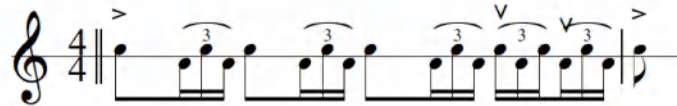




# HIGHLAND CATHEDRAL

The generic form for 'Highland Cathedral' has various combinations of options that are used, depending which massed band is playing it.

The basic phrase is as detailed below:



The main ways of starting the tune are a) with a solo piper(s), b) a solo drummer playing the basic phrase (twice) and then being joined by a solo piper(s) or c) starting with two 3-pace rolls with all pipers starting together.

Apart from option c) the 1<sup>st</sup> part is normally played solo then everyone joins in for the 2<sup>nd</sup> part onwards.

The two common combinations for the parts for the tune are

- a) 1<sup>st</sup> part (solo) – 2<sup>nd</sup> part – 1<sup>st</sup> part – 2<sup>nd</sup> part and finish (the phrase played 24 times (3x8 bars)) or
- b) 1<sup>st</sup> part (solo) – 2<sup>nd</sup> part – 1<sup>st</sup> part – 2<sup>nd</sup> part – 1<sup>st</sup> part and finish (the phrase played 32 times (4x8 bars)).

Drumming wise the tune can be played with the basic phrase throughout (very repetitive but a nice easy format when played by a lot of drummers) or with rolls at the end of each part. That is why I recommend that the triplets are played starting with the left hand, that means you naturally will start the roll with your right.

The end of the 1<sup>st</sup> part has a 3-pace crescendo roll:



and the end of the 2<sup>nd</sup> part a 5-pace crescendo roll:



There again there could be triplets played to the end for the first time though with the rolls later in the tune depending on how many times the tune is repeated.

And to throw in another can of worms they may play a quaver triplet phrase instead of the semi-quaver triplet run.



And not forgetting the whole thing can be played with or without flams or any combination thereof.

There are various common phrases to end the tune, depending upon which part the tune is ending on:

1) Triplet phrase finishing on the fifth beat:



2) Triplet phrase with an extra triplet tap taking it on to the sixth beat:



3) Three-pace roll taking it to the fifth beat:



4) Four-pace roll finishing on the fourth beat:



5) Five-pace roll taking it to the fifth beat:



As you can see there are numerous combinations to choose from and the final decisions will probably be made on the day or based upon how the feel of the tune is going. Who knows? It might even sound OK.

Individual Bands will each have their own way of playing this tune so everyone is going to be in the same boat. I have done a bit of searching but the only Massed Band versions I have found are the following ones published by Pipe Bands Australia and the Pipe Band Association of Switzerland.

They at least give an indication of what might be required on the day.

**Pipe Bands Australia:**

**Highland Cathedral  
ANZAC Day 2015**

Pipe Bands Victoria  
March 2015

Snare  
Introduction

Musical score for Snare Introduction, featuring a series of rhythmic patterns with triplets and accents. The score is written on a single staff with a common time signature (C). It begins with a C-clef and a common time signature. The first measure contains a triplet of eighth notes. The following measures consist of a series of eighth notes, many of which are grouped in triplets and have accents. The piece concludes with a final triplet of eighth notes followed by a double bar line.

**Pipe Band Association of Switzerland:**

*Highland Cathedral*

*Masoch Bands*

Musical score for Pipe Band Association of Switzerland, featuring a series of rhythmic patterns with triplets and accents. The score is written on a single staff with a 4/4 time signature. It begins with a treble clef and a 4/4 time signature. The first measure contains a triplet of eighth notes. The following measures consist of a series of eighth notes, many of which are grouped in triplets and have accents. The piece concludes with a final triplet of eighth notes followed by a double bar line.