

2020



# Introduction to Pipe Band Drum Score Reading

Arranged By: Aidan McCarthy

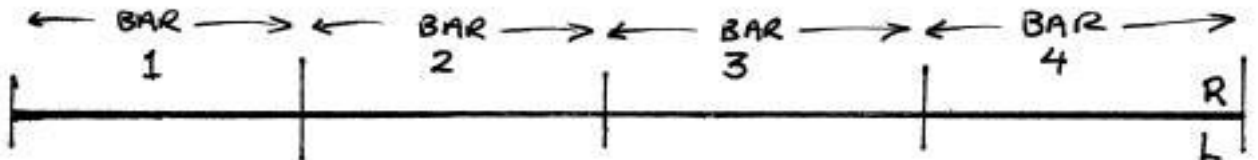
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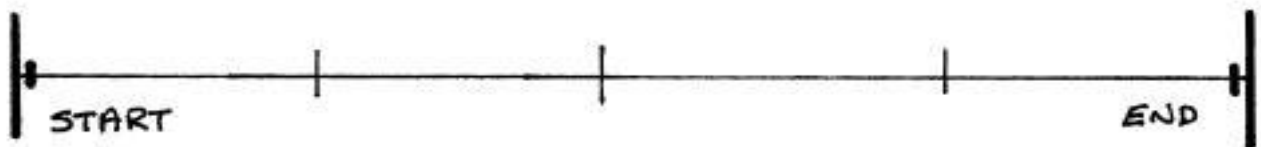
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## Basics:

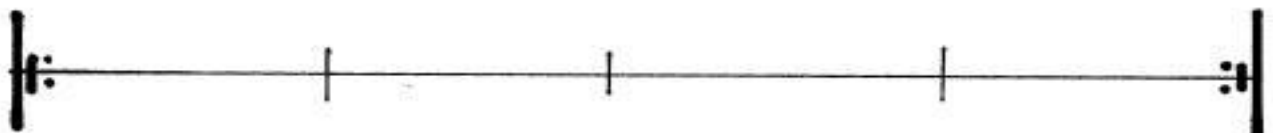
- Pipe band drumming only consists of **one line**.
- Any note (dot) on **top of the line** is played on the **right hand**.
- Any note **below the line** is played on the **left hand**.



- The vertical lines are used to divide the line up into **bars**.
- There are **always 4 bars in a line** of music.



- The thick lines shown above show us where a part of music starts and finishes.
- When we see a long and short thick line only, we play that section once.
- When we see the **long and short line accompanied with 2 dots** as shown below, we **repeat** that piece of music again.



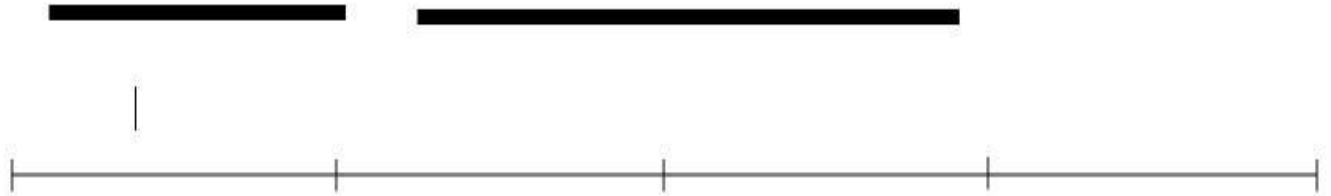
- When we have completed each part of music the correct number of times, we move on to the next part.

## Sheet Layout:

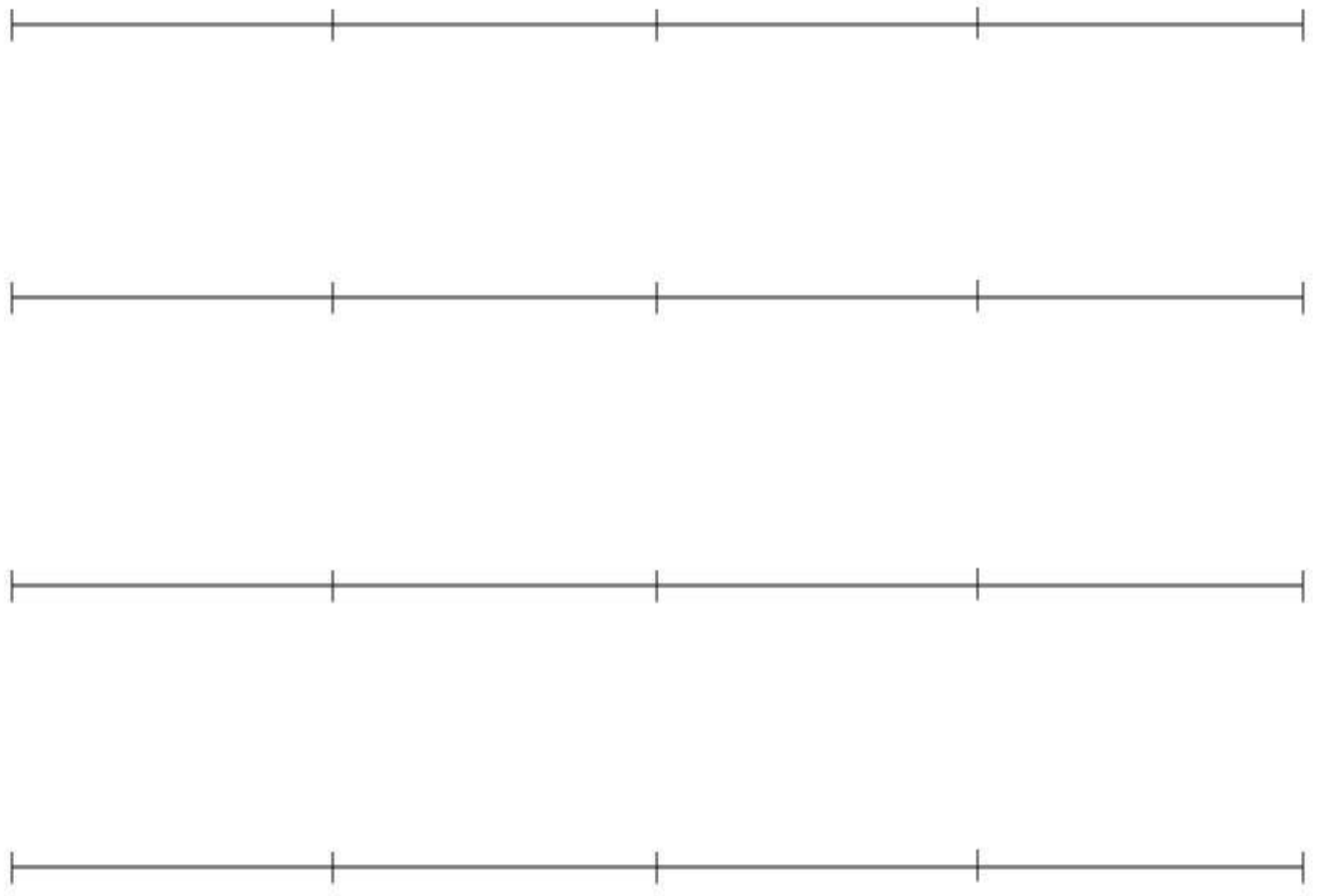
Time Signature/  
Tune Type

Title

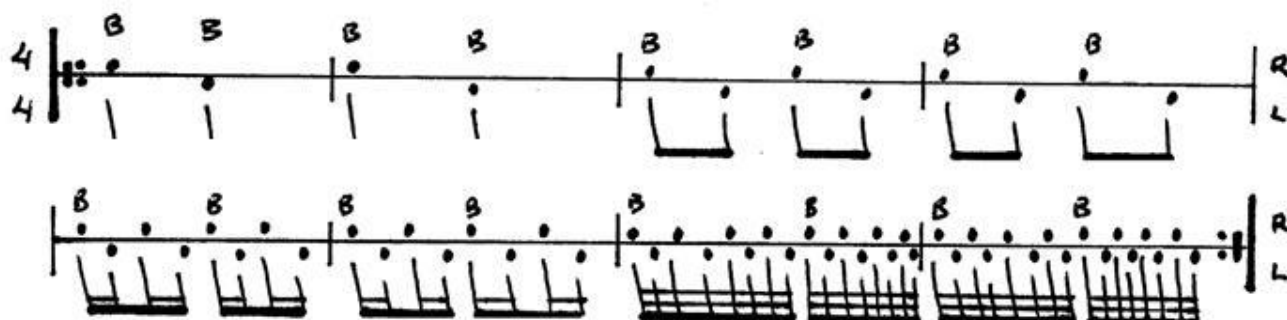
Author(s)/Year/Band



Lines of Music




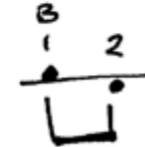

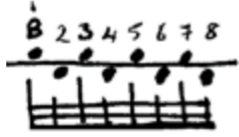
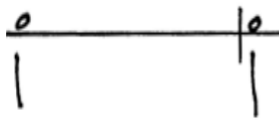
## Singles & Note Values



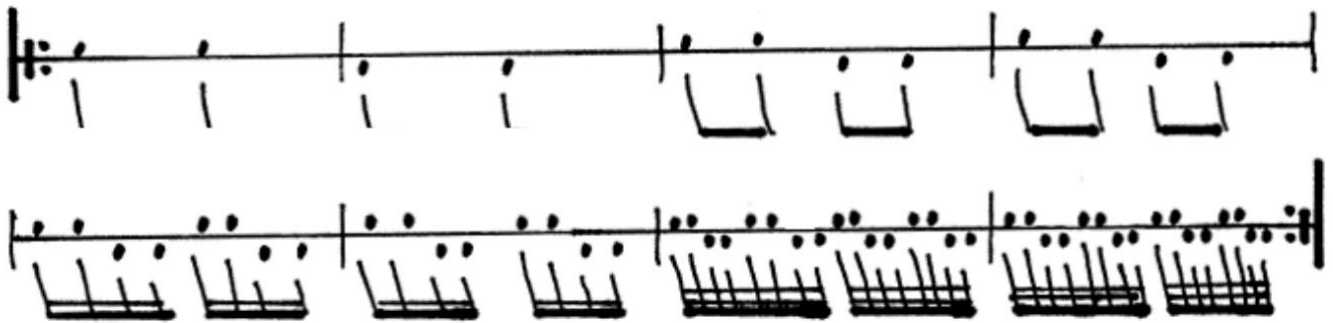
- In this exercise, each bar has three beats (represented above by the letter 'B').
- Each bar after bar one, starts with beat 1 and beat 3 of last bar. They are the same beat. See below.

**123,123,1**



Note	Name	Description
	1/4 Note	Next note is a <b>full beat after</b> .
	1/8 Note	Next note is <b>halfway</b> between first note and next beat.
	1/16 Note	<b>4 notes between beats</b> . First note on first beat.
	1/32 Note	<b>8 notes between beats</b> . First note on first beat.
	Whole Note	<b>Whole bar between notes</b> . Typically used to write opening rolls.

## Mama Dada's (Doubles):



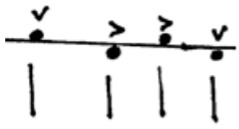
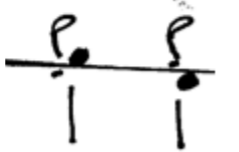
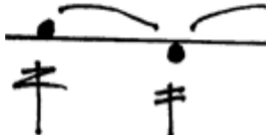

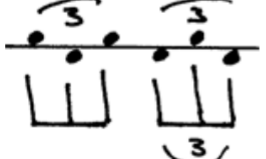

- **Even volume** on each tap. This avoids a “pulse” sound at speed.
- Use **wrist and arm movement along with bounce of pad/drum** to **get into a rhythm** when playing at speed.

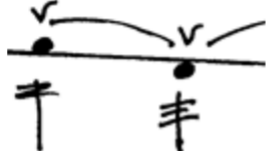
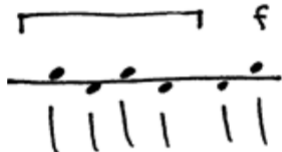
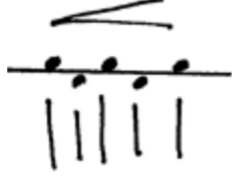
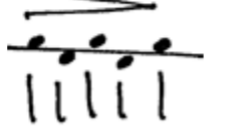

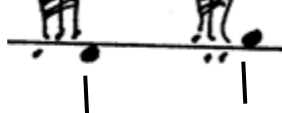
## Exercise; Reading Test

- Read the exercise below and attempt to play through it using what you learned on the previous page.



## Symbols:

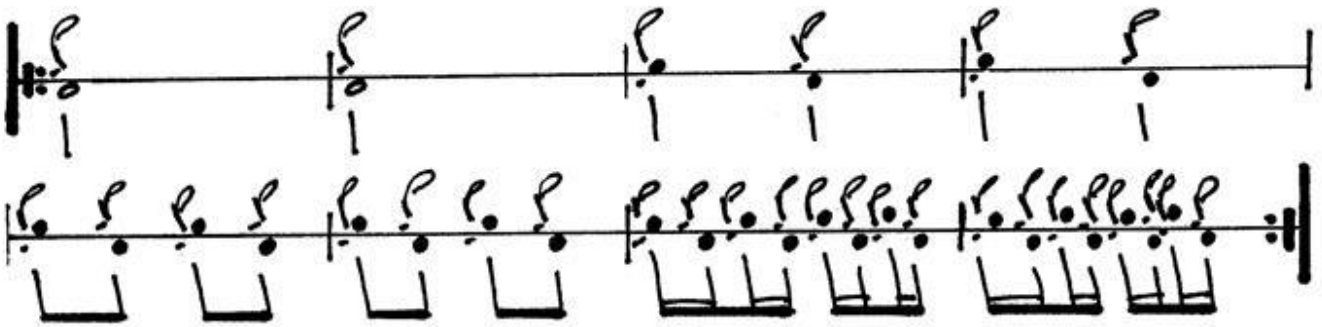
Symbol	Name
	Accent singles
	Flams
	Double stroked rolls
	Triple stroked rolls
	Triplet
	Roll single stroke (buzz)

Symbol	Name
	Accented roll
	Chips/Fortes/Ins n' Outs (Can also be highlighted)
	Crescendo
	D-Crescendo
	Drags
	Swiss Ruffs

