

THE HIGHLAND BAGPIPE TUTOR BOOK

THE NATIONAL

Piping
CENTRE



A STEP BY
STEP GUIDE
AS TAUGHT
BY THE
NATIONAL
PIPING CENTRE

PATRON

HRH The Prince Charles, Duke of Rothesay, KG, KT, GCB.



If you have difficulties running this CD-ROM on Windows7 or Windows Vista, please download a patch to solve this from

<http://www.thepipingcentre.co.uk/2009/12/16/tutor-book-cd-patch/>

CD Rom System Requirements

Microsoft Windows XP or higher. PCI sound and video cards are also recommended.


Please note that this software must be installed before first use.

CD Contents

The Highland Bagpipe Tutor Book software incorporating Piobmaster Player and Instructional Video Clips.

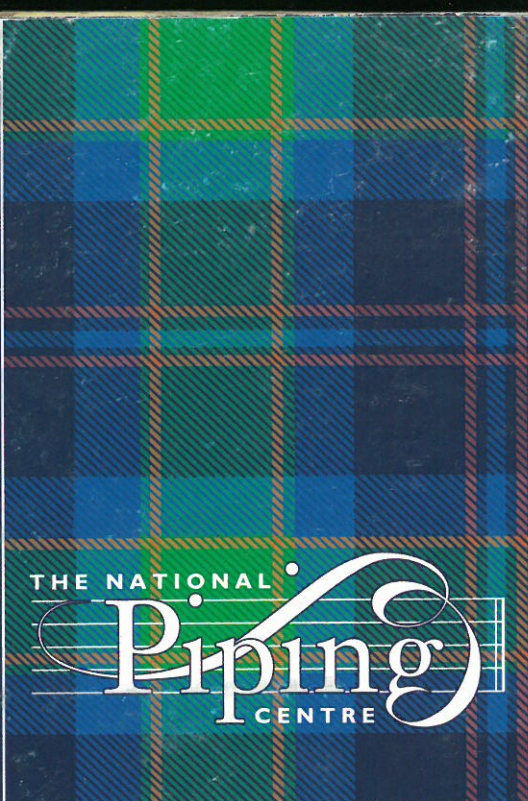
20 Audio Tracks.

Please note that the Audio Tracks can be heard on a Standard Compact Disc player.



THE
HIGHLAND
BAGPIPE
TUTOR BOOK

A STEP BY STEP GUIDE
AS TAUGHT BY
THE NATIONAL PIPING CENTRE



© The National Piping Centre 2001

First published in 2001 by

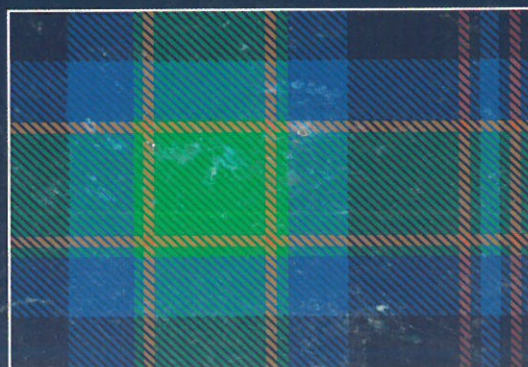
The National Piping Centre
30-34 McPhater Street
Cowcaddens, Glasgow G4 0HW

No part of this book may be reproduced in any form without permission from the publisher.

ISBN: 0-9541045-0-1

The contributors to this first edition were -
Roddy MacLeod, Angus Macdonald, Greg Wilson, Colin MacLellan, Gordon Walker, Willie Morrison, James MacLean, Dougie Pincock, Alan Forbes, Oona Ivory, Martin Lowe and Malcom McRae.

Reprinted 2010.



Contents

	Pages
Acknowledgements	
Preface	
The National Piping Centre	
STEP ONE - THE BