INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 1 Bass/Tenor Drummer is the first of five levels of training. The CPBM at this level is recognized as a **BEGINNER**. The aim of this course is to provide familiarization with the Pipe Band Bass and Tenor Drums.

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PO 470 INSTRUMENT MAINTENANCE

BASIC PARTS OF THE TENOR DRUM:

- TOP HEAD
- TOP RIM
- TENSION ROD
- TENSION ROD BRACKET
- SHELL
- CARRY HOOK (NOT SHOWN)
- BOTTOM RIM
- BOTTOM HEAD (NOT SHOWN)

BASIC PARTS OF THE BASS DRUM:

- TENSION HOOP (LEFT AND RIGHT)
- SHELL
- CARRY HOOK (S)
- COUNTER HOOP TENSION BRACKET
- HEADS (LEFT AND RIGHT)
- TENSION ROD BRACKET
- TENSION ROD
PARTS OF THE BASS AND TENOR MALLET:

a) **Standard Bass Mallet**:
- COTTON COVER
- FOAM INSERT
- GRIP
- SHAFT
- BUTT

b) **Standard Tenor Mallet**:
- KNITTED SOCK/ COVER
- HEAD
- SHAFT
- BUTT
- FLOURISHING STRING
**CARE, CLEANING AND STORAGE MALLETS:**

1) Before storage in a bag or drawer, ensure the mallets are wiped down to keep them free from dirt build up.

2) The material cover on the heads of bass and tenor mallets can be washed with warm soapy water and then air-dried. This will keep the cover looking new.

3) **DO NOT** store mallets in the drum case. This may cause damage to the head and/or shaft of the mallet.

4) Before storage in a cool, dry place, ensure the practice board is clean and free from debris.

**CARE AND STORAGE OF DRUMS:**

The best place to put a drum when not in use is in its case. However, damage may occur when the drum is not correctly placed.

Placing the drum in the case:

1. Ensure that there are no other objects in the case.

2. Place the drum bottom side down in the smaller half of the case.

3. Place the larger half over the smaller and ease it down so it is seated properly.

4. Ensure the drum does not catch on the case. **DO NOT** force the drum, you will only damage the case or the drum.

5. Do up the strap tightly.
PO 471 TECHNIQUE

The rhythms and techniques required at Level 1 are standard to the CPBM Program.

They are divided into étude Tenor rhythms, and étude Bass beatings.

Études are made up of one or two phrases of a piece of music and are utilized to learn the rhythm or beating.

Constant practice and repetition will be closely supervised at this level to ensure proper technique.

The CPBM will also be expected to identify all flourishing symbols on the Flourishing Tenor Symbol Chart up to and including Level 1.

STRINGING THE MALLETS:

The most important part of being a good drummer is having the correct grip.

This allows ease of control of the stick when flourishing or striking the drum.

The process is broken down into two distinct parts, "THE STRINGING" and "THE GRIP".

1. TENOR MALLETS

   a) There are two standard methods of stinging your tenor mallets to aid your grip control.

   b) Choose the method that is most comfortable for you.
STRINGING METHOD # 1

Place your right hand in front of you palm facing upwards. Place the string on your pinky finger so that the mallet is hanging (As shown in step one).

Twist the string and loop it over the ring finger.

Wrap the string around the middle finger and place palm side on the index finger allowing the mallet to rest, hanging between index finger and thumb (As shown in step two).

Repeat the process for the left hand.
STRINGING METHOD # 2

Place your right hand in front of you palm facing upwards.

Loop the string on your ring finger and middle finger in a figure eight tie so that the mallet is hanging.

Wrap the string around and place palm side on the index finger allowing the mallet to rest, hanging between index finger and thumb.

Both methods of “stringing” your mallets require that the butt of the mallet hang over the side of the index finger near the first knuckle.

The mallet should hang straight down.

You should be able to pinch the grip of the stick between your thumb and index finger knuckle.

Ensure the string is cut for comfort and finger spacing to fit your grip.

Repeat the process for the left hand.
**GRIPPING THE TENOR MALLET:**

Place your right hand in front of your thumb facing upwards.

Wrap your index finger around the knob on the butt of the mallet.

Close your fingers into the palm and bring your mallet downwards to your waist.

Ensure the index finger and thumb is always securely holding the mallet.

Repeat the process for the left hand.

"THE GRIP"
INTRODUCTION TO FLOURISHING AND BRUSHING TECHNIQUES:

FLOURISHING AND BRUSHING TECHNIQUES:

The complete list of flourishes utilized by the CPBM Program is the on the CPBM Tenor Drum Flourishing Symbol Chart.

The required flourishes listed in Level 1 are part of ongoing Level Training to the Bass/ Tenor Drumming Program.

The brushing technique utilized by the CPBM Program is traditional in style and was created to imitate actually “Striking” the drum.

It has come to be known as the “VISUAL TECHNIQUE”.

A “Flourish” by definition is any movement where the mallet leaves the palm of your hand for any duration of time.

These techniques were created from British Military “Flourish” Tenor Drumming.
CPBM TENOR DRUM FLOURISHING SYMBOL CHART:

Level 1

1. Mallets Crossed Overhead

2. Mallet on Drum

3. Single

4. Double

5. Figure Eight

6. Reverse Figure Eight

7. Reverse “C” (Brush Technique)

8. Standard “S” (Brush Technique)

9. Double “L” (Brush Technique)
THE “MALLETS CROSSED OVERHEAD” FLOURISH – BOTH HANDS:

The “Mallets Crossed Overhead” flourish is the motion where both mallets rotate downwards from the eye level to the drumhead.

This movement is used for all tune introductions utilized by the CPBM Program. (See video clip)
THE “MALLETS ON DRUM” FLOURISH – ALTERNATING HANDS:

The “Mallet(s) On Drum” flourish is not a flourish in the practical sense. This is actually the motion where one or both mallets strike the drumhead or give the affect of striking the drumhead.

When this movement is carried out with both mallets on the drumhead, the mallets are usually crossed over each other to add to the visual affect of the piece being played. (See video clip)
THE “SINGLE” FLOURISH – ALTERNATING HANDS:

The “Single” flourish is the motion where one mallet rotates upwards with the mallet rotating in a clockwise motion from the drum to eye level.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels.

This movement is one of two original flourishes. (See video clip)

“STEP ONE”

“STEP TWO”
THE “DOUBLE” FLOURISH:

The “Double” flourish is the motion of both mallets rotating upwards with the mallet rotating in a clockwise motion from the drum to eye level.

There are several variations of this flourish that will be taught in the throughout the various drumming levels.

This movement is one of two original flourishes. (See video clip)
THE “FIGURE EIGHT” FLOURISH – ALTERNATING HANDS:

The “Figure Eight” flourish is the motion where one mallet rotates upwards from the drum to shoulder level.

While the mallet is at shoulder level the drummer will flourish the mallet inwards (palm side) one full rotation in a clockwise motion and move the mallet back to the outside one more full rotation.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)

“STEP ONE”                                                                     “STEP TWO”
THE “REVERSE FIGURE EIGHT” FLOURISH – ALTERNATING HANDS:

The “Reverse Figure Eight” flourish is the motion where one mallet rotates upwards from the drum to shoulder level.

While the mallet is at shoulder level the drummer will flourish the mallet inwards (palm side) one full rotation in a counter clockwise motion and move the mallet back to the outside one more full rotation.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)
THE “REVERSE C” – BRUSHING TECHNIQUE:

The “Reverse C” brushing technique is utilized when playing simple time rhythms.

With the right hand mallet at shoulder level the drummer will brush the mallet across the front of the body and downwards across the drumhead one full rotation and move the mallet back to the outside one more full rotation upwards.

The left hand mallet moves simultaneously around from the drumhead upwards and over the right hand.

(The left hand movement is basically the reverse motion of the right hand movement).

The “C” – Brushing or Piano Technique for Bass Drummers is done vertically (see information listed below) (See video clip)
THE “STANDARD S” – BRUSHING TECHNIQUE:

The “Standard S” brushing technique is utilized when playing simple time rhythms.

With the right hand mallet at shoulder level the drummer will brush the mallet across the front of the body and downwards in an “S” motion onto the drumhead.

Then the drummer will reverse the motion upward one full rotation and move the mallet back to shoulder level.

The left hand mallet moves simultaneously in an up and down motion from the drumhead. The left hand is commonly referred to as the “AND HAND”. (See video clip)
THE “DOUBLE L” BRUSHING TECHNIQUE:

The “Double L” brushing technique is utilized when playing simple or compound time rhythms.

The right hand mallet moves down and outward from the drumhead while the left hand comes into the drumhead and moves upward.

This process is then reversed and repeated throughout the duration of the piano part of a selected piece of music. (See video clip)
THE “ATTACK ROLLS”:

The “Attack Rolls” are utilized by the Pipe Band Drum Corps to provide a 4 beat count as an introduction for the Pipers to “strike up” their Bagpipes.

The movement is broken down into four distinct parts and is the first combination movement that the drummer will learn in Level 1.

The left hand mallet flourishes upward to eye level from the drum while the right hand mallet strokes the drumhead.

The right hand mallet then moves down to stroke the drumhead while the left hand flourishes upward to eye level.

Both hands then stroke the drumhead and flourish upward to eye level.

The “Attack Roll” is repeated and the movement is complete when the mallets return to the drumhead. (See video clip)

*** ALL FLOURISHES SHOULD BE PRACTICED WHILE MARCHING***
***LEVEL 1 FLOURISHES ARE TO BE PRACTICED IN ½ NOTES***
**BASS STICKS (MALLETS):**

a) There is no longer a standard method of stringing Bass mallets, as all contemporary mallets are too large to flourish.

b) Traditional “flourishing” bass mallets were smaller with a hole on the butt where the string would be secured.

**GRIPPING THE BASS MALLET:**

Take the bass mallet and grasp it along the shaft.

The thumb and index finger should grip the mallet in a manner similar to your closed hand while marching.

The thumb and index finger should grip the shaft ensuring that the butt of the hand is plush with the butt of the shaft.

The thumb and index finger should not be in contact with the head of the mallet. Most bass mallets are contoured to make the grip comfortable.

Your other fingers need to grip the shaft as firmly as possible so a proper tone can be produced.

Repeat the process for the other hand.
BASS BRUSHING OR PIANO TECHNIQUE:

Starting with your right hand, place the mallet out in front of your body with the head of the mallet above your shoulder at eye level.

Stroke the mallet downwards in a “C” movement.

The center of the “C” is where the mallet would stroke the drumhead. Repeat the same movement with your left hand creating a “right down” “left down” motion.

Complete the technique by stroking the drumhead in an upward movement stroking the centre of the drum with a “right up” “left up” motion.

The complete technique is divided into four counts, which are DOWN, DOWN, UP, UP

While practicing your Brushing or Piano techniques (DO NOT) swing your arms outward from side to side as this will produce poor tone on the drumhead.

Brushing or Piano techniques are used to add to the overall dynamic of the drum corps.

(A good method of practice for bass brushing technique is to stand in a doorway and brush the wall or door as if it were a drum.)
TENOR DRUM RHYTHM TECHNIQUES:

2/4 QUICK MARCH - SIMPLE TIME PIANO RHYTHM ÉTUDE (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. STANDARD FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

2/4 QUICK MARCH - SIMPLE TIME FORTE RHYTHM ÉTUDE (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. STANDARD FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

6/8 SLOW MARCH - COMPOUND TIME PIANO RHYTHM ÉTUDE (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. STANDARD FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
2/4 QUICK MARCH - SIMPLE TIME PIANO RHYTHM ÉTUDE (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. STANDARD FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

2/4 QUICK MARCH - SIMPLE TIME FORTE RHYTHM ÉTUDE (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. STANDARD FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

6/8 SLOW MARCH - COMPOUND TIME PIANO RHYTHM ÉTUDE (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. STANDARD FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
BASS DRUM BEATING TECHNIQUES:

2/4 QUICK MARCH - SIMPLE TIME PIANO BEATING ÉTUDE (MARCHING):

\[\frac{2}{4} \begin{align*} & > \quad > \quad > \quad > \\
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2/4 QUICK MARCH - SIMPLE TIME FORTE BEATING ÉTUDE (MARCHING):

\[\frac{2}{4} \begin{align*} & > \quad > \quad > \quad > \\
& \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
\end{align*}\]
6/8 SLOW MARCH - COMPOUND TIME PIANO BEATING ÉTUDE (MARCHING):

6/8 SLOW MARCH - COMPOUND TIME FORTE BEATING ÉTUDE (MARCHING):
PO 472 TONE AND TUNING

TYPES OF BASS AND TENOR MALLET:

1. TENOR MALLET:

There are two types of mallets utilized by Pipe Band Tenor Drummers.

They are defined as the “RHYTHM” mallet and the “FLOURISHING” mallet.

The “rhythm” mallet is designed to produce a specific tone when striking the drumhead. The “flourishing” mallet is designed for visual affect when used due to the cover that has tassels, which are on average are two inches in length.

The drag affect creates a “blurred” concept to the flourish that makes it seem the mallet is rotating faster.

Both may be used for flourishing but the rhythm mallet does not have covered tassels that cause “drag” during the flourishing process.

This causes the drummer to exert more energy when flourishing, which may lead to mistakes when playing.

a) THE RHYTHM MALLET:

b) THE FLOURISHING MALLET:
2. **BASS MALLET**

There are two types of mallets utilized by Pipe Band Bass Drummers.

They are defined as the **“FOAM”** mallet and the **“HARD FELT”** mallets.

Both styles of Bass mallet utilized by the CPBM are designed to give maximum resonance and volume while striking or stroking the drumhead.

Both mallets are ten inches (average length) and have either a covered foam head, which is half the size of the total length of the mallet, or a hard felt mallet, which has a shaft of metal or wood.

a) **THE FOAM MALLET:**

![Foam Mallet Image]

b) **THE HARD FELT MALLET:**

![Hard Felt Mallet Image]

**PROPER BRUSHING AND CENTERING TECHNIQUES OF CENTERING MALLETS ON A DRUM TO PRODUCE GOOD TONE:**

THIS INFORMATION IS UNDER DEVELOPMENT. THE COMPLETION OF THE INTERMEDIATE AND ADVANCED RHYTHMS AND BEATINGS UTILIZED BY THE CPBM PROGRAM ARE FORTHCOMING.
INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 2 Bass/ Tenor Drummer is the second of five levels of training. The CPBM at this level is recognized as a LEARNER. The aim of this course is to continue to enhance the basic knowledge of Pipe Band Bass and Tenor Drums.
PO 470 INSTRUMENT MAINTENANCE

TENOR DRUM IN DETAIL:

1) TOP HEAD
2) COUNTER (TENSION) HOOP
3) TENSION ROD AND WASHER
4) TENSION BRACKET
5) INTERNAL SHELL (NOT SHOWN)
6) EXTERNAL SHELL (PLASTIC LAMINATE)
7) INTERNAL SCREW GUIDES
8) BOTTOM HEAD (NOT SHOWN)
9) DRUMHEAD – DAMPENING DEVICE (NOT SHOWN)
10) CARRAIGE HOOK (NOT SHOWN)
TENOR DRUM - PARTS AND FUNCTION

1) **TOP HEAD**: Made from plastic or fiber skin. This is part that you play on.

2) **COUNTER (TENSION) HOOPS**: Made from hickory or poplar. This is part fits over the drum heads and are secured in place by tension brackets and tension rods.

3) **TENSION ROD AND WASHER**: Made from metal. These are the parts that hold the counter hoops and the drumheads in place. They are tightened using a drum key. By tightening these rods, you apply pressure to the head, which sharpens the pitch.

4) **TENSION BRACKET**: Made from metal. These are mounted onto the drum shell. The tension rod screw into the tension bracket screw guides.

5) **INTERNAL SHELL**: Made from wood or plastic. This part resonates the sound.

6) **EXTERNAL SHELL**: This part is coated with a dura plastic finish and covers the internal wood shell.

7) **TENSION BRACKET SCREW GUIDES**: Made from metal. These parts are attached to the tension brackets that hold the tension rods in place.

8) **BOTTOM HEAD (NOT SHOWN)**: Made from plastic or fiber skin.

9) **DRUMHEAD – DAMPENING DEVICE (NOT SHOWN)**: Dampeners are used to “muffle” the resonating ability of the drum.

10) **CARRIAGE HOOK**: Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum.
BASS DRUM IN DETAIL:

1) DRUMHEAD
2) LEFT AND RIGHT COUNTER (TENSION) HOOPS
3) TENSION RODS AND WASHER
4) TENSION BRACKET
5) INTERNAL SHELL (NOT SHOWN)
6) EXTERNAL SHELL (PLASTIC LAMINATE)
7) TENSION BRACKET SCREW GUIDES
8) CARRAIGE HOOK
9) DRUMHEAD DAMPENING DEVICE (NOT SHOWN)
BASS DRUM - PARTS AND FUNCTION

1) **DRUMHEAD**: Made from plastic or fiber skin. This is part that you play on.

2) **LEFT AND RIGHT COUNTER (TENSION) HOOP**: Made from hickory or poplar. This part fits over the drum heads and is secured in place by tension brackets and tension rods.

3) **TENSION ROD AND WASHER**: Made from metal. These are the parts that hold the counter hoops and the drumheads in place. They are tightened using a drum key. By tightening these rods, you apply pressure to the head, which sharpens the pitch.

4) **TENSION BRACKET**: Made from metal. These are mounted onto the drum shell. The tension rod screw into the tension bracket screw guides.

5) **INTERNAL SHELL**: Made from wood or plastic. This part resonates the sound.

6) **EXTERNAL SHELL**: This part is coated with a dura plastic finish and covers the internal wood shell.

7) **TENSION BRACKET SCREW GUIDES**: Made from metal. These parts are attached to the tension brackets that hold the tension rods in place.

8) **CARRIAGE HOOK**: Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum.

9) **DRUMHEAD – DAMPENING DEVICE (NOT SHOWN)**: Dampeners are used to “muffle” the resonating ability of the drum.
BASS DRUM CARRIER IN DETAIL:

1) SHOULDER REST
2) SHOULDER REST BOLT AND WASHER
3) CARRIAGE HOOK
4) “T” RIB
5) “T” RIB (ADJUSTER)
6) “T” RIB (ADJUSTER) BOLT AND WASHER
7) WAIST PLATE
8) DRUM HOLD
9) DRUM HOLD STOPPER (RUBBER)
10) FOAM (SHOULDER AND WAIST)
**BASS DRUM CARRIER - PARTS AND FUNCTION**

1) **CARRIAGE HOOK**: Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum.

2) **SHOULDER REST**: Made from metal. These arch shaped brackets fit over the shoulder.

3) **SHOULDER REST BOLT AND WASHER**: Made from metal. These bolts and washers secure the “T” Rib to the shoulder rests.

4) **“T” RIB**: Made from metal. The “T” Rib connects the shoulder rests to the "T" Rib Adjuster.

5) **“T” RIB (ADJUSTER)**: Made from metal. This adjuster can be shortened or lengthened depending on the height of the drummer.

6) **“T” RIB (ADJUSTER) BOLT AND WASHER**: Made from metal. These bolts and washers secure the “T” Rib Adjuster to the “T” Rib and the Waist Plate.

7) **WAIST PLATE**: Made from metal. This plate distributes the weight of the drum evenly from the shoulders down to the mid drift.

8) **DRUM HOLD**: Made from metal. These holds secure the bottom section of the drum aiding in equal weight distribution.

9) **DRUM HOLD STOPPER (RUBBER)**: Made from Rubber. These stoppers are secured at the end of the Drum Hold to prevent damage to the shell and to keep the drum from moving from side to side.

10) **FOAM (SHOULDER AND WAIST)**: Foam is used for comfort as padding and also to prevent damage to the drummer’s uniform.
BASS DRUM HARNESS IN DETAIL:

1) HARNESS BUCKLE

1) HARNESS TEETH

3) LEATHER STRAP

4) ADJUSTMENT EYE HOLES

5) CARRIAGE CLASP

6) CHOKER (CLASP ANCHOR)

7) CARRIAGE CLASP MECHANISM
BASS DRUM HARNESS - PARTS AND FUNCTION

1) **HARNESS BUCKLE**: Made from metal. This piece houses the harness teeth that secure the opposite end of the strap.

2) **HARNESS TEETH**: Made from metal. To be inserted in eye holes and fastened to buckle.

4) **LEATHER STRAP**: Made from leather or nylon

5) **ADJUSTMENT EYE HOLES**: Designed in a 2 hole pattern to increase tensile strength of drum harness.

6) **CARRIAGE CLASP**: Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum.

7) **CHOKER (CLASP ANCHOR)**: Made from metal. This anchor grasps the drum eye and secures the drum shoulder level or higher for drummer to play uninhibited.

8) **CARRIAGE CLASP MECHANISM**: Made from metal. This mechanism holds carriage clasp but lets it rotate freely so the drum does not swing from side to side.
TENOR DRUM SLING IN DETAIL:

1) SLING ADJUSTER
2) SLING SIDE HOOK
3) SLING SIDE EYEHOLES
4) CANVASS STRAP
5) CARRIAGE CLASP
6) CARRIAGE CLASP MECHANISM
TENOR DRUM SLING - PARTS AND FUNCTION

1) **SLING ADJUSTER**: Made from metal. This adjuster loops the canvass strap and allows the canvass to be shortened or lengthened.

2) **SLING SIDE HOOK**: Made from metal. This hook is secured to the Sling Side Eyeholes on the left or right side to ensure the sling can be worn on the left or right shoulder.

3) **SLING SIDE EYEHOLES**: Made from metal. These Eyeholes are utilized on the left or right side and secured by the Sling Side Hook to ensure the sling can be worn on the left or right shoulder.

4) **CANVASS STRAP**: Made from leather, canvass, or nylon. This strap is the functional part of the sling. It is utilized to secure the drum to enable the drummer to march.

5) **CARRIAGE CLASP**: Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum.

6) **CARRIAGE CLASP MECHANISM**: Made from metal. This mechanism holds carriage clasp but lets it rotate freely so the drum does not swing from side to side.
TYPES OF BASS AND TENOR DRUMS:

1. BASS DRUM;

   a) There are several name brands of Bass Drums utilized by the CPBM Program such as Premier, Andante and Pearl.

   b) There are three sizes of Bass Drum utilized by the CPBM Program. The drum sizes range from and include; 10” x 24”, 10” x 26”, and 10” x 28”

   c) As shown in the diagram below, drums are measured by width of the shell and the diameter of the head. The example below is a 10” x 28” drum.
2. TENOR DRUM;

a) There are several name brands of Tenor Drums utilized by the CPBM Program such as Premier, Andante, and Pearl.

b) There are three sizes of Tenor Drum utilized by CPBM Program. The drum sizes range from and include; 10” x 14”, 10” x 16”, and 10” x 18”.

c) The types of Tenor Drum utilized by the CPBM Program are Soprano – 14”, Alto – 16”, and Tenor – 18”

d) Please see Drum Dimensions diagram listed below to learn how drums are measured.
TYPES OF BASS AND TENOR HEADS:

3. BASS DRUM HEADS:

   a) There are several name brands of Bass Drum Heads utilized by the CPBM Program such as Premier, Pearl, and Remo.

   b) There are three sizes of Bass Drum Head utilized by CPBM Program. The drum sizes range from and include; 24”, 26”, and 28”

   c) The three Bass Drum Heads utilized by the CPBM Program are Plastic, Mylar and Fiber skin.

4. TENOR DRUM HEADS:

   a) There are several name brands of Tenor Drum Heads utilized by the CPBM Program such as Premier, Pearl, and Remo.

   b) There are three sizes of Tenor Drum Head utilized by CPBM Program. The drum sizes range from and include; 15”, 16”, and 18”

   c) The three Tenor Drum Heads utilized by the CPBM Program are Plastic, Mylar and Fiber Skin.
PRESERVATION AND MAINTENANCE OF BASS AND TENOR DRUMS:

A well-maintained drum allows the CPBM to play with enjoyment and concentrate on producing the required music. The cleanliness of the drum reflects on the CPBM. It does not take much time to keep your drum clean and in a good state of repair. Cleanliness is the key factor in maintaining a good instrument.

CARE, CLEANING, AND PRESERVING:

1. Insure that there are no other objects in the case.

2. Always ensure the drum is stored in the size specific case.

3. Place the drum bottom side down in the smaller half of the case.

4. Place the larger half over the smaller and ease it down so it is seated properly.

5. Ensure the drum does not catch on the case. **DO NOT** force the drum, you will only damage the case or the drum.

6. Do up the strap snugly.

7. Wipe the drum free of dirt and debris before placing it in the case.

8. Check the exterior shell, tension rods, and brackets regularly to ensure they are not loose.

9. Inspect all tension brackets after each use to ensure tension distribution is equal.

10. Ensure all tension rod thread are free from corrosion and lubricate if necessary.
PO 471 TECHNIQUE

The rhythms and techniques required at Level 2 are standard to the CPBM Program.

They are divided into études, Elementary Tenor rhythms, and Elementary Bass beatings.

Etudes are practice "snip its" utilized to learn the rhythm or beating.

Constant practice and repetition will be closely supervised at this level to ensure proper technique.

The CPBM will also be expected to identify all flourishing symbols on the Flourishing Tenor Symbol Chart up to and including Level 2.

FLOURISHING AND BRUSHING TECHNIQUES:

The complete list of flourishes utilized by the CPBM Program is the on the CPBM Tenor Drum Flourishing Symbol Table.

The required flourishes listed in Level 2 are part of ongoing Level Training to the Bass/ Tenor Drumming Program.

The brushing technique utilized by the CPBM Program is traditional in style and was created to imitate actually “Striking” the drum.

It has come to be known as the “VISUAL TECHNIQUE”.

A “Flourish” by definition is any movement where the mallet leaves the palm of your hand for any duration of time.

These techniques were created from British Military “Flourish” Tenor Drumming.
### CPBM TENOR DRUM FLOURISHING SYMBOL TABLE:

#### Level 1

1. Mallets Crossed Overhead
   - ![Mallets Crossed Overhead Symbol]

2. Mallet on Drum
   - ![Mallet on Drum Symbol]

3. Single
   - ![Single Symbol]

4. Double
   - ![Double Symbol]

5. Figure Eight
   - ![Figure Eight Symbol]

6. Reverse Figure Eight
   - ![Reverse Figure Eight Symbol]

7. Reverse "C" (Brush Technique)
   - ![Reverse "C" Symbol]

8. Standard "S" (Brush Technique)
   - ![Standard "S" Symbol]
9. Double “L” (Brush Technique) -

Level 2

10. Pinwheel -

11. Around the World -

12. Single Bye – Bye -

13. Double Bye – Bye -

14. Reverse Bye – Bye -

15. Reverse Double Bye - Bye -
THE “PINWHEEL” FLOURISH:

The “Pinwheel” Flourish is the motion where both mallets rotate vertically counter clockwise at a 45-degree angle from each other at the drum to shoulder level.

While the mallet is at eye level the drummer will flourish the mallet inwards (palm side) down.

Always practice this movement using a count of four beats to get a proper rotation.

Constant practice using this method will help give a smoother “flow” to movement.

A “right handed” individual should “practice” this movement starting with the right hand from the shoulder, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)
THE “AROUND THE WORLD” FLOURISH:

The “Around the World” Flourish starts as a double flourish from the drumhead.

Once the flourish has reached eye level the drummer will bring both arms upward and outward flourishing the mallets clockwise in a looped pattern and returning back to a double flourish to complete the movement. (See video clip)
THE “SINGLE BYE - BYE” FLOURISH– ALTERNATING HANDS:

The “Single Bye - Bye” Flourish is the motion of one mallet rotating horizontally from the drum to eye level.

The mallet rotates counter clockwise over the back of the hand and around, sweeping the palm of the hand and this motion is repeated for the required number of beats.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)
THE “DOUBLE BYE - BYE” FLOURISH:

The “Double Bye - Bye” Flourish is the motion where both mallets rotate horizontally from the drum to eye level.

The “right hand” or “top hand” will be at shoulder level while the “left hand” or “bottom hand” will be at drum level.

The mallets rotate counter clockwise over the back of the hand and around, sweeping the palm of the hand and this motion is repeated for the required number of beats.

There is an alternating flourishing effect given from this movement. (See video clip)
THE “REVERSE SINGLE BYE - BYE” FLOURISH– ALTERNATING HANDS:

The “Reverse Single Bye - Bye” Flourish is the motion of one mallet rotating horizontally from the drum to eye level.

The mallet rotates clockwise over the back of the hand and around, sweeping the palm of the hand and this motion is repeated for the required number of beats.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)

“STEP ONE”                                                                     “STEP TWO”

“STEP THREE”                                                                   “STEP FOUR”
THE “REVERSE DOUBLE BYE - BYE” FLOURISH:

The “Reverse Double Bye - Bye” Flourish is the motion where both mallets rotate horizontally from the drum to eye level.

The “right hand” or “top hand” will be at shoulder level while the “left hand” or “bottom hand” will be at drum level.

The mallets rotate counter clockwise over the back of the hand and around, sweeping the palm of the hand and this motion is repeated for the desired amount of beats.

There is an alternating flourishing effect given from this movement. (See video clip)

*** ALL FLOURISHES SHOULD BE PRACTICED WHILE MARCHING***
***LEVEL 2 FLOURISHES ARE TO BE PRACTICED IN ½ NOTES WITH THE EXCEPTION OF THE AROUND THE WORLD FLOURISH WHICH IS TO BE PRACTICED IN WHOLE NOTES***
TENOR DRUM RHYTHM:

2/4 QUICK MARCH - SIMPLE TIME PIANO RHYTHM (MARCHING):

[This exercise has the same rhythm structure as the bass counterpart. Standard flourishing symbols will be added at a later date.]

2/4 QUICK MARCH - SIMPLE TIME FOTRE RHYTHM (MARCHING):

[This exercise has the same rhythm structure as the bass counterpart. Standard flourishing symbols will be added at a later date.]
3/4 QUICK MARCH - SIMPLE TIME PIANO RHYTHM ÉTUDE (MARCHING):

This exercise has the same rhythm structure as the bass counterpart. Standard flourishing symbols will be added at a later date.

3/4 QUICK MARCH - SIMPLE TIME FORTE RHYTHM ÉTUDE (MARCHING):

This exercise has the same rhythm structure as the bass counterpart. Standard flourishing symbols will be added at a later date.
### 6/8 Quick March - Compound Time Piano Rhythm Étude (Marching):

This exercise has the same rhythm structure as the bass counterpart. Standard flourishing symbols will be added at a later date.

### 6/8 Quick March - Compound Time Forte Rhythm Étude (Marching):

This exercise has the same rhythm structure as the bass counterpart. Standard flourishing symbols will be added at a later date.

**The standard time signatures utilized by the CPBM program are duplicated several times throughout the course of this reference guide**

**Please ensure to read each exercise carefully and thoroughly**
BASS DRUM TECHNIQUES:

3/4 QUICK MARCH - SIMPLE TIME PIANO BEATING ÉTUDE (MARCHING):

\[ \begin{array}{c}
\text{\Large 3/4} \\
\text{\Large \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> } \\
\end{array} \]

3/4 QUICK MARCH - SIMPLE TIME FORTE BEATING ÉTUDE (MARCHING):

\[ \begin{array}{c}
\text{\Large 3/4} \\
\text{\Large \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> } \\
\end{array} \]

4/4 QUICK MARCH - SIMPLE TIME PIANO BEATING ÉTUDE (MARCHING):

\[ \begin{array}{c}
\text{\Large 4/4} \\
\text{\Large \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> } \\
\end{array} \]

4/4 QUICK MARCH - SIMPLE TIME FORTE BEATING ÉTUDE (MARCHING):

\[ \begin{array}{c}
\text{\Large 4/4} \\
\text{\Large \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> \> } \\
\end{array} \]
6/8 QUICK MARCH - COMPOUND TIME PIANO BEATING ÉTUDE (MARCHING):

6/8 QUICK MARCH - COMPOUND TIME FORTE BEATING ÉTUDE (MARCHING):
CUT OFF PLACEMENT - SLOW MARCHES - SIMPLE TIME SIGNATURES
(MARCHING):

2/4 AND 4/4 SLOW MARCH (MARCHING):

(IN THE 2/4 TIME SIGNATURE, WHETHER IN SLOW OR QUICK TIME THE
DOUBLE TAPS ARE GIVEN IN THE 5TH AND 6TH BARS)

2/4 Piano/ Forte
with Double Taps

16 Bars = 1 Part
PIANO + FORTE = 1 Complete Part

(IN THE 4/4 TIME SIGNATURE, WHETHER IN SLOW OR QUICK TIME THE
DOUBLE TAPS ARE GIVEN IN THE 7TH BAR)

4/4 Piano/ Forte
with Double Taps

8 Bars = 1 Part
PIANO + FORTE = 1 Complete Part
CUT OFF PLACEMENT - SLOW MARCHES - COMPOUND TIME SIGNATURES (MARCHING):

6/8 SLOW MARCH (MARCHING)

(IN THE 6/8 TIME SIGNATURE, WHETHER IN SLOW OR QUICK TIME THE DOUBLE TAPS ARE GIVEN IN THE 5TH AND 6TH BARS)

6/8 Piano/ Forte
with Double Taps

16 Bars = 1 Part
PIANO + FORTE = 1 Complete Part
CUT OFF PLACEMENT - QUICK MARCHES - SIMPLE TIME SIGNATURES (MARCHING):

2/4 QUICK MARCH (MARCHING):

(IN THE 2/4 TIME SIGNATURE, WHETHER IN SLOW OR QUICK TIME THE DOUBLE TAPS ARE GIVEN IN THE 5TH AND 6TH BARS)

2/4 Piano/ Forte with Double Taps

16 Bars = 1 Part
PIANO + FORTE = 1 Complete Part
3/4 QUICK MARCH (MARCHING):

(IN THE 3/4 TIME SIGNATURE, “RETREAT MARCHES” THE DOUBLE TAPS ARE GIVEN IN THE 6TH AND 7TH BARS)

4/4 QUICK MARCH (MARCHING):

(IN THE 4/4 TIME SIGNATURE, WHETHER IN SLOW OR QUICK TIME THE DOUBLE TAPS ARE GIVEN IN THE 7TH BAR)
CUT OFF PLACEMENT - QUICK MARCHES - COMPOUND TIME SIGNATURES (MARCHING):

6/8 QUICK MARCH (MARCHING):

(IN THE 6/8 TIME SIGNATURE, WHETHER IN SLOW OR QUICK TIME THE DOUBLE TAPS ARE GIVEN IN THE 5TH AND 6TH BARS)

6/8 Piano/ Forte
with Double Taps

16 Bars = 1 Part
PIANO + FORTE = 1 Complete Part
PO 472 TONE AND TUNING

STRIKES AND STROKES:

Bass and Tenor Drummers utilize strikes and strokes to accent and define tone, rhythm, and resonance of their instruments.

The “STRIKE” is exactly as it sounds.

It is a loud, direct movement to the centre of the drumhead and it produces the greatest resonance.

Strikes are traditionally utilized to keep the cadence when marching large groups of personnel.

Strikes are placed in the “FORTE” part of any tune to indicate where the “DIRECT” or “STRAIGHT” rhythm/beat is located.

The “STROKE” is utilized to accent rhythms.

It is a softer more rhythmic motion across the centre of the drumhead played to create a fuller sound for the drum corps.

Strokes are played in the “PIANO” part of any tune to indicate where the “DYNAMIC” rhythm/beat is located.
DISCUSS METHODS OF TUNING HEADS TO PRODUCE GOOD TONE:

THIS INFORMATION IS UNDER DEVELOPMENT. THE COMPLETION OF THE INTERMEDIATE AND ADVANCED RHYTHMS AND BEATINGS UTILIZED BY THE CPBM PROGRAM ARE FORTHCOMING.
INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 3 Bass/ Tenor Drummer is the third of five levels of training. The CPBM at this level is recognized as a Basic Player. The aim of this course is to continue to enhance the fundamental knowledge with the Pipe Band Bass and Tenor Drums.

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CORRECT METHOD OF TENSIONING A DRUM HEAD:

The proper method for tuning any of the Pipe Band Drums is the “STAR METHOD”.

First, make certain the drum head is properly seated.

Using a “CLOCKWISE” rotation, ensure all the tension rods are securely fastened to the counter hoop and threaded properly into the correct bracket.

When all tension rods are properly fastened use a drum key to tighten each down using the same amount of turns per tension rod.

(RIGHT TO TIGHT and LEFT TO LOOSE) Start with two full turns on each tension rod.

Repeat this process until the drumhead has no ripples and is taught enough for half or quarter turns.

To loosen or de-tension the drumhead, turn the tension rods in the opposite direction following the “STAR METHOD”.

Further tune both Bass and Tenor drums to the appropriate key to complete the tensioning process.
APPLICATION, REMOVAL, AND REPLACEMENT OF DAMPENING DEVICES:

The application of dampening devices is strictly discretionary.

Dampening devices are utilized to "muffle" or "deaden" the resonance of the Bass and Tenor drums.

There are many different dampening materials such as foam rubber that are used to create this effect.

The application, removal, and replacement has to be done correctly so as not to damage the drum.

APPLICATION:

Ensure the heads and internal sections of the shell are free from debris.

Dampeners may only be applied to the top head if desired but for the full-dampened affect both heads should be utilized.

Dampening squares may also be used in to line the centre of the internal drum shell.

Using resin or foam glue, apply width appropriate amounts of glue to the area that the dampening foam will be used.

Secure in place and let dry for the specified glue drying time. Ensure the head of the drum is seated properly to engage the foam lining.

The foam encircles the internal circumference if the drum.

Upon drying and correct reassembly of the drum immediate results should be heard.
REMOVAL:

Ensure the drum has been properly disassembled following standard de-tensioning practices.

Remove the foam dampener with a putty knife or scrapper.

Using a light grade of sand paper scrub away the glue residue to clean the interior shell.

Clean the interior shell with light wood oil (i.e. Murphy’s Oil Soap).

Re-assemble the drum.

REPLACEMENT: Follow the steps listed in application and removal process.

**MAKE SURE INTERIOR OF DRUM IS FREE FROM DEBRIS**
**REMOVE AND REPLACE DRUMHEADS WITH ASSISTANCE:**

The CPBM at Level 3 requires assistance in removing and replacing drumheads.

This is to ensure that the CPBM follows all previous information pertaining to this process and it also prevents any possible damage to the drum.

**REMOVING A DRUMHEAD:**

Take the drum key and start loosening each tension rod on top of the drum.

To loosen the tension rods, turn counter clockwise. Use the “STAR METHOD” (See Level 3 PO. 470).

Loosen each tension rod 2 turns per rod until drumhead is loosened.

If the tension rods are loosened one rod at a time then the uneven pressure from the counter hoop and shell could distort the head itself.

Keep loosening the tension rods evenly until they can be removed completely from the tension brackets.

Once this is accomplished you can remove the counter hoop and tension rods from the shell. Then separate the drumhead from the counter hoop.

**REPLACING A DRUMHEAD:**

Ensure the shell, counter hoop and “new” drumheads are free from debris.

Place the “new” drumhead into the counter hoop and place it onto the shell of the drum.

Ensure the drumhead is evenly centered on the shell. Apply some WD 40 onto the threads of the tension rods.

Insert the tension rods onto the tension brackets and tighten them by hand. To tighten the tension rods, turn clockwise.

Use the “STAR METHOD” (See Level 3 PO. 470).

Using a drum key, tighten each tension rod 2 turns per rod until drumhead is tightened.

If the tension rods are tightened one rod at a time then the uneven pressure from the counter hoop and shell could distort the head itself.
INSPECT AND CLEAN:

The CPBM at Level 3 requires assistance in inspection and cleaning both the Bass and Tenor drums.

This is to ensure that the CPBM follows all previous information pertaining to this process and it also prevents any possible damage to the drum.

TENOR DRUM - PARTS AND CLEANING

1) **TOP HEAD**: Made from plastic or fiber skin. This is part that you play on. Always keep clean and free of debris. Wipe with dry cloth after each use.

2) **COUNTER (TENSION) HOOPS**: Made from hickory or poplar. This part fits over the drumheads and is secured in place by tension brackets and tension rods. Always keep clean and free of debris. Wipe with dry cloth after each use.

3) **TENSION ROD AND WASHER**: Made from metal. These are the parts that hold the counter hoops and the drumheads in place. They are tightened using a drum key. By tightening these rods, you apply pressure to the head, which sharpens the pitch. Always keep clean and free of debris. Oil with WD 40 after changing drumheads to prevent thread ware.

4) **TENSION BRACKET**: Made from metal. These are mounted onto the drum shell. The tension rod screw into the tension bracket screw guides.

5) **INTERNAL SHELL**: Made from wood or plastic. This part resonates the sound. Clean with light wood oil or Murphy’s Oil Soap to keep wood moist and breathing.

6) **EXTERNAL SHELL**: This part is coated with a dura plastic finish and covers the internal wood shell. Always keep clean and free of debris. Wipe with dry cloth after each use.

7) **TENSION BRACKET SCREW GUIDES**: Made from metal. These parts are attached to the tension brackets that hold the tension rods in place. Always keep clean and free of debris. Ensure screw guides are oiled to prevent thread ware.

8) **BOTTOM HEAD (NOT SHOWN)**: Made from plastic or fiber skin. Always keep clean and free of debris. Wipe with dry cloth after each use.
9) **DRUMHEAD – DAMPENING DEVICE (NOT SHOWN):** Dampeners are used to “muffle” the resonating ability of the drum.

10) **CARRIAGE HOOK:** Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum. Always keep clean and free of debris. Wipe with dry cloth after each use.

**APPLY ALL STANDARD CLEANING PRACTICES TO BOTH BASS AND TENOR DRUMS.**

**IDENTIFY INVENTORY REQUIRED IN BASS/ TENOR DRUM MAINTENANCE KIT:**

1) **DRUM KEY** - Used to tighten/loosen tension rods.

2) **WD 40 MULTI PURPOSE OIL** - Used to grease threads for tension rods.

3) **LIGHT WOOD OIL (MURPHY’S OIL SOAP)** - Used to moisturize the shell and allow it to breathe. It also enhances the life of the shell and improves the resonant qualities of the wood.

4) **FLATHEAD SCREW DRIVER** – Used to remove or replace tension brackets as well as older styles of tension rods.

5) **TERRY CLOTH TOWEL** - Used to wipe down or clean all parts of drum.

6) **LIGHT GRADE SANDPAPER** - Used to clean the rim and bracket screw area to remove residue/glue builds up
PO 471 TECHNIQUE

The rhythms and techniques required at Level 3 are Standard to the Canadian Forces and the CPBM Program.

They are divided into études, Tenor rhythms, and Bass beatings.

Etudes are practice "snip its" utilized to learn the rhythm or beating.

Constant practice and repetition will be closely supervised at this level to ensure proper technique.

The CPBM will also be expected to identify all flourishing symbols on the Flourishing Tenor Symbol Chart up to and including Level 3.

FLOURISHING AND BRUSHING TECHNIQUES:

The complete list of flourishes utilized by the CPBM Program is the on the CPBM Tenor Drum Flourishing Symbol Table.

The required flourishes listed in Level 3 are part of ongoing Level Training to the Bass/ Tenor Drumming Program.

The brushing technique utilized by the CPBM Program is traditional in style and was created to imitate actually “Striking” the drum.

It has come to be known as the “VISUAL TECHNIQUE”.

A “Flourish” by definition is any movement where the mallet leaves the palm of your hand for any duration of time.

These techniques were created from British Military “Flourish” Tenor Drumming.
### CPBM TENOR DRUM FLOURISHING SYMBOL TABLE:

#### Level 1

1. **Mallets Crossed Overhead**
   - ![Mallets Crossed Overhead](image1)

2. **Mallet on Drum**
   - ![Mallet on Drum](image2)

3. **Single**
   - ![Single](image3)

4. **Double**
   - ![Double](image4)

5. **Figure Eight**
   - ![Figure Eight](image5)

6. **Reverse Figure Eight**
   - ![Reverse Figure Eight](image6)

7. **Reverse “C” (Brush Technique)**
   - ![Reverse “C” (Brush Technique)](image7) TBA
8. Standard “S” (Brush Technique) - TBA

9. Double “L” (Brush Technique) - TBA

Level 2

10. Pinwheel - TBA

11. Around the World -

12. Single Bye – Bye -

13. Double Bye – Bye - TBA

14. Reverse Bye – Bye - TBA
15. Reverse Double Bye - Bye - TBA

Level 3

16. Crossover - \[\text{C}\]

17. Reverse Crossover - \[\text{C}\]

18. Double Crossover - \[\text{DC}\]

19. Reverse Double Crossover - \[\text{DC}\]
20. Front Stalls

21. Reverse Stall

22. Crossed Arm Stall

23. Butterfly
THE “CROSSOVER” FLOURISH:

The “Crossover” flourish is the motion where one mallet rotates vertically and in a forward (counter clockwise) motion over the opposite arm while the bottom arm “may” still be flourishing. (See video clip)

“STEP ONE”                                                              “STEP TWO”

“STEP THREE”                                                          “STEP FOUR”
THE “REVERSE Crossover” FLOURISH:

The “Reverse Crossover” flourish is the motion where one mallet rotates vertically and in a reverse (clockwise) motion over the opposite arm while the bottom arm “may” still be flourishing. (See video clip)

“STEP ONE”

“STEP TWO”

“STEP THREE”

“STEP FOUR”
THE “DOUBLE CROSSEOVER” FLOURISH:

The “Double Crossover” flourish is the motion where both mallets rotate vertically and in a forward (counter clockwise) motion over the opposite arm. (See video clip)

“STEP ONE”                          “STEP TWO”

“STEP THREE”                        “STEP FOUR”
THE “REVERSE DOUBLE CROSSOVER” FLOURISH:

The “Reverse Double Crossover” flourish is the motion where both mallets rotate vertically and in a reverse (clockwise) motion over the opposite arm. (See video clip)
THE “FRONT STALL” FLOURISH - ALTERNATING HANDS:

The “Front Stall” flourish is a movement that is brought from drum to eye level, or from shoulder to eye level with palms turned inward and is held for a beat or more to give visual dynamics to the melody of a tune.

There are several variations to this movement as you can stall the mallet anywhere from drum level to over the head. (See video clip)
THE “REVERSE STALL” FLOURISH - ALTERNATING HANDS:

The “Reverse Stall” flourish is a movement that is brought from drum to eye level, or shoulder to eye level with palms turned outward away from the body and is held for a beat or more to give visual dynamics to the melody of a tune.

There are several variations to this movement as you can stall the mallet anywhere from drum level to over the head. (See video clip)
THE “CROSS ARM STALL” FLOURISH - BOTH HANDS:

The “Cross Arm Stall” flourish is a movement that is brought from drum to eye level, or shoulder to eye level with palms turned inward to the body and is held for a beat or more to give visual dynamics to the melody of a tune.

There are several variations to this movement as you can stall the mallet anywhere from drum level to over the head. (See video clip)
THE “BUTTERFLY” FLOURISH:

The “Butterfly” flourish is the motion of both mallets rotating horizontally from the drum to shoulder level.

The wave like motion of the hands causes a fluttering effect. Both mallets are traveling in the same counterclockwise direction with thumbs interlocked.

This is the “bye - bye” flourish done with both hand simultaneously. The left or the right mallet is moving in the reverse direction depending on the hand that is the lead. (See video clip)

*** ALL FLOURISHES SHOULD BE PRACTICED WHILE MARCHING***

***LEVEL 3 FLOURISHES ARE TO BE PRACTICED IN 1/4 NOTES WITH THE EXCEPTION OF THE CROSS ARM STALL, THE DOUBLE CROSSOVER, AND THE REVERSE DOUBLE CROSSOVER FLOURISHES WHICH ARE TO BE PRACTICED IN 1/2 NOTES***
THE STANDARD TIME SIGNATURES UTILIZED BY THE CPBM PROGRAM ARE DUPLICATED SEVERAL TIMES THROUGHOUT THE COURSE OF THIS REFERENCE GUIDE**

** PLEASE ENSURE TO READ EACH EXERCISE CAREFULLY AND THOROUGHLY**

TENOR DRUM RHYTHM TECHNIQUES:

2/4 QUICK MARCH - SIMPLE TIME PIANO RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

2/4 QUICK MARCH - SIMPLE TIME FORTE RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
3/4 QUICK MARCH - SIMPLE TIME PIANO RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

3/4 QUICK MARCH - SIMPLE TIME FORTE RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

4/4 QUICK MARCH - SIMPLE TIME PIANO RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
4/4 QUICK MARCH - SIMPLE TIME FORTE RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

6/8 COMPOUND TIME PIANO RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

6/8 COMPOUND TIME FORTE RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
9/8 COMPOUND TIME PIANO RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

9/8 COMPOUND TIME FORTE RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

JIG PIANO RHYTHM:

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
JIG FORTE RHYTHM:

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

STRATHSPEY PIANO RHYTHM:

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

STRATHSPEY FORTE RHYTHM:

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
REEL PIANO RHYTHM:

This exercise has the same rhythm structure as the bass counterpart. Flourishing symbols will be added at a later date.

REEL FORTE RHYTHM:

This exercise has the same rhythm structure as the bass counterpart. Flourishing symbols will be added at a later date.
BASS DRUM BEATING TECHNIQUES:

2/4 QUICK MARCH - SIMPLE TIME PIANO BEATING (MARCHING):

2/4 QUICK MARCH - SIMPLE TIME FORTE BEATING (MARCHING):

3/4 QUICK MARCH - SIMPLE TIME PIANO BEATING (MARCHING):

3/4 QUICK MARCH - SIMPLE TIME FORTE BEATING (MARCHING):
4/4 QUICK MARCH SIMPLE TIME PIANO BEATING (MARCHING):

4/4 QUICK MARCH - SIMPLE TIME FORTE BEATING (MARCHING):

6/8 QUICK MARCH - COMPOUND TIME PIANO BEATING (MARCHING):

6/8 QUICK MARCH - COMPOUND TIME FORTE BEATING (MARCHING):
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JIG TECHNIQUE:

(IN THE 6/8 JIG TIME THE DOUBLE TAPS ARE GIVEN IN THE 5TH AND 6TH BARS)

8 Bars = 1 Complete Part

STRATHSPEY TECHNIQUE:

(IN THE STRATHSPEY TIME THE DOUBLE TAPS ARE GIVEN IN THE 7TH BAR)

8 Bars = 1 Complete Part
REEL TECHNIQUE:

(IN THE REEL TIME THE DOUBLE TAPS ARE GIVEN IN THE 5TH AND 6TH BARS)

8 Bars = 1 Complete Part
PO 472 TONE AND TUNING

SET UP HEADS AND DAMPENERS WITH ASSISTANCE:

THIS INFORMATION IS UNDER DEVELOPMENT. TEXT AND VIDEO ARE FORTHCOMING

DYNAMIC EXPRESSION USING RYTHYM:

THIS INFORMATION IS UNDER DEVELOPMENT. TEXT AND VIDEO ARE FORTHCOMING
CONTROL TONE THROUGH DYNAMIC CONTROL:

THIS INFORMATION IS UNDER DEVELOPMENT. TEXT AND VIDEO ARE FORTHCOMING
INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 4 Bass/ Tenor Drummer is the fourth of five levels of training. The CPBM at this level is recognized as an INTERMEDIATE PLAYER. The aim of this course is the application of developed knowledge with the Pipe Band Bass/ Tenor and to introduce required techniques at the Beginner Level on the Pipe Band Snare Drum.

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APPLY PRINCIPLES OF DRUM MAINTENANCE:

Utilizing the training received in the Levels leading up to Level 4, the CPBM will now apply this knowledge under direct supervision of an Instructor. The Bass/ Tenor CPBM at this Level will also start cross training on the Pipe Band Snare Drum. Upon successful completion of Level 4, the Bass/ Tenor CPBM will be qualified at Level 1 on the Pipe Band Snare Drum.
REMOVE AND REPLACE BRACKETS AND TENSION RODS WITH ASSISTANCE:

The removal of brackets and tension rods at this Level will be done under direct supervision from an Instructor.

This removal, and replacement has to be done following standard practices so as not to damage the drum.

The brackets and tension rods should only be replaced if damaged.

Constant cleaning and maintenance is required to prevent wear on the drum.

Proper maintenance equipment and tools are required for all repairs

INVENTORY REQUIRED FROM BASS/ TENOR DRUM MAINTENANCE KIT FOR BRACKET AND TENSION ROD REPLACEMENT:

1) **DRUM KEY** - Used to tighten/ loosen tension rods.

2) **WD 40 MULTI PURPOSE OIL** - Used to grease threads for tension rods.

3) **LIGHT WOOD OIL (MURPHY'S OIL SOAP)** - Used to moisturize the shell and allow it to breath. It also enhances the life of the shell and improves the resonant qualities of the wood.

4) **FLATHEAD SCREW DRIVER** – Used to remove or replace tension brackets as well as older styles of tension rods.

5) **TERRY CLOTH TOWEL** - Used to wipe down or clean all parts of drum.

6) **LIGHT GRADE SANDPAPER** - Used to clean the rim and bracket screw area to remove residue/ glue build up
Bass/Tenor Drumming

**REMOVAL AND REPLACEMENT:**

Make sure the drumhead disassembled following standard de-tensioning practices.

Ensure the drumhead has been properly removed with head and counter hoop still intact.

Using a light grade of sand paper scrub away the glue residue to clean the interior shell around the bracket screw.

Using the flat head screwdriver, slowly remove the bracket screws from inside the drum shell.

Clean the interior shell with light wood oil (i.e. Murphy's Oil Soap).

Inspect and/ or replace the tension rods for ware.

Inspect and/ or replace the tension rod guide threads to ensure a positive grip.

Inspect and/ or replace the bracket for cracks or imperfections.

**RE – ASSEMBLE THE DRUM**

MAKE SURE INTERIOR OF DRUM AND THE TENSION ROD GUIDES FREE FROM DEBRIS DURING ANY/ ALL GENERAL MAINTENANCE AND REPAIR
PO 471 TECHNIQUE

The rhythms and techniques required at Level 4 are standard to the CPBM Program.

They are divided into etudes, Intermediate Tenor rhythms, and Intermediate Bass beatings.

Constant practice and repetition will be closely supervised at this level to ensure proper technique.

The CPBM will also be expected to identify all flourishing symbols on the Flourishing Tenor Symbol Chart up to and including Level 4.

The CPBM is required to copy and perform an Intermediate Bass/ Tenor arrangement for a Medley and a March, Strathspey, and Reel.

FLOURISHING AND BRUSHING TECHNIQUES:

The complete list of flourishes utilized by the CPBM Program is the on the CPBM Tenor Drum Flourishing Symbol Table.

The required flourishes listed in Level 4 are part of ongoing Level Training to the Bass/ Tenor Drumming Program.

The brushing technique utilized by the CPBM Program is traditional in style and was created to imitate actually “Striking” the drum.

It has come to be known as the “VISUAL TECHNIQUE”.

A “Flourish” by definition is any movement where the mallet leaves the palm of your hand for any duration of time.

These techniques were created from British Military “Flourish” Tenor Drumming.
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<th>Level 1</th>
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<td>4. Double</td>
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<td>5. Figure Eight</td>
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<td>6. Reverse Figure Eight</td>
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<tr>
<td>7. Reverse “C” (Brush Technique)</td>
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<tr>
<td>8. Standard “S” (Brush Technique)</td>
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Level 2

10. Pinwheel - TBA

11. Around the World -

12. Single Bye – Bye -

13. Double Bye – Bye - TBA

14. Reverse Bye – Bye - TBA

15. Reverse Double Bye - Bye - TBA
Level 3

16. Crossover

17. Reverse Crossover

18. Double Crossover

19. Reverse Double Crossover

20. Front Stalls

21. Reverse Stall

22. Crossed Arm Stall
23. Butterfly

24. Monkey Flip

25. Outside Flip (Right)

26. Outside Flip (Left)

27. Double Outside Flip

28. Reverse Butterfly

29. Flourish Transition
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<th>Exercise</th>
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<td>32.</td>
<td>Reverse Cross Arm Stall</td>
<td>-</td>
<td>TBA</td>
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</table>
THE "MONKEY FLIP" FLOURISH:

The “Monkey Flip” flourish is the motion of both mallets rotating vertically from the shoulder to shoulder.

It is a crossover motion with a single rotation outside moving inwards. The wave like motion of the hands causes a vertical flipping or rolling effect.

Both mallets are traveling in the same direction forward in a counter clockwise motion away from the body with wrists interlocked.

This flourish is done with both hands simultaneously. (See video clip)
THE “OUTSIDE FLIP” FLOURISH – ALTERNATING HANDS:

The “Outside Flip” flourish is the motion where one mallet rotates vertically and in a forward counter clockwise motion with the wrist is turned palm side out while the other arm “may” still be flourishing. (See video clip)
THE “DOUBLE OUTSIDE FLIP” FLOURISH – ALTERNATING HANDS:

The “Double Outside Flip” flourish is the motion where both mallets rotate vertically and in a forward counter clockwise motion with the wrist is turned palm side out while the other arm “may” still be flourishing. (See video clip)
THE “REVERSE BUTTERFLY” FLOURISH:

The “Reverse Butterfly” flourish is the motion of both mallets rotating horizontally from the drum to shoulder level.

The wave like motion of the hands causes a fluttering effect. Both mallets are traveling in the same clockwise direction with thumbs interlocked.

This is the “bye - bye” flourish done with both hand simultaneously.

The left or the right mallet is moving in the reverse direction depending on the hand that is the lead. (See video clip)
THE “FLOURISH” TRANSITION:

The “Flourish” transition is the motion where both mallets rotate between each movement.

It is utilized between piano and forte parts. (See video clip)
THE “REVERSE SINGLE” FLOURISH – ALTERNATING HANDS:

The “Reverse Single” flourish is the motion where one mallet rotates upwards with the mallet rotating in a counter clockwise motion from the drum to eye level.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels.

This movement is one of two original flourishes. (See video clip)

“STEP ONE”

“STEP TWO”
THE “REVERSE DOUBLE” FLOURISH:

The “Reverse Double” flourish is the motion of both mallets rotating upwards with the mallet rotating in a counter clockwise motion from the drum to eye level. (See video clip)

“STEP ONE”                                                                     “STEP TWO”
THE “REVERSE CROSS ARM STALL” FLOURISH - BOTH HANDS:

The “Reverse Cross Arm Stall” flourish is a movement that is brought from drum to eye level with palms turned outward from the body and is held for a beat or more to give visual dynamics to the melody of a tune.

There are several variations to this movement as you can stall the mallet anywhere from drum level to over the head. (See video clip)

*** ALL FLOURISHES SHOULD BE PRACTICED WHILE MARCHING***

***LEVEL 4 FLOURISHES ARE TO BE PRACTICED IN 1/4 NOTES WITH THE EXCEPTION OF THE CROSS ARM STALL, THE DOUBLE CROSSOVER, AND THE REVERSE DOUBLE CROSSOVER FLOURISHES WHICH ARE TO BE PRACTICED IN 1/2 NOTES***
STANDARD BASS/ TENOR ARRANGEMENT – MEDLEY:

The CPBM will create a Bass/ Tenor Arrangement with assistance. This Medley arrangement will be devised and set forth by the CSTC or LHQ Staff. The CPBM will then arrange a Bass Beating with an accompanying Tenor Drum Rhythm and “Flourishing” Routine

STANDARD BASS/ TENOR ARRANGEMENT – MARCH, STRATHSPEY AND REEL:

The CPBM will create a Bass/ Tenor Arrangement with assistance. This March, Strathspey, and Reel arrangement will be devised and set forth by the CSTC or LHQ Staff. The CPBM will then arrange a Bass Beating with an accompanying Tenor Drum Rhythm and “Flourishing” Routine

**THE STANDARD TIME SIGNATURES UTILIZED BY THE CPBM PROGRAM ARE DUPLICATED SEVERAL TIMES THROUGHOUT THE COURSE OF THIS REFERENCE GUIDE**

**PLEASE ENSURE TO READ EACH EXERCISE CAREFULLY AND THOROUGHLY**
**TENOR DRUM RHYTHMS:**

**9/8 COMPOUND TIME - INTERMEDIATE PIANO RHYTHM (MARCHING):**

This exercise has the same rhythm structure as the bass counterpart. Flourishing symbols will be added at a later date.

**9/8 COMPOUND TIME - INTERMEDIATE FORTE RHYTHM (MARCHING):**

This exercise has the same rhythm structure as the bass counterpart. Flourishing symbols will be added at a later date.
**BASS DRUM BEATINGS:**

9/8 COMPOUND TIME - INTERMEDIATE PIANO BEATING:

9/8 COMPOUND TIME - INTERMEDIATE FORTE BEATING:

CUT OFF PLACEMENT - 9/8 COMPOUND TIME MARCH

16 Bars = 1 Part
PIANO + FORTE (REPEATED) = 1 Complete Part
PO 472 TONE AND TUNING

DYNAMIC MANIPULATION USING RHYTHM AND FLOURISHING COMBINATIONS AND COMPLETE SCORES:

THIS INFORMATION IS UNDER DEVELOPMENT. TEXT AND VIDEO ARE FORTHCOMING
SETTING BASS AND TENOR DRUMS TO CREATE A BALANCED SOUND (WITH ASSISTANCE):

THIS INFORMATION IS UNDER DEVELOPMENT. TEXT AND VIDEO ARE FORTHCOMING
CADET PIPE BAND MUSICIAN (CPBM) 
LEVEL 5
BASS/ TENOR DRUMMER

INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 5 Bass/ Tenor Drummer is the last of five levels of training. The CPBM at this level is recognized as an **ADVANCED PLAYER**. The aim of this course is the application of highly developed knowledge with the Pipe Band Bass/ Tenor and to introduce required techniques at the Learner Level on the Pipe Band Snare Drum.

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PO 470 INSTRUMENT MAINTENANCE

HAVE A PROPERLY MAINTAINED BASS/ TENOR DRUM:

Utilizing the training received in the Levels leading up to Level 5, the CPBM will now apply this knowledge under direct supervision of an Instructor. The Bass/Tenor CPBM at this Level will also continue cross training on the Pipe Band Snare Drum. Upon successful completion of Level 5, the Bass/Tenor CPBM will be qualified at Level 2 on the Pipe Band Snare Drum. The CPBM will be expected to have a properly maintained instrument at all times.
PO 471 TECHNIQUE

The rhythms and techniques required at Level 5 are Standard to the Canadian Forces and the CPBM Program.

They are divided into études, Advanced Tenor rhythms, and Advanced Bass beatings.

Constant practice and repetition will be closely supervised at this level to ensure proper technique.

The CPBM will also be expected to identify all flourishing symbols on the Flourishing Tenor Symbol Chart up to and including Level 5.

The CPBM is required to create and perform an advanced Bass/Tenor arrangement for a Medley and a March, Strathspey, Reel, Hornpipe, and Jig.

FLOURISHING AND BRUSHING TECHNIQUES:

The complete list of flourishes utilized by the CPBM Program is located on the CPBM Tenor Drum Flourishing Symbol Table.

The required flourishes listed in Level 5 are part of ongoing Level Training to the Bass/Tenor Drumming Program.

The Level 5 training allows the CPBM to create his/her own flourishing combination routines.

A “Flourish” by definition is any movement that leaves the palm of your hand for any duration of time.

These techniques were created from British Military “Flourish” Tenor Drumming.
VERTICAL AND HORIZONTAL FLOURISHING TECHNIQUES:

The complete list of flourishes utilized by the CPBM Program is located on the CPBM Tenor Drum Flourishing Symbol Table.

The required flourishes listed in Level 5 are part of ongoing Level Training to the Bass/ Tenor Drumming Program.

The Level 5 training allows the CPBM to create his/ her own flourishing combination routines. Utilizing the previous techniques required from Level 1 to 4, the CPBM is required to create flourishing combinations that feature vertical and horizontal flourishing movements.

A “Flourish” by definition is any movement where the mallet leaves the palm of your hand for any duration of time.

These techniques were created from British Military “Flourish” Tenor Drumming.
CPBM TENOR DRUM FLOURISHING SYMBOL TABLE:

Level 1

1. Mallets Crossed Overhead

2. Mallet on Drum

3. Single

4. Double

5. Figure Eight

6. Reverse Figure Eight

7. Reverse “C” (Brush Technique)
8. Standard “S” (Brush Technique) - TBA

9. Double “L” (Brush Technique) - TBA

**Level 2**

10. Pinwheel - TBA

11. Around the World

12. Single Bye – Bye

13. Double Bye – Bye - TBA
14. Reverse Bye – Bye - TBA
15. Reverse Double Bye - Bye - TBA

Level 3

16. Crossover -

17. Reverse Crossover -

18. Double Crossover -

19. Reverse Double Crossover -

20. Front Stalls -

21. Reverse Stall -
22. Crossed Arm Stall

23. Butterfly

Level 4

24. Monkey Flip

25. Outside Flip (Right)

26. Outside Flip (Left)

27. Double Outside Flip

TBA
28. Reverse Butterfly

29. Flourish Transition

30. Reverse Single

31. Reverse Double

32. Reverse Cross Arm Stall

33. Mallets on Shoulders

Level 5
34. Mallets at Armpit

35. Cross Body – (Shoulders)

36. Cross Body - (Waist)

37. Flat Singles

38. Reverse Flat Singles

39. Bye – Bye (Vertical)

40. Bye – Bye (Drumhead)
41. Reverse Pinwheel

42. Figure Eight (Vertical)

43. Figure Eight (Drumhead)

44. Bye – Bye Transition

45. Bye – Bye (same direction)
THE “MALLETS AT SHOULDER” FLOURISH – ALTERNATING HANDS:

The “Mallets at Shoulder” flourish is the movement where one or both mallets rotate clockwise upwards (identical motion to a single or double flourish) from the drum to shoulder level and the mallet(s) rest on the shoulder.

This movement stops at the shoulder.

It is utilized as an introductory movement to a combination of movements. (See video clip)

Historically this movement is restricted to “STRATHSPEYS” and “REELS” (See video clip)
THE “MALLETS AT ARMPIT” FLOURISH – ALTERNATING HANDS:

The “Mallets at Armpit” flourish is the movement, which is a continuation of the “Mallets at Shoulder” flourish.

It is a part of a greater combination or series of florishes.

This movement starts at the shoulder and is accomplished by pushing the mallet(s) forward in a counterclockwise motion straight downward to the armpit.

The mallet(s) are then held for the required number of beats.

It is utilized as “beat” movement in a combination of movements.

Historically this movement is restricted to “STRATHSPEYS” and “REELS” (See video clip)
THE “CROSS BODY (SHOULDER)” FLOURISH – ALTERNATING HANDS:

The “Cross Body (Shoulder)” flourish is the movement where one or both mallets rotate clockwise diagonally upwards (identical motion to a single or double flourish) or are smartly brought up without actually flourishing from the drum to shoulder level and the mallet(s) rest on the opposite shoulder.

Right hand mallet at left shoulder and Left hand mallet at right shoulder

This movement stops at the shoulder.

It is utilized as an introductory movement to a combination of movements.

(See video clip)

Historically this movement is restricted to “STRATHSPEYS” and “REELS”

(See video clip)

“STEP ONE”                          “STEP TWO”
THE “CROSS BODY (WAIST)” FLOURISH – ALTERNATING HANDS:

The “Cross Body (Waist)” flourish is the movement where one or both mallets rotate clockwise diagonally upwards (identical motion to a single or double flourish) or are smartly brought up without actually flourishing from the drum to waist level and the mallet(s) rest on the opposite waist.

**Right** hand mallet at left waist and **Left** hand mallet at right waist.

This movement stops at the waist.

It is utilized as an introductory movement to a combination of movements. (See video clip)

Historically this movement is restricted to “**STRATHSPEYS**” and “**REELS**” (See video clip)
THE “FLAT SINGLE” FLOURISH – ALTERNATING HANDS:

The “Flat Single” flourish is the motion where one mallet rotates counter clockwise horizontally upwards over the back of the hand from the drum to eye level.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand. (See video clip)
THE “REVERSE FLAT SINGLE” FLOURISH – ALTERNATING HANDS:

The “Reverse Flat Single” flourish is the motion where one mallet rotates clockwise horizontally upwards over the back of the hand from the drum to eye level.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand. (See video clip)
THE “BYE-BYE (SHOULDER) – ALTERNATING HANDS:

The “Single Bye – Bye (Shoulder)” Flourish is the motion of one mallet rotating horizontally counter clockwise from the drum to eye level.

From eye level the arm and mallet will then turn upwards in a vertical motion that sweeps the face and the back of the head.

One or both arms (shoulder to elbow) are parallel with the ground.

The mallet rotates counter clockwise over the back of the hand and around, sweeping the palm of the hand and this motion is repeated for the required number of beats.

This is one of several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)
THE “BYE-BYE (DRUMHEAD) – ALTERNATING HANDS:

The “Single Bye - Bye (Drumhead)” Flourish is the motion of one mallet rotating horizontally counter clockwise and staying at drum level.

This movement takes and advanced amount of stick control

One or both arms (shoulder to elbow) are parallel with the ground.

The mallet rotates counter clockwise over the back of the hand and around, sweeping the palm of the hand and this motion is repeated for the required number of beats.

This is the final variation of this flourish that will be taught in the throughout the various drumming levels. (See video clip)
THE “REVERSE PINWHEEL” FLOURISH:

The “Reverse Pinwheel” Flourish is the motion where both mallets rotate vertically clockwise at a 45-degree angle from each other at the drum to shoulder level.

While the mallet is at eye level the drummer will flourish the mallet inwards (palm side) down.

Always practice this movement using a count of four beats to get a proper rotation.

Constant practice using this method will help give a smoother “flow” to movement.

A “right handed” individual should “practice” this movement starting with the right hand from the shoulder, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)

“STEP ONE”                                                                     “STEP TWO”

THE “FIGURE EIGHT (SHOULDER)” FLOURISH – ALTERNATING HANDS:
The “Figure Eight (Shoulder)” flourish is the motion where one mallet rotates upwards from the drum to shoulder level and stays at shoulder level for a specified.

While the mallet is at shoulder level the drummer will flourish the mallet inwards (palm side) one full rotation in a clockwise motion and move the mallet back to the outside one more full rotation.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)

"STEP ONE"    "STEP TWO"

"STEP THREE"    "STEP FOUR"

THE “FIGURE EIGHT (DRUMHEAD)” FLOURISH – ALTERNATING HANDS:
The “Figure Eight” flourish is the motion where one mallet rotates upwards clockwise and stays just above the drumhead giving a constant vertical sweeping motion.

While the mallet is at drumhead level the drummer will flourish the mallet inwards (palm side) one full rotation in a clockwise motion and move the mallet back to the outside one more full rotation.

A “right handed” individual should “practice” this movement starting with the right hand, as it will generally be the “stronger” hand.

There are several variations of this flourish that will be taught in the throughout the various drumming levels. (See video clip)
THE “SINGLE/ DOUBLE BYE - BYE” FLOURISH TRANSITION:

The “Single/ Double Bye - Bye” flourish transition is the motion where one or both mallets rotate simultaneously between each “Bye - Bye” movement.

It is also utilized between piano and forte parts. (See video clip)

THE “DOUBLE BYE - BYE” FLOURISH (SAME DIRECTION):

The “Double Bye - Bye” flourish (same direction) is the motion where both mallets rotate simultaneously in the same direction.

The mallets rotate clockwise or counter clockwise over the back of the hand and around, sweeping the palm of the hand.
THE “IMPERIAL ARGYLL” STRATHSPEY BODY MOVEMENT:

The “Imperial Argyll” strathspey body movement is the motions of both mallets crossed on the drum are brought vertically from the drum to shoulder.

The mallets are then moved under the arm. This portion of the movement has laughingly been referred to as the “shoulders - pits” movement.
The mallets are then moved back to the shoulder position.

From this position the arms are then crossed over to the opposite under arm palms side out.

The mallets are then crossed at waist level. All movements can be broken down with 2 or 4 counts. (See video clip)

**ALL FLOURISHES SHOULD BE PRACTICED WHILE MARCHING**
**LEVEL 5 FLOURISHES ARE TO BE PRACTICED IN 1/4 NOTES**
The “MALLETS ON SHOULDER” FLOURISH – ALTERNATING HANDS:

**TENOR DRUM RHYTHM TECHNIQUES:**

**ADVANCED JIG RHYTHM:**

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
ADVANCED STRATHSPEY RHYTHM:

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

ADVANCED REEL RHYTHM:

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.

ADVANCED HORNPIPE PIANO RHYTHM (MARCHING):

THIS EXERCISE HAS THE SAME RHYTHM STRUCTURE AS THE BASS COUNTERPART. FLOURISHING SYMBOLS WILL BE ADDED AT A LATER DATE.
BASS DRUM BEATING TECHNIQUES:

ADVANCED JIG BEATING:

THIS INFORMATION IS UNDER DEVELOPMENT. THE COMPLETION OF THE INTERMEDIATE AND ADVANCED RHYTHMS AND BEATINGS UTILIZED BY THE CPBM PROGRAM ARE FORTHCOMING
ADVANCED STRATHSPEY BEATING:

THIS INFORMATION IS UNDER DEVELOPMENT. THE COMPLETION OF THE INTERMEDIATE AND ADVANCED RHYTHMS AND BEATINGS UTILIZED BY THE CPBM PROGRAM ARE FORTHCOMING

ADVANCED REEL BEATING:

THIS INFORMATION IS UNDER DEVELOPMENT. THE COMPLETION OF THE INTERMEDIATE AND ADVANCED RHYTHMS AND BEATINGS UTILIZED BY THE CPBM PROGRAM ARE FORTHCOMING

ADVANCED HORNPIPE BEATING (MARCHING):

THIS INFORMATION IS UNDER DEVELOPMENT. THE COMPLETION OF THE INTERMEDIATE AND ADVANCED RHYTHMS AND BEATINGS UTILIZED BY THE CPBM PROGRAM ARE FORTHCOMING
PO 472 TONE AND TUNING

DEMONSTRATE THE ABILITY TO CORRECTLY TUNE A PIPE BAND MID SECTION:

THIS INFORMATION IS UNDER DEVELOPMENT. THE COMPLETION OF THE INTERMEDIATE AND ADVANCED RHYTHMS AND BEATINGS UTILIZED BY THE CPBM PROGRAM ARE FORTHCOMING.