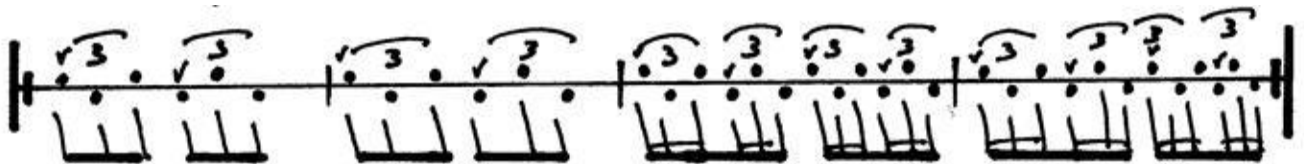


## Basic Rudiments/Exercises:

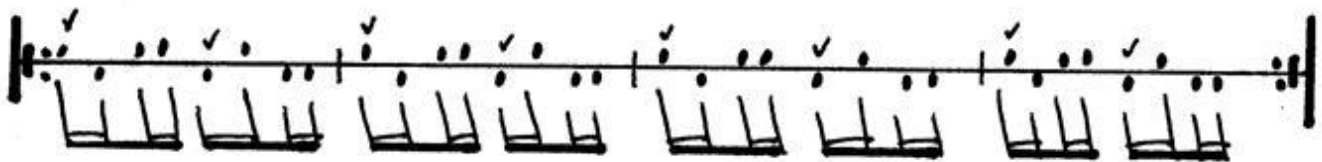
Flams:



Triplets with Accents:



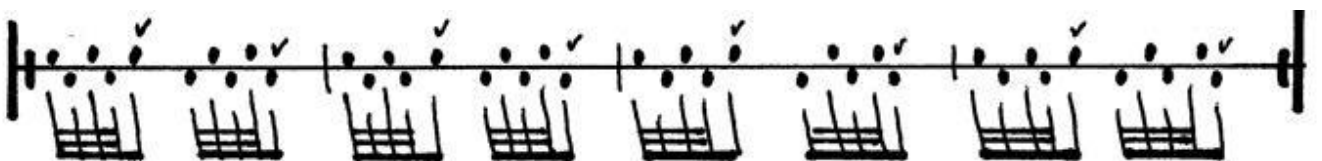
Paradiddles; Accent on 1



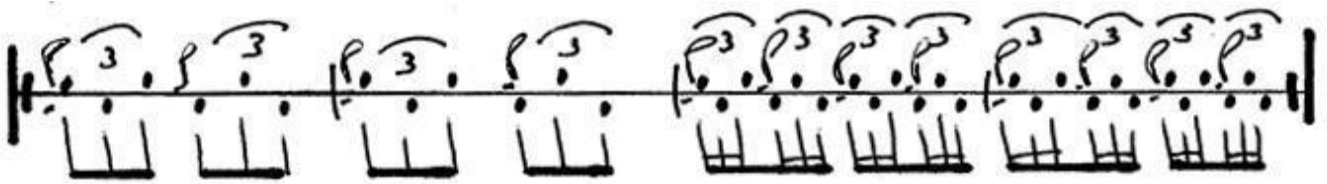
Flam Taps:



Fives:



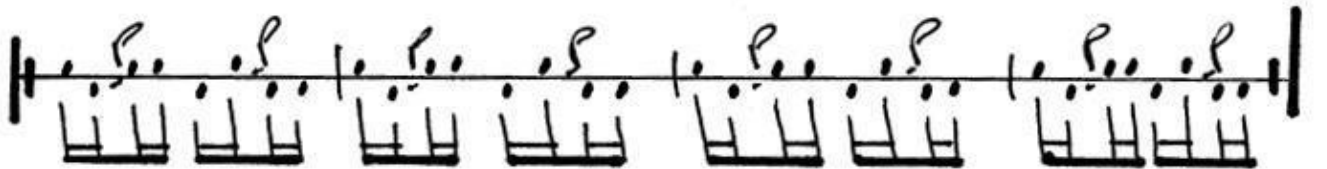
**Triplets; with flams:**



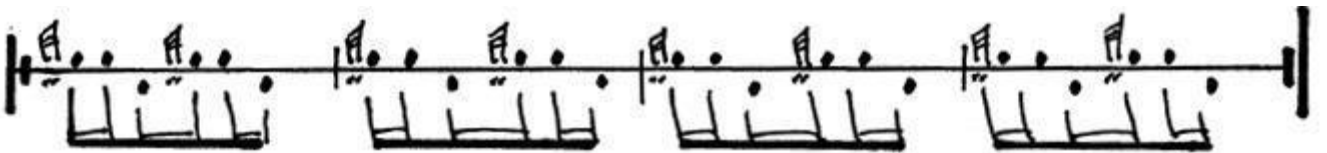
**Flamadiddles:**



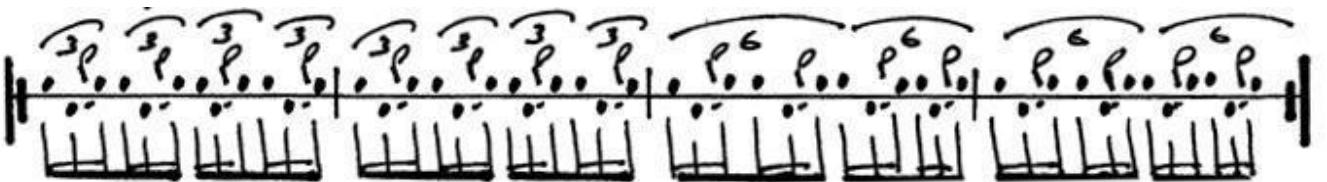
**Flam Tap Paradiddles:**



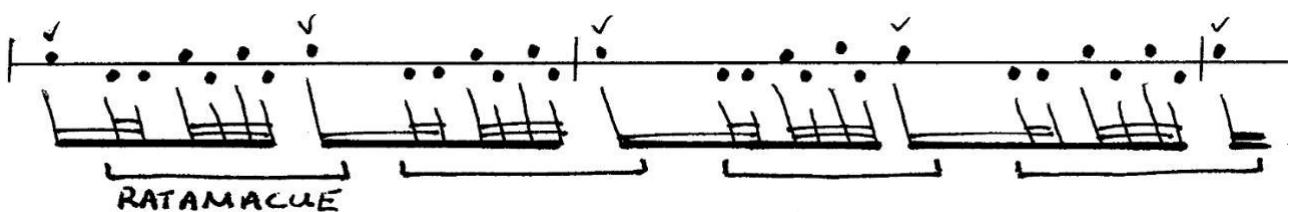
**Drag TapTaps:**



**Flam Tap Triplets:**



**Ratamacues/Sevens:**



4 EXERCISE

"FLAM - TAP - ADOIDES"

Aaron McCarthy  
MAY 2020

The image shows six staves of handwritten musical notation. Each staff begins with a treble clef and a common time signature (C). The notation consists of rhythmic patterns of notes and rests, with some notes marked with a 'p' for piano. The patterns are as follows:

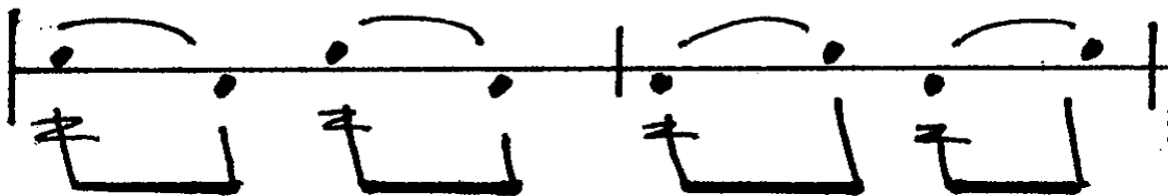
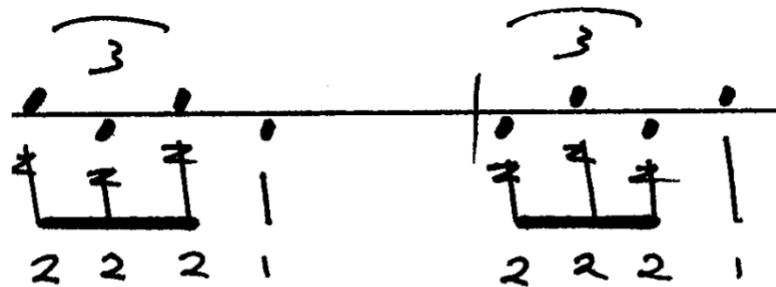
- Staff 1: A sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.
- Staff 2: A sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.
- Staff 3: A sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.
- Staff 4: A sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.
- Staff 5: A sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.
- Staff 6: A sequence of notes and rests, including a dotted quarter note, a quarter note, and a half note.

