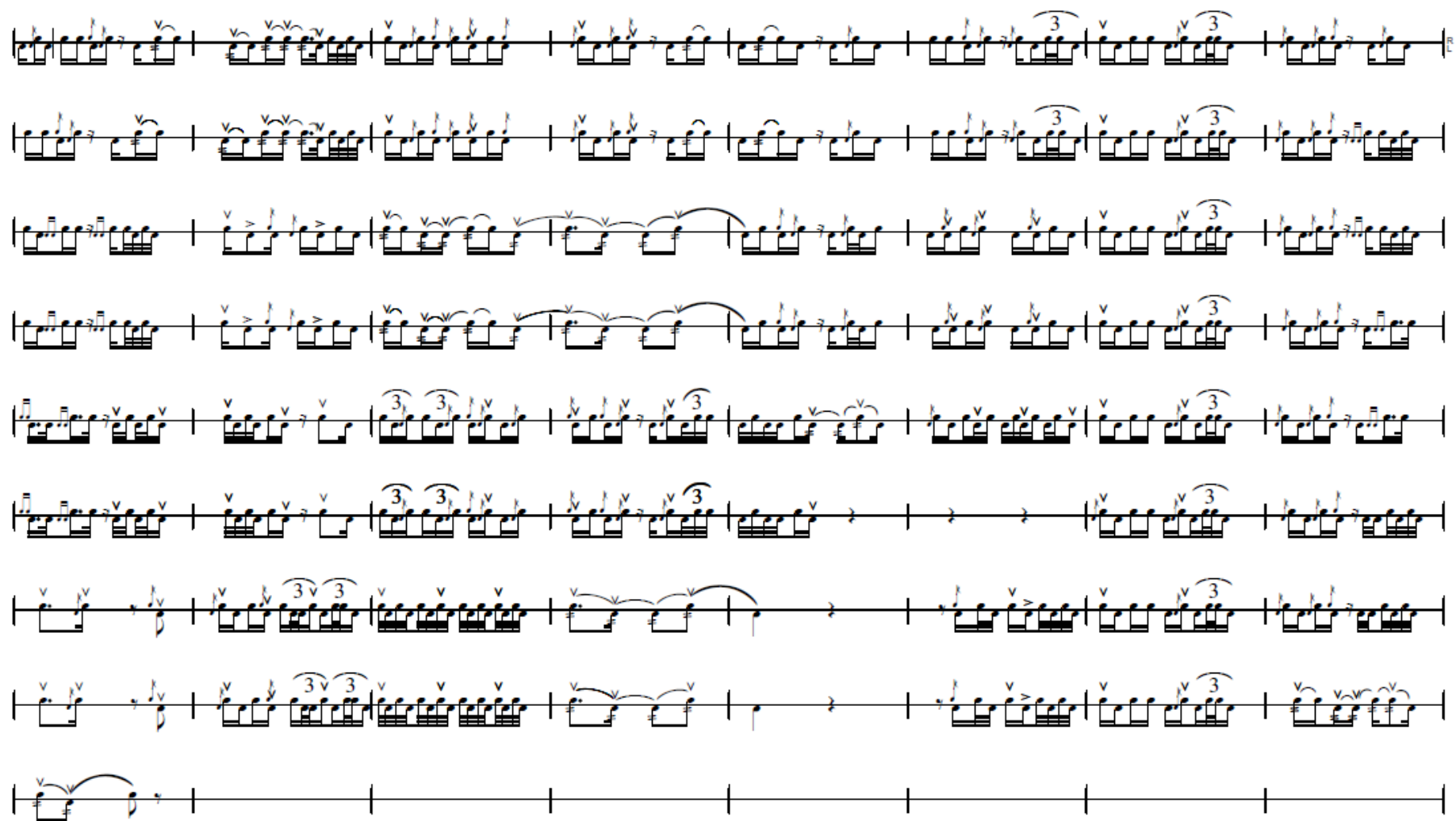
Willie Bishop – 2 / 4 Hornpipe



As Good As It Gets – 2 / 4 Hornpipe



All Tied Up - 2 / 4 Hornpipe



Pie Eyed Piper – 2 / 4 Hornpipe



The Rainbow – 2 / 4 Hornpipe



Stevie's First Bar – 2 / 4 Hornpipe

second time, 2x16th note intro to second part



Jackie Tar – 2 / 4 Hornpipe

The musical score for "Jackie Tar – 2 / 4 Hornpipe" consists of eight staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (2/4), and specific musical notations like triplets (indicated by a '3' and a slur), slurs, and repeat signs. The score is divided into sections, with some parts marked "1st Time" and "2nd Time" to indicate first and second endings. The music is written in a style typical of traditional Irish music notation, with a focus on rhythm and melody.



Drum Salute Pieces - London to Lisburn Intro. (clickety) part 1. (2 / 4 Time)

Asterisk above note means a left front stick hit to a right back stick



The image displays a drum score for a piece titled 'London to Lisburn Intro. (clickety) part 1. (2 / 4 Time)'. The notation is written on ten staves, each representing a measure of music. The notation includes various drum symbols: eighth notes, sixteenth notes, and rests. Asterisks (*) are placed above certain notes, indicating a specific drum technique: a left front stick hit to a right back stick. The score is divided into two main sections by a double bar line. The first section consists of the first five staves, and the second section consists of the remaining five staves. The notation is complex, with many notes and rests, and the asterisks are used frequently to indicate the specific drum technique.



London to Lisburn Intro. (clickety) part 2. (2 / 4 Time)



Asterisk above note means a left front stick hit to a right back stick

5



The image displays musical notation for five measures of a drum solo. Each measure is represented by a single staff with a treble clef. The notation uses various note values (quarter, eighth, and sixteenth notes) and rests to represent the drum pattern. Asterisks (*) are placed above specific notes to indicate a 'left front stick hit to a right back stick' technique. Measure 5 starts with a repeat sign. Measure 6 ends with a repeat sign. Measure 7 begins with a repeat sign. Measure 8 ends with a repeat sign. Measure 9 ends with a repeat sign. The notation is written in a way that is easy to read and follow, with clear markings for the drum kit.



London to Lisburn Drum Salute (snare). (2 / 4 Time) Page 1



1

2



3

4



5

6



7

8

9

10



11

12



13

The musical notation is for a snare drum part in 2/4 time. It consists of 13 measures. The first three staves show a basic pattern of eighth and sixteenth notes. The fourth staff begins with a measure number '13' and introduces triplets. The remaining staves continue with complex rhythmic patterns, including many triplets and sixteenth-note runs, ending with a final measure on the eighth staff.



14

15

16



17

18

19

20



London to Lisburn Drum Salute - Bass Section forward by Derek Rose

My introduction to John was when I played Bass at the Glasgow and West of Scotland branch Indoor mini band competition in the early 1990s. As a teenage snare drummer, who was standing in for the then Grade 4 Strathclyde Fire Service Pipe Band bass player, I was walking back to the High School classroom to dump my drum when I was tapped on the shoulder by John who had watched me play and asked if I'd want to go and play Bass at Scottish Power. After a slight bowel movement, I said I'd call him that weekend and to cut a long story short the following season I was competing in Gd1 with arguably one of the best drum corps of the time.



During my time at the power I learned a huge amount about piping and drumming under John and Pipe Major's Hughie MacInnes and Roddy MacLeod. All throughout my time at Scottish Power we played against bands who were really on their game such as SFU, Strathclyde Police, FM, Shotts to name a few and bands like Victoria Police, Boghall and Bathgate, the Vale of Atholl, Dysart and Dundonald were also up there. It was really hard to separate the top bands, so it made for a real battle at the majors. Incredible experience and a whole load of fun.

I owe John a huge debt of gratitude as he pushed and to this day continues to push the boundaries of musical interpretation and teaching whilst maintaining the roots and essence that makes Pipe Band Snare drumming what it is today. Much of what I learned from John is still alive today in my playing and writing of scores in Grade 1 and also in my teaching of our very talented next generation of young players.

Ensemble has evolved significantly over the years in Pipe Bands and now the Bass Section are pivotal in providing the colour and depth of tone that links the Piping and Drumming together. Tenors and Bass are more involved in the overall ensemble effect and its important that the scores compliment and support both piping and drumming. Subtle, musical and not overpowering.





Having played in the corps when London to Lisburn was originally written I was honoured when John approached me to re-write the Bass and Tenor scores for this eBook and asked that I also add suggested tones to the score.

Page 1 of the score is toned to 6 Tenor drums over the chords of A, E and C and G, F and D with the bass set at Low A or G#. A meter such as a KORG set at 484 is a good start.

To help I have set each tone of the tenors to a colour and below is the KEY to use when playing as a unit.

Feel free to double up the drums or use less drums if you need to; depending on your numbers in the corps. All flexible in the tones you use so play around with the numbers you have, use this as a guide for the rest of the pages and make it your own interpretation!

Pipe band piping and drumming is all part of who we are, we love the competition, adrenalin and importantly the friendships we make. I am honoured to call John a friend and I know you are in great hands with his teaching and you will love the stories he has to tell along the way. Don't miss the opportunity to always learn and develop with a bit of fun thrown in for good measure.

Good luck and will hopefully see you on the grass someday!

Derek

Bass and Tenor Tuning Guide

Voice of Drum	Soprano		Alto		Tenor		Baritone
Tenor Pitch	A	G	F	E	D	C	B
Drum Size	14"	15"	15"	16"	16"	18"	18"
Concert pitch	Bb			F		D	

Bass	Low A
Drum Size	28" or 26"
Concert pitch	Bb (octave below bass drone)

Derek Rose

Tenor tone	Colour on score
A	Blue
G	Green
F	Yellow
E	Red
D	Purple
C	Orange

watch the tutorial on



Play along to the side score here



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 1

1

2



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 1 with tones

1

2

Tenor tone	Colour on score
A	Blue
G	Green
F	Yellow
E	Red
D	Purple
C	Orange



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 2

3

The third system of the drum salute consists of six staves. The first two staves begin with a repeat sign. The notation includes various rhythmic values: eighth notes, quarter notes, and half notes, often beamed together. There are also rests and dynamic markings such as accents (>) and slurs. The system concludes with a double bar line.

4

The fourth system of the drum salute consists of four staves. Similar to the third system, it begins with a repeat sign on the first staff. The notation continues with rhythmic patterns of eighth and quarter notes, including rests and dynamic markings. The system ends with a double bar line.



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 3

5

6



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 4

7

8

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10



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 5

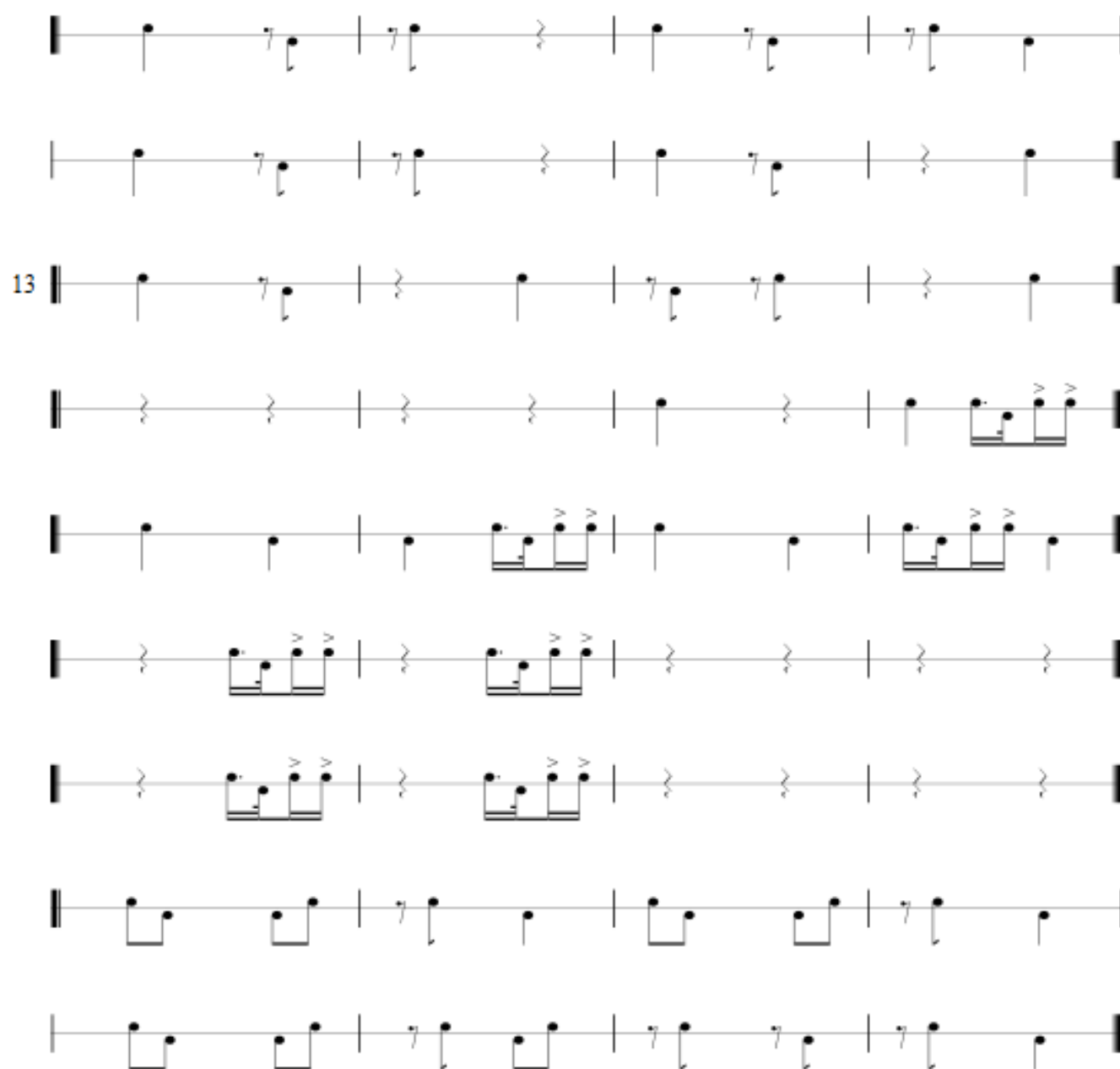
11

12



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 6

13



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 7

14

15

16



London to Lisburn Drum Salute (tenor). (2 / 4 Time) Page 8

17

18

19

Optional ending

20



London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 1

1

2



London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 2

3

4

London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 3

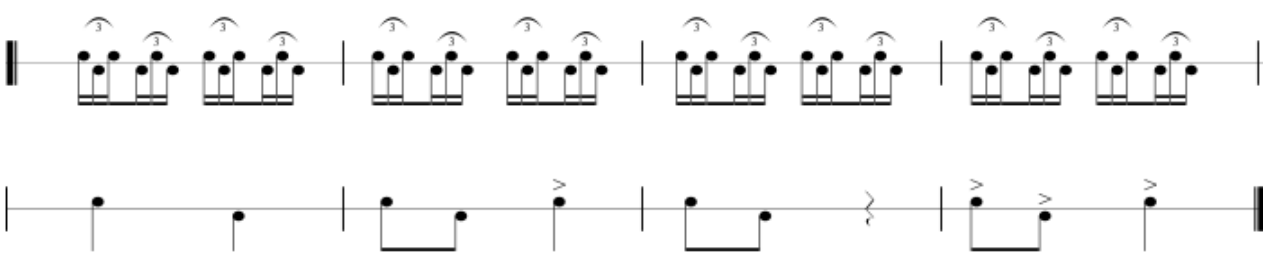
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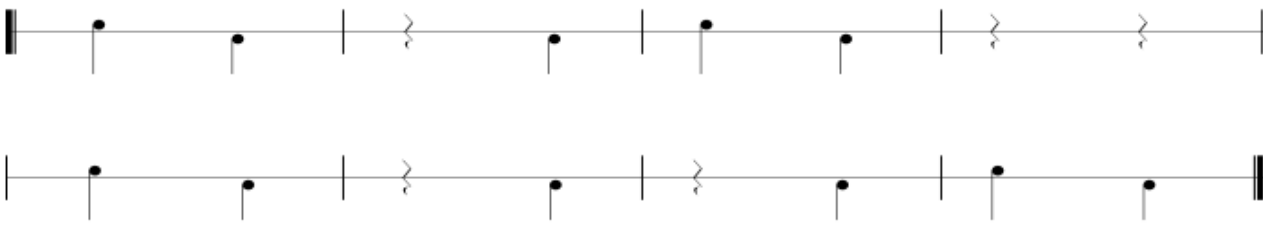
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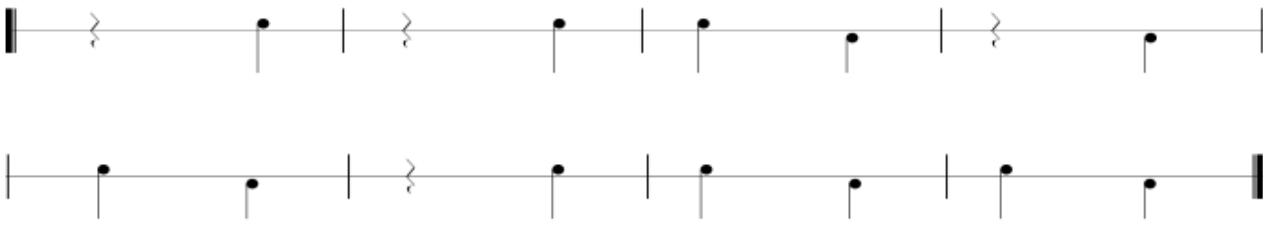


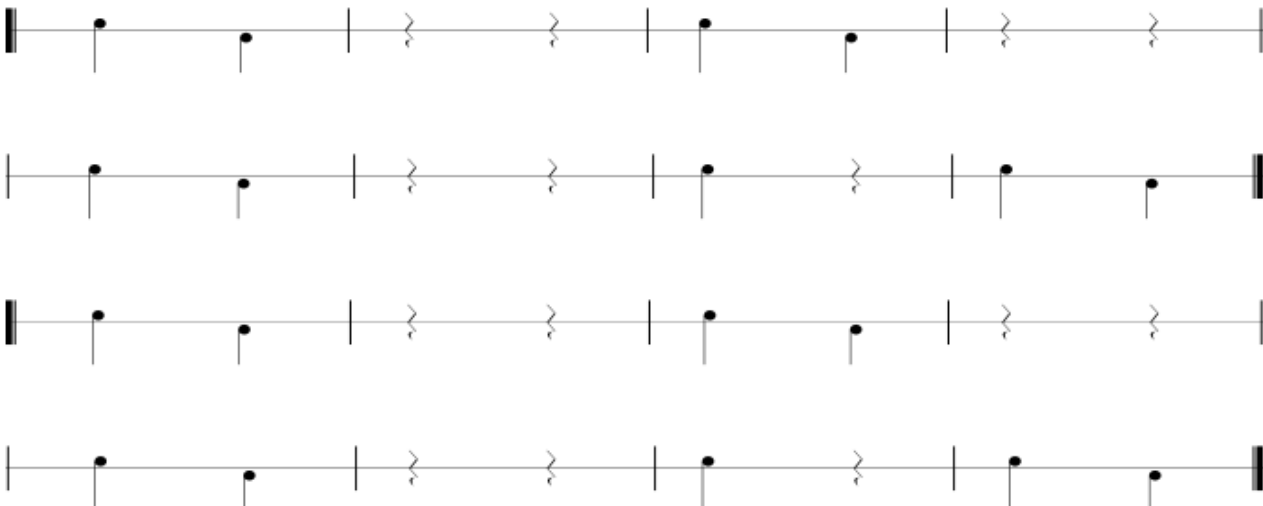
London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 4

Softly subtle and steady roll

7 

8 

9 

10 



London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 5

11

12



London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 6

13

The musical score is written for bass in 2/4 time. It consists of 13 measures across 8 staves. The notation includes quarter notes, eighth notes, and rests, with some measures containing beamed eighth notes. The score is divided into two systems: the first system contains measures 1-6 and the second system contains measures 7-13. The first measure of the first system is marked with a double bar line and a repeat sign.



London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 7

14

Exercise 14 consists of four measures. Measure 1: Quarter note G4, quarter rest. Measure 2: Quarter note A4, quarter rest. Measure 3: Quarter note B4, quarter rest. Measure 4: Quarter note C5, quarter rest.

15

Exercise 15 consists of four measures. Measure 1: Quarter note G4, quarter rest. Measure 2: Quarter note A4, quarter rest. Measure 3: Quarter note B4, quarter rest. Measure 4: Quarter note C5, quarter rest.

16

Exercise 16 consists of four measures. Measure 1: Quarter note G4, quarter rest. Measure 2: Quarter note A4, quarter rest. Measure 3: Quarter note B4, quarter rest. Measure 4: Quarter note C5, quarter rest.



London to Lisburn Drum Salute (bass). (2 / 4 Time) Page 8

17

18

Optional ending

20



Additional Scores – The Boneshaker 2/4 Hornpipe Page 1

watch the tutorial on



Additional Scores – The Boneshaker 2/4 Hornpipe Page 2

watch the tutorial on





Winning in 1968 with Loan and District Pipe band, age 11.



1967 with my Dad, Agivey pipe band



My first competition, Oriel park in Dundalk 1966. Grade 3 Agivey Pipe Band



With mum Eileen on her 80th Birthday



My brother Ernie



My sister Betty



My brother Andrew



L to R: Me, Bobby Scullion, James Scullion (Dad), Tommy Scullion, Danny Scullion

Circa 1968.

Some stories from the past...

I have told the story of how I was playing my father's band's competition piece at the age of 4. I played right hand grip on the left and left hand grip on the right and every time I was caught at it I got a stern telling off. It wasn't long before I was used to the same grip as my elder brothers. I then tried to copy and emulate rudiments within beatings that they and Dad were playing in their band which was Quinn Memorial from Killygullib. Daddy, Bobby and Tommy had many successes in the drum corp under Leading drummer David Bolton, Ernie Shaw who tutored the corp, and also with Dad who tutored Bobby and Tommy for solos. They won a lot of prizes in Ulster and the All Ireland competitions. A couple of years later Bobby and Tommy joined Tullylagan to play under Ernie Shaw where more success was achieved .

In late summer of 1965 a band that Dad was teaching was short of drummers and unknown to them he taught me in earnest so that I could play for that band next season. Agivey pipe band it was, and the Pipe major was William Wilkinson, but Dad didn't teach me with sticks, he taught me with his mouth.

Until then I had one and three quarter sticks that I played with so it was exciting for me to have my very own full pair of sticks. That year Dad had a bad back and was lying on a hard bed surface and couldn't use his hands and arms, so he made the sounds and expression with his mouth.

Different voice pitches made it like a story, poetry, or conversation with the tune. This was a great advantage which I wasn't aware of at the time as I never got to copy any habits that he had as I was learning by sound only. When you say it, it always sounds right.

When I was about 3 or 4 I only played the sound that I heard and in the time it was voiced. I had experience of mouth music from him as he would carry me back and forth across the floor, usually to Six Eight Marches, this too would prove to be invaluable and the rudiments later in life that was tailored to those rhythms and sounds I still use to this day.

Later on, Dad, cautiously with cushions, could travel in a car and off to the band practice we would go being driven there and driven home, it was 20 miles away. I started off playing the unison with another drummer and the pipe major noticed that when the unison was being played the tempos were more stable, so he asked dad if I could try playing lead and the other two guys play the unison. To cut a long story short, we were late finished that night as the PM was enjoying the tempos over and over we played the MSR. As the practice finished, he wanted me to be leading drummer all the time which duly happened.