## Rolls:

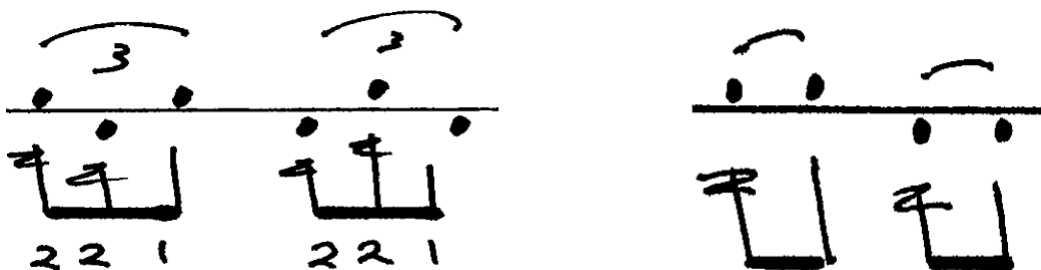
### Roll Values:

- Rolls are made up of buzzes and taps.
- When we execute Mama Dada's (doubles) at a high tempo we get a roll.
- Therefore, a *buzz* in theory, is considered as two taps.
- A tap is considered one.

So if we want to play a **7 stroke roll**; we play *buzz (2)*, *buzz(2)*, *buzz(2)*, *tap(1)*.  $2+2+2+1=7$



**5 stroke** would be *buzz (2)*, *buzz(2)*, *tap(1)*.  $2+2+1=5$



The numbers given are the rolls **value**.

### Key Roll Values:

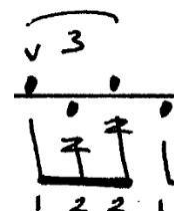
Roll Value:	As Written	Description
5 Stroke		Buzz, buzz, tap.
7 Stroke		Buzz, Buzz, Buzz tap.
11 Stoke		Buzz, Buzz, Buzz, Buzz, Buzz, tap.
13 Stroke		Buzz, Buzz, Buzz, Buzz, Buzz, Buzz, tap. 

### Accented Rolls:

- Accent rolls begin with a tap/accent.
- The beginning of the roll would have an accent symbol above it.
- Because the rolls start with a tap, they have different values but are very similar to standard rolls.

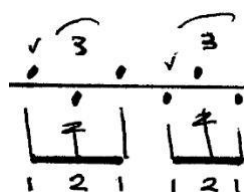
The 7 stroke roll becomes **6** when it is accented.

Tap (1), Buzz(2), Buzz(2), Tap(1). **1+2+2+1=6**



The 5 stroke becomes 4.

Tap(1), Buzz(2), Tap(1).

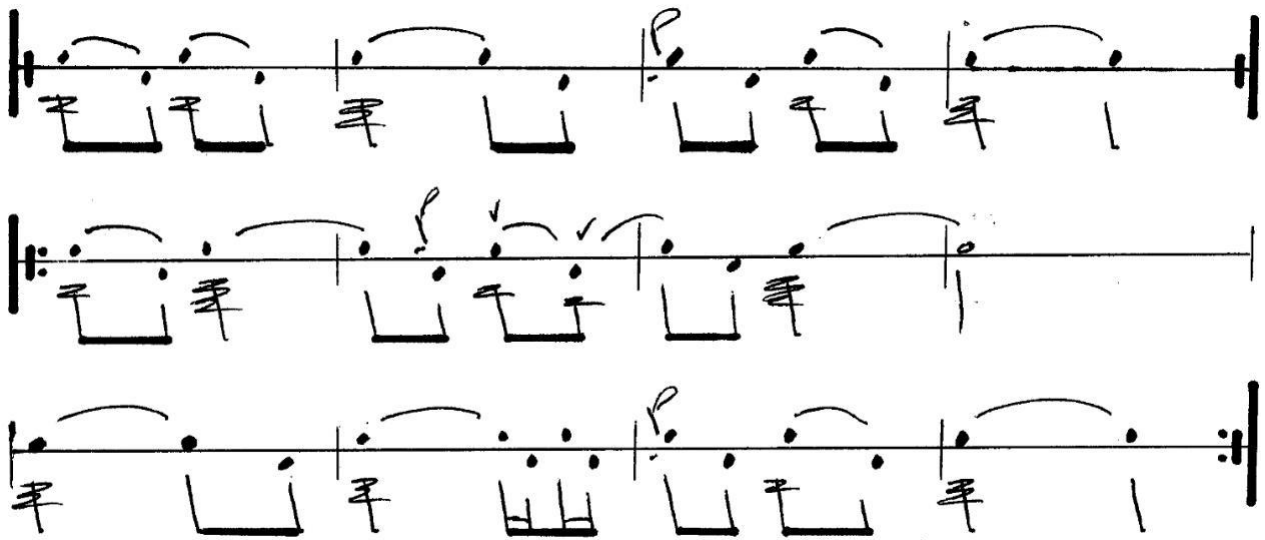


- **When practicing accented rolls, make sure you are getting a clean tap into the rolls! This can be an awfully bad habit!!**

### Key Accent Rolls:

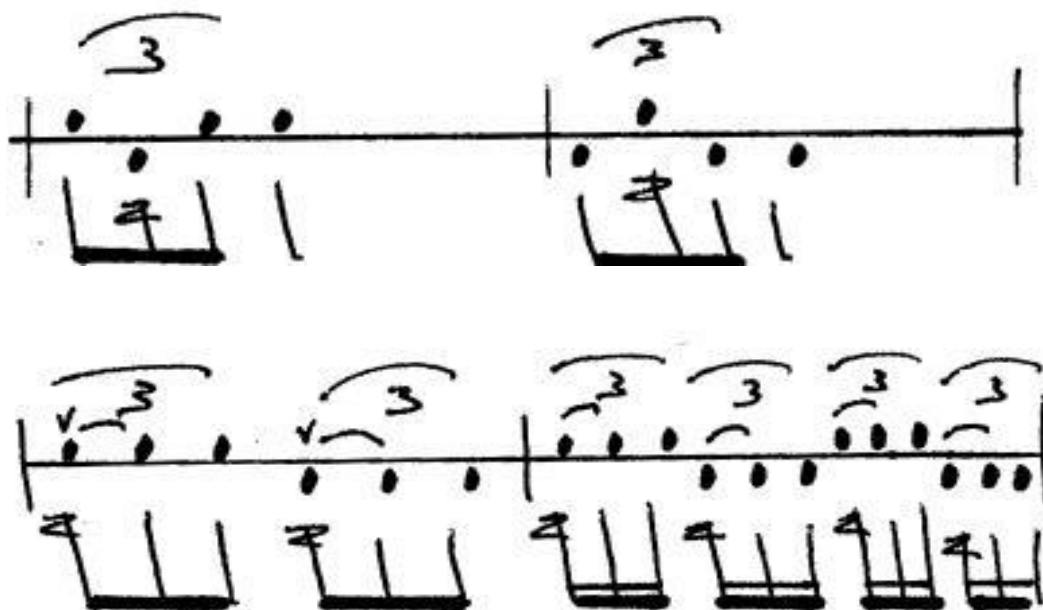
Roll Value	As Written	Description
4 Stroke		Tap, Buzz, Tap
6 Stroke		Tap, Buzz, Buzz, Tap
10 Stroke		Tap, Buzz, Buzz, Buzz, Buzz, Tap, Tap.