Our mentor was and still is, Alex Duthart, and the band he played with was Invergordon Distillery, simultaneously we loved the Shotts and the McAllisters and we got to know them through PM William Wilkinson. My Father knew Alex and we spoke to him at length on our pilgrimages to Scotland to the Shotts band and the European Championships. Alex then was playing with Edinburgh City Police Pipe Band so we would catch up with him at the competition. 1970 came and that was great, Alex was back at Shotts and was the 1st year of medley selection.

That experience left the biggest impression on me in my whole life, dreaming that one day I could play with these guys who were heroes of ours. On an album where we were playing a 5/4 march Alex told me to play lead drummer and he and Bert Barr were playing forte, it was the most fantastic coveted compliment that I possibly could have dreamed of.

The schooling from my Dad had been a great benefit to qualify to be made complete by Alex Duthart. I never remember learning to play a pipe band closed roll as there was just so much of it in the family it just seemed natural to do it. By 1968 we were all playing together in the same band, Dad, Bobby, Tommy, Danny and I and an addition to the corps at that time was Billy Reid. Billy just fitted in perfectly with all the same attributes as us, we ran about together, and he was just like one of us.

The usual family squabbles broke out often at practices, Tommy and I shared the leading drummer role time about. Dad had a van and every band night his work drapery stuff, carpets etc. had to be off loaded and the drums put in the van. I remember fondly after an outing on a weekend we would have had 3 snare drums, sometimes 4, 1 bass drum and 1 tenor drum and at times picked up other band members, we were like sardines in a tin. I also remember travelling to competitions sometimes a couple of hours away with all that stuff and after the practice we off loaded the drums and put all the drapery stuff back in the van.

My Mother and sisters would press iron the kilts and jackets every time we used them they washed all our hose, we would polish our shoes and the house was complete chaos with us getting ready. My father made all the shoe buckles for the band and we practiced on a board covered with lino and sometimes there would be six of us playing on it at the same time.

As a family we were always fixing at drums and when we finally got a new set of snare drums we had no money to pay for them. Andrew Warnock let us have the drums without the money and we organised a band parade to raise funds to pay for them. A lot of bands showed up and we collected £3 more than the price of the drums. a massive thanks to all those bands giving of their time showing up and

entertaining the crowds assembled parting with their hard-earned money with bands members alike also put money in the box.

In 1967 at a competition in Bangor Co. Down the rain was torrential, wind blowing and I was standing soaked to the skin, teeth chattering and shivering so I humbly enquired to Jean Warnock and Andy about the price of a cape she put one on me for no money and after Dad enquiring where I got it he paid it over the next few weeks or so.

After I departed to Scotland, Tommy and Billy enjoyed success with Graham memorial Pipe Band and Cullybackey under the leadership of Bobby Rea, my younger brother Danny went to play with Eden Pipe band, (Co. Tyrone) and enjoyed many successes in the band and drum corp there. Later, one of my elder sisters, Betty played with Tullintrain, Ballydonaghy, Queen Elizabeth, Magherafelt and Bellaghy pipe bands. The two youngest of the family, Andrew and Ernie had learned to play and in the years to come made their own success and heavily impacted on the standards of pipe band snare drumming creating their own drum corps and solo successes.

Dad died in 1994 which was between the last Championship competition of 1993 being London and the first Championship competition of 1994 being Lisburn. In that period of time I was writing a series of Fanfare Roll Offs which evolved into a Drum Salute and named it "London To Lisburn" where we thought we warranted a much better prize than what turned out, so, a very poignant period indeed.

Every time I play it with guys I think of my dad, so it's a legacy that he was instrumental in creating.



1967 with my Dad, Agivey Pipe band



Shotts Drum Corps 1984

L to R: Me, William Christie, John Walker, Peter Baird, Bill Shearer, Gordon Buchannan, Evan Jones, Hugh Smiley and William White.



Seattle Drum School

L to R: Alexander Schiele, Steve Smith (Owner of Seattle Drum School), Me, Joseph Young and Steve Roy.



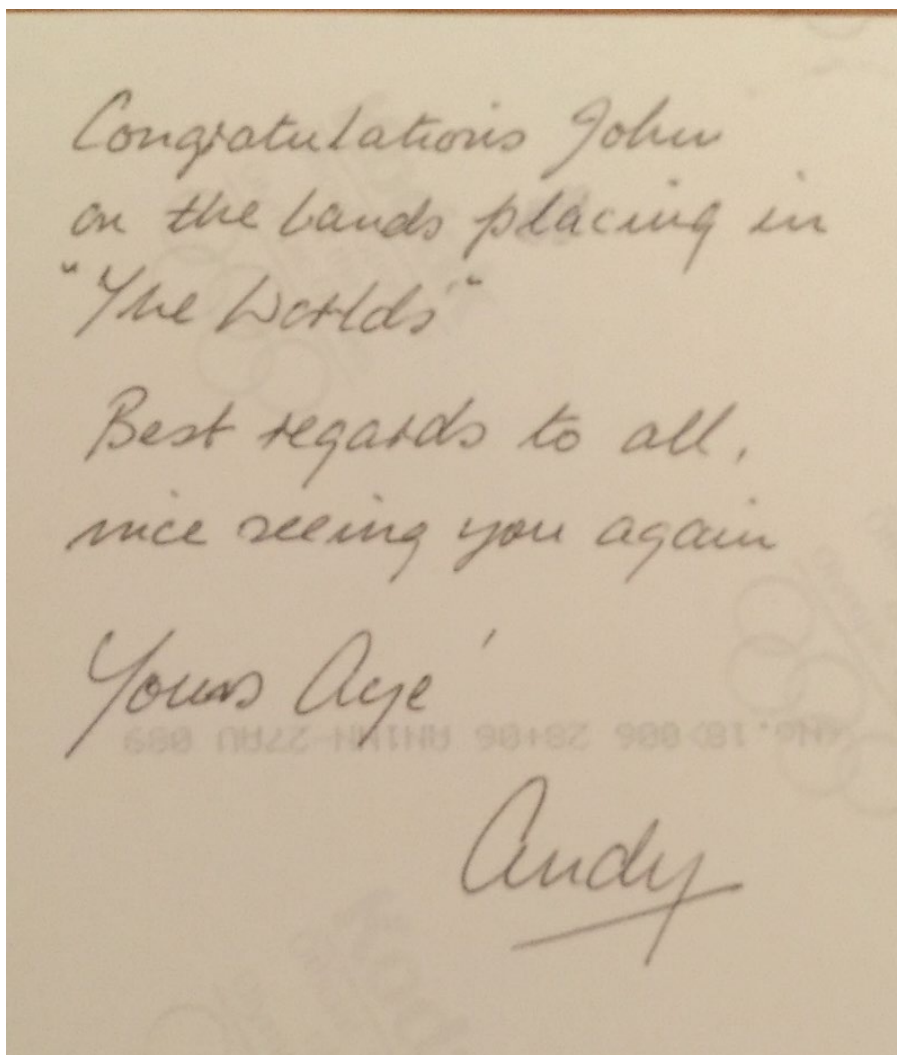
From L-R: Steve Roy, Scott Robertson and me

The Shotts drum corps at the Shotts Highland Games European Championships.





My dear friend Andy White who played with the Beatles.





Me and Leyland Walker with the Scottish Power drum corps in the 1990s



Me on the front cover of the China Daily which is the most widely distributed newspaper in the world.



From L-R Terry Lee Raymond, Tim Malone, Steve Smith (owner of Seattle drum school), Me, Alexander Schiele, Scott Robertson, Steve Roy, Joseph Young, Steven Farrell, Alex Robertson.



Me, Ian Thompson, Donald McFadyen and Evan Jones



Me with Derek Rose and James Brown