## Roll Reading Exercise:



## Triplet Rolls/Trizlets (Advanced):

- Very advanced roll phrase.
- 4 stroke accented roll played within a triplet.
- Tap, Buzz, tap, tap.
- All taps on the same hand.



4  
4

# 'THE TRIPLET ROLL THINGY'

JB  
APRIL 2020

1 id 2 id 3 id 4 id

1 id + 2 id + 3 id + 4...

1 tid 2 tid 3 tid 4...

1 tid 2 tid 3 tid 4...

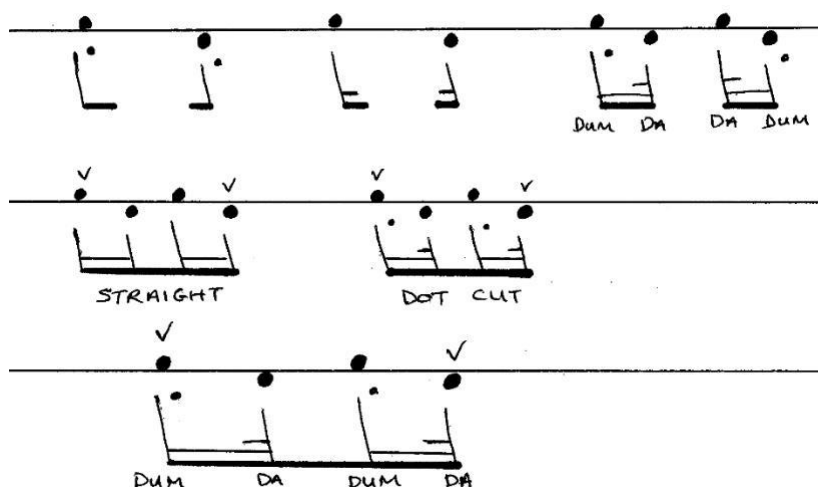
1 tid 2 tid 3 tid 4...

1 tid 2 tid 3 tid 4...



## Dots & Cuts:

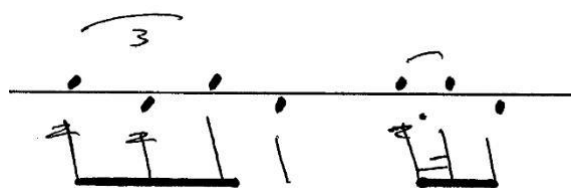
- Dots and cuts add groove to the music.
- They remove the straightness in the music and add a bouncy feel.
- When learning to reading dots and cuts it's best to speak out the phrase.
- **Dotted** notes are read as “**dum**”.
- **Cut** notes are read as “**da**”.



## Dot Cuts in Rolls:

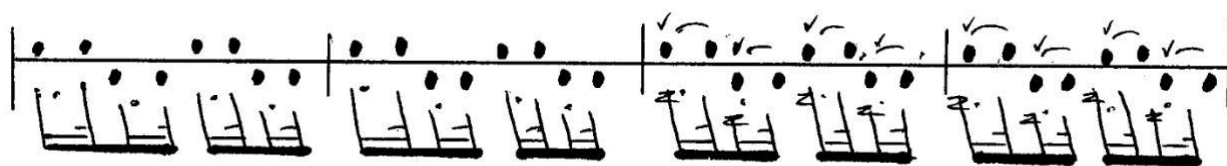
### 5 stroke Dot Cut roll:

- Typically starts on the right hand and is followed by a left tap.



### 4 stroke Dot Cut rolls:

- Uses same groove we used at the start of dots and cuts.



"FLAM - TAP - ADOIXOES"  
DOT CUT VERSION

4 EXERCISE  
4

Aaron McCarthy  
MAY 2020

The image displays six staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one flat (Bb). The notation is a rhythmic exercise consisting of eighth notes and rests. The first staff starts with a quarter rest followed by a sequence of eighth notes and rests. The second staff continues this pattern with some notes beamed together. The third staff introduces a new rhythmic motif. The fourth staff shows a variation of the pattern. The fifth staff continues the sequence. The sixth staff concludes the piece with a final rhythmic phrase.

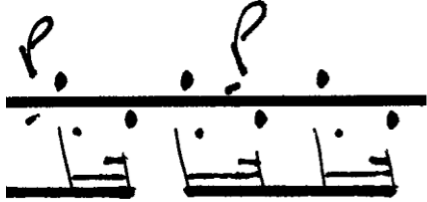
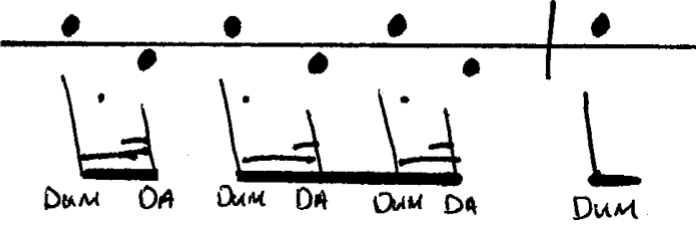
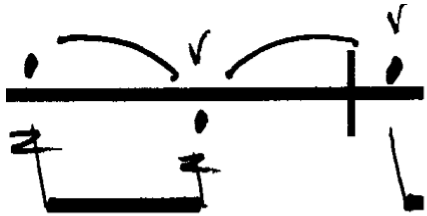
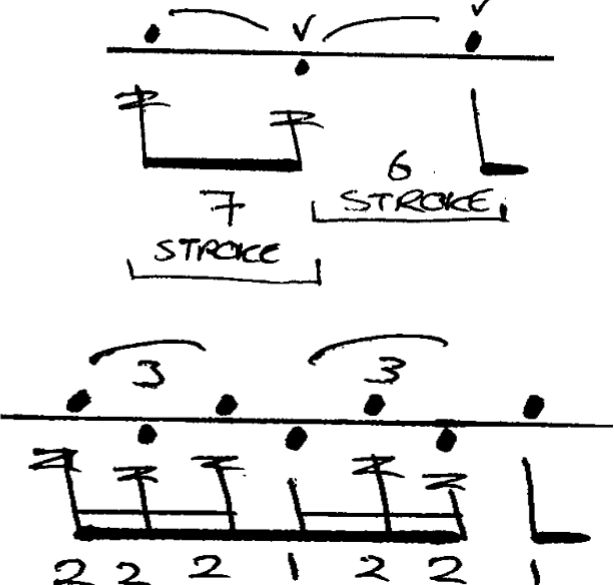
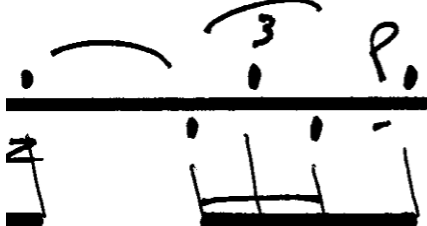
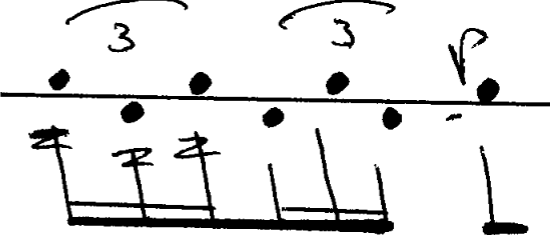
4  
4 MARCH

"INTRODUCTION" 4  
4 MARCHES

Aaron N. McCarthy  
2020

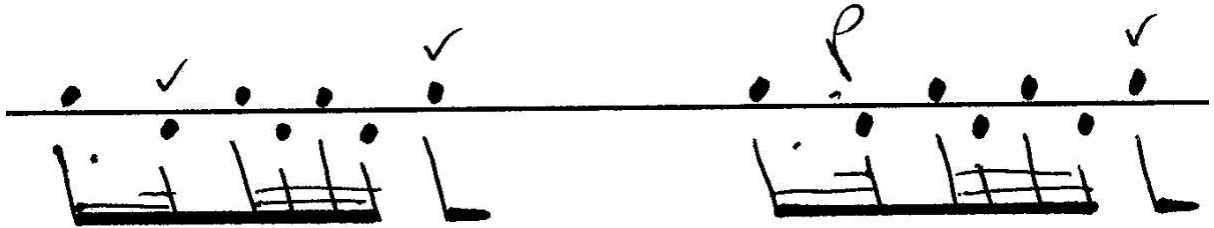
The image shows a handwritten musical score on a page with ten staves. The first two staves are labeled "4/4 MARCH" and "INTRODUCTION 4/4 MARCHES". The score is written in a cursive, handwritten style. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a new melodic line, featuring a mix of eighth and sixteenth notes. The fourth staff continues this line, with some notes marked with a fermata. The fifth staff shows a change in the melody, with some notes marked with a fermata. The sixth staff continues the melody, with some notes marked with a fermata. The seventh staff shows a change in the melody, with some notes marked with a fermata. The eighth staff continues the melody, with some notes marked with a fermata. The ninth staff shows a change in the melody, with some notes marked with a fermata. The tenth staff continues the melody, with some notes marked with a fermata. The score is written in a cursive, handwritten style.

## 4/4 Breakdown of Phrases:

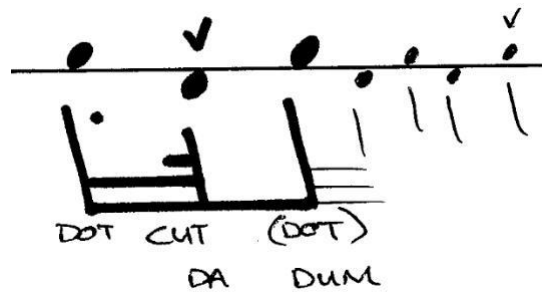
As Written	Breakdown
	 <p>Just add flams when comfortable with rhythm.</p>
	<p><b>7 Stroke roll and 6 stroke roll together.</b></p> <p>Last tap of 7 stroke is first tap of 6 stroke.</p> 
	<p><b>Roll, Triplet, Flam Movement.</b></p> <p>Very Common phrase.</p> <p>Triplet begins on end of 7 stroke roll.</p> 

## Tap 5/Flam 5 Movement:

- In this movement we play a flam, or a tap immediately followed by a 5.

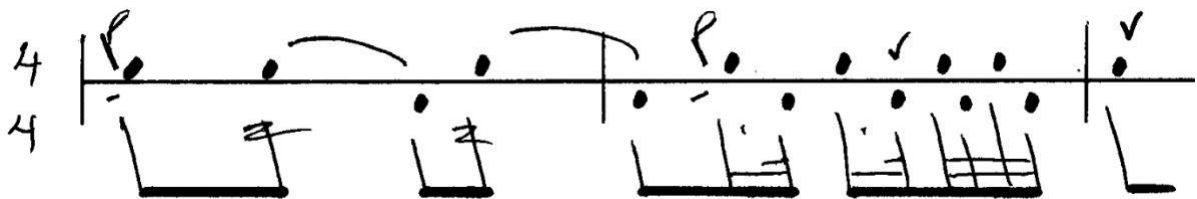


- If there is a note after a cut note, we treat that next note as if its dotted.
- We phrase it with the same "Da Dum" expression as if it were cut dot.



- This is also the case for dotted notes. If the note after does not have a cut, treat it like it does.

## 4/4 Phrase:

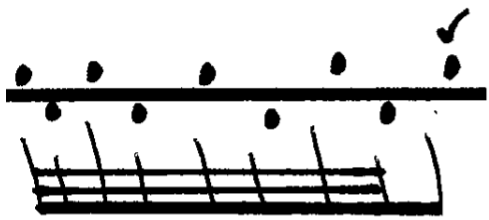
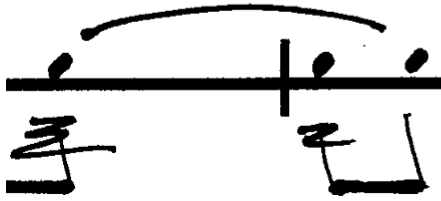
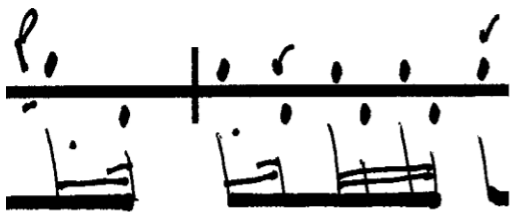
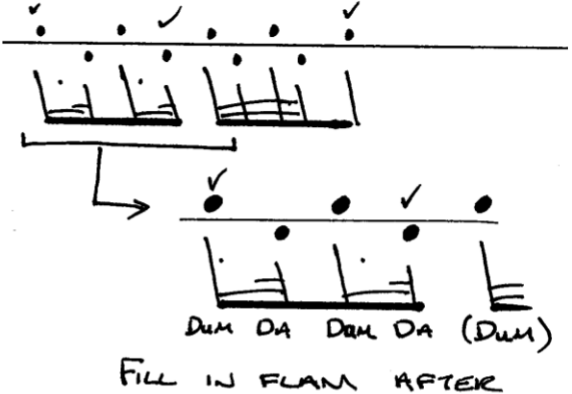
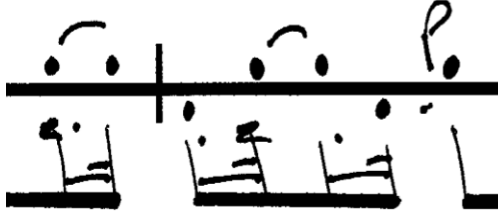
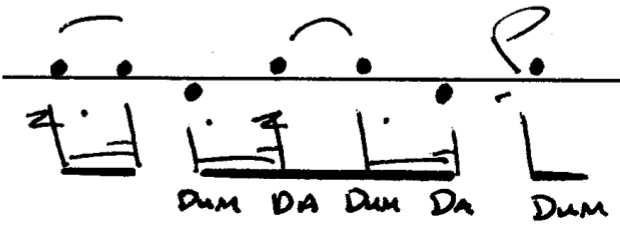


3/4 MARCHES "Aron Nicotro 2020"

3/4 MARCH

3/4 MARCHES

## Breakdown of Phrases 3/4:

As Written:	Description
	<p><b>Nine:</b></p> <p>Like a five with more taps. Starts and finishes on the beat.</p>
	<p>13 Stroke roll, across the beat. (Not finishing on the beat) Finishes 1/8 note after beat. Halfway between beats.</p>
	 <p>DUM DA DUM DA (DUM) FILL IN FLAM AFTER</p>
	<p>5 stroke dot cut roll to start (see page 16).</p>  <p>DUM DA DUM DA DUM</p>

"4 4 MARCHES"  
Aron McCarthy  
2020

4 4 March

The image shows a handwritten musical score for a piece titled "4 4 MARCHES". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The first five staves contain the main melody, which consists of a series of eighth and sixteenth notes, often beamed together. The last five staves contain a more complex rhythmic accompaniment, featuring a mix of eighth, sixteenth, and dotted rhythms. The score is written in a clear, legible hand.

YOUNGHAL PIPE BAND



3/4 MARCHES

Ann McCarthy  
2020

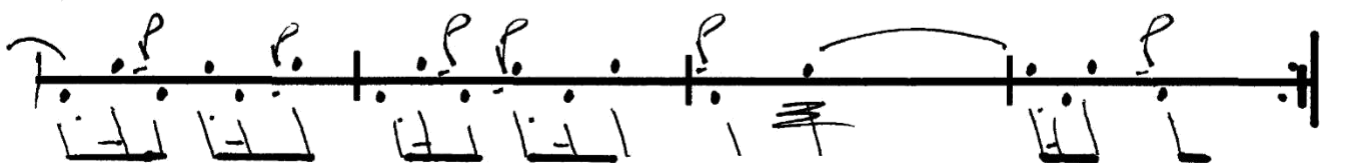
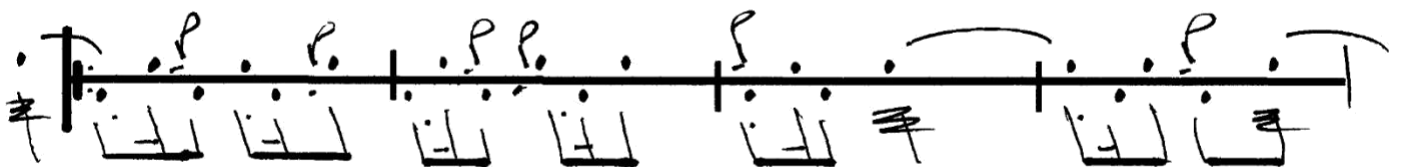
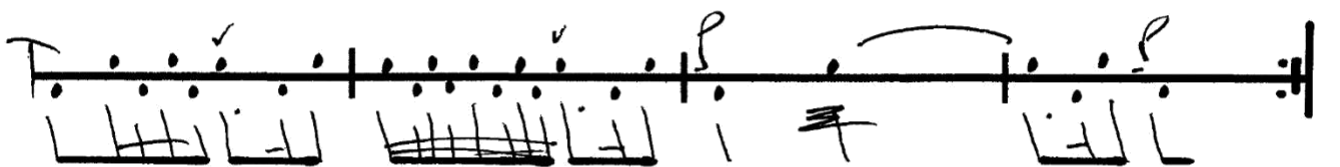
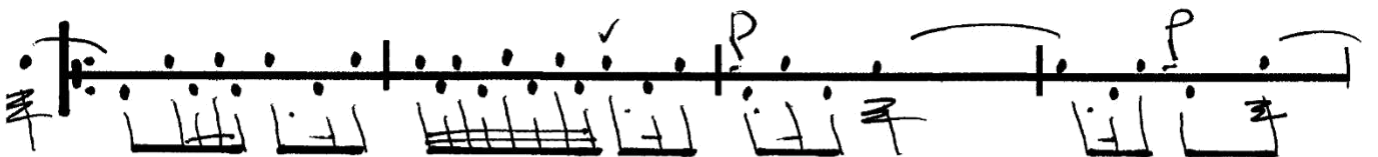
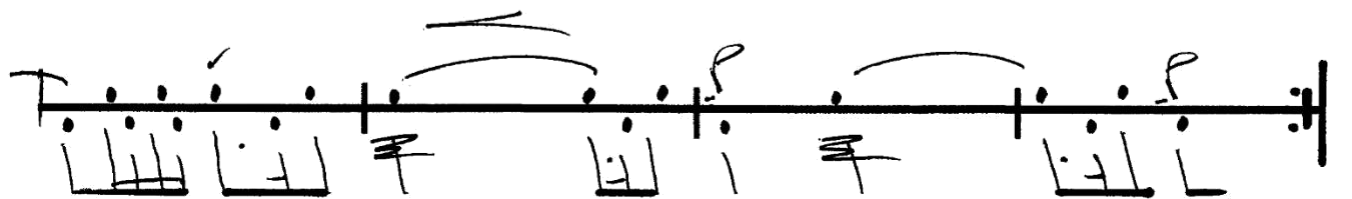
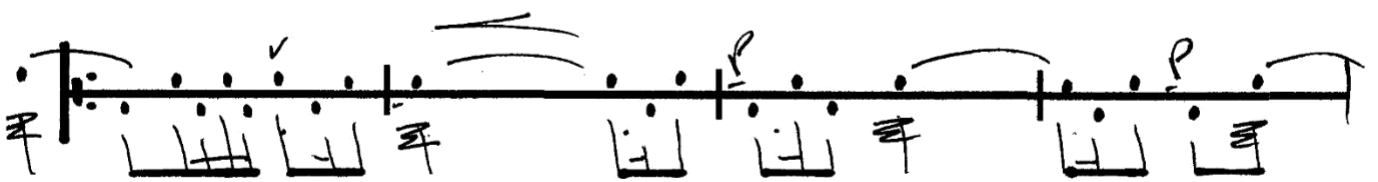
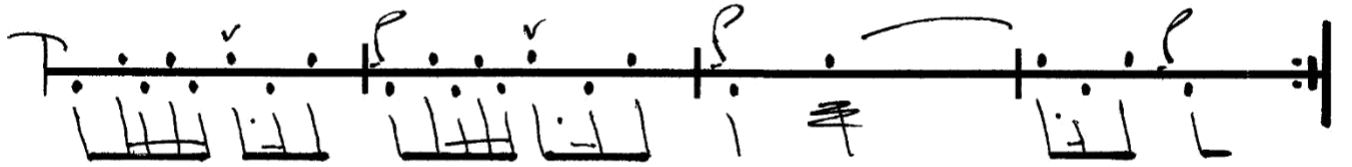
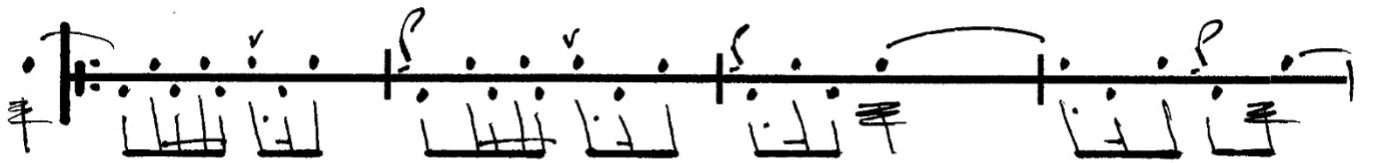
3/4 MARCH

The image shows two systems of handwritten musical notation for a 3/4 march. Each system consists of two staves. The first staff of each system is the treble clef, and the second is the bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and articulation marks. The first system has 8 measures, and the second system has 8 measures. The music is written in a clear, legible hand.

6 March

"6 & Marches"

Alan McCarthy  
2016



2 MARCH  
4

"TERIBUS"

Aaron McCarty  
2018

The musical score consists of six staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff has a 4/4 time signature. The music is written in a style that combines traditional notation with rhythmic shorthand, using vertical stems, beams, and various note heads to represent pitch and rhythm. The score is divided into measures by vertical bar lines. The first staff contains two measures, the second and third staves each contain two measures, and the fourth, fifth, and sixth staves each contain two measures. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that look like 'v' or 'v.' above notes, possibly indicating vibrato or breath marks. The overall style is a blend of traditional musical notation and a more rhythmic, shorthand-like approach.

Composed For: YOUNG  
PIPE BAND 2019.

2 MARCH  
4

"ATHOLL & BENDALBANE GATHERING"

STEVEN McWHIRTER

The image shows six staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The first staff contains a melodic line with a slur over the first two measures, followed by a series of eighth and sixteenth notes. The second staff continues the melody with a slur over the first two measures. The third staff shows a similar melodic line. The fourth staff continues the melody. The fifth staff shows a melodic line with a slur over the first two measures. The sixth staff continues the melody. The notation includes various note values, rests, and slurs, indicating a complex rhythmic structure.

RE ARRANGED BY  
Aidan NiccArthur  
2016

HORNPIPE    "SWINDY'S NEW CHANTER"    AIDAN  
MCCARTHY  
2020

Handwritten musical notation for Hornpipe 'Swindy's New Chanter'. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first staff begins with a repeat sign. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs.

COMPOSED FOR  
YOUNGHAL PIPE BAND  
2020

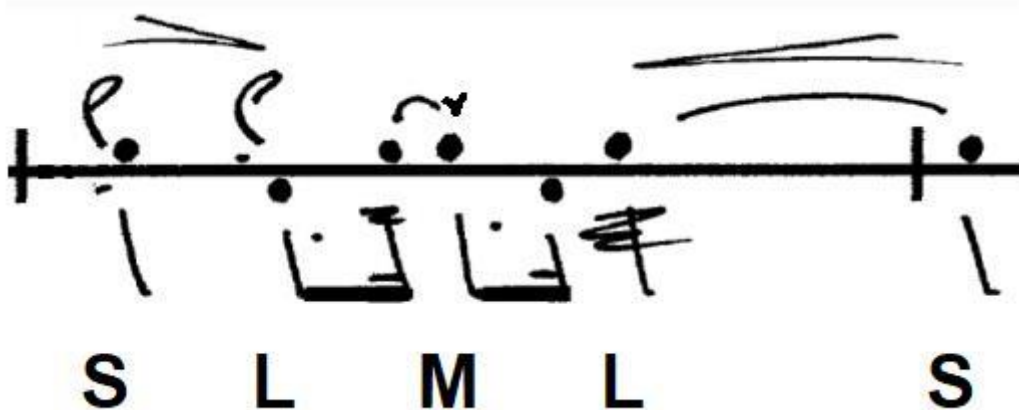
## Strathspeys:

- Marches, reels and hornpipes typically have an average **Beats Per Minute (BPM)** of between about 70-85BPM.
- Strathspeys can be anything from **100-120BPM**.
- The BPMs given here are just examples. Every band has its own comfort/musical zone.
- Strathspeys have 4 beats per bar.

## Idiom:




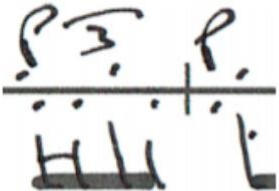

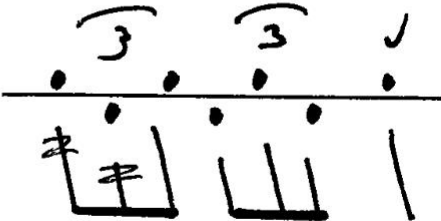
- A tunes idiom refers to the **style, phrase and feel** of the tune.
- Different tune types require different **idiomatic phrasing**.
- Strathspeys are among the most difficult idioms to execute.
- The idiom of a strathspey is **Strong, Light, Medium, Light**. A different emphasis for each beat in the bar.

## Sample Strathspey Phrase:



The letters above represent the **Strong, Light, Medium, Light** idiom needed for strathspey. They also show where the beat is.

## Strathspey Movements/Rudiments:

Movement	Description
<p>Five</p> 	<p>In a strathspey, a 5 is written with a triplet. It is tap, triplet, tap. This is because of the difference in rhythm and the different interval between notes due to the quicker tempo. However, it is <b>essentially played the same</b>, only slight differences.</p>
<p>Drag Tap Flam</p> 	<p>A common movement in strathspeys. Played with the <b>sound of a triplet</b>. Evenly spaced apart.</p>
<p>Triple Stroke Roll</p> 	<p>Because of the tempo/idiom difference of strathspey. This roll is played as a <b>9-stroke roll</b>.</p>
<p>Flam tap triplet movement</p> 	<p>Common strathspey movement. Played quick.</p>
<p>5 stroke roll-five movement</p> 	

Gordon Brown  
2006

"Mac An Risth"

4 STRATHSPY  
4

Handwritten musical notation for the piece "Mac An Risth" on three staves. The notation includes notes, rests, and bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a common time signature (C). The notation is written in a cursive, handwritten style.





"Molly Connell"

Aaron McCarty  
2019

4 STRATHSPERYS  
4

Handwritten musical notation for 'Molly Connell' on three staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that look like 'A' or 'B' above notes, possibly indicating fingerings or breath marks. The music is written in a single system across three staves.

Three empty musical staves, each with a vertical bar line at the beginning and end, intended for additional musical notation.

COMPOSED FOR:  
YONGTHAK PIPE BAND  
2020

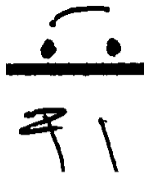
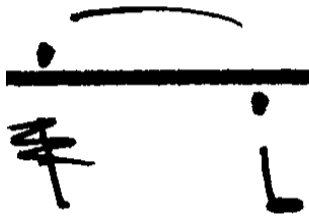
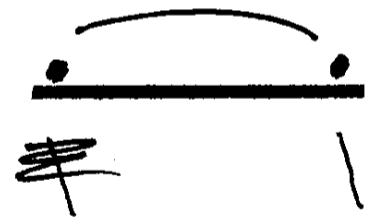
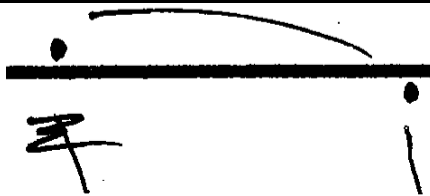
## Jigs:

- Jigs are played around the same tempo as strathspeys.
- However, jigs are played straighter and don't have such a complex idiom.
- The idiom for Jigs is **Strong, Light**, Strong, light.
- **Different Jig time signatures** have **different beats per bar**.

6/8	9/8	12/8
2 beats per bar	3 beats per bar.	4 beats per bar

- Jigs have **no Dots & Cuts**.

## Jig Rolls:

As Written	Roll Value
	<b>5 Stroke.</b> Double stroked roll.
	<b>7 Stroke.</b> Triple stroked roll with <b>1/8 note finish</b> .
	<b>9 Stroke.</b> Triple stroked roll. 1/4 note finish on same hand as start. Same as strathspey.
	<b>11 Stroke.</b> Triple stroke roll. 1/4 note finish on opposite hand to start.

"Paddy Be Easy"

Gordon Brown  
2006

9 Sig  
8

Handwritten musical notation on a staff, featuring rhythmic patterns of vertical lines and dots, with some notes marked with 'p' and 'v'.

Handwritten musical notation on a staff, featuring rhythmic patterns of vertical lines and dots, with some notes marked with 'p' and 'v'.

Handwritten musical notation on a staff, featuring rhythmic patterns of vertical lines and dots, with some notes marked with 'p' and 'v'.

Handwritten musical notation on a staff, featuring rhythmic patterns of vertical lines and dots, with some notes marked with 'p' and 'v'.

A blank musical staff with a vertical tick mark on the left side.

A blank musical staff with a vertical tick mark on the left side.

## Extra Reading Exercises

### "READING PHRASES"

The image displays eight horizontal staves of handwritten musical notation, each representing a reading phrase. The notation is written on a five-line staff with a clef and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often grouped into beamed patterns. The phrases vary in length and complexity, with some featuring dense sixteenth-note runs. Each phrase is enclosed in a double bar line, indicating a complete musical sentence or exercise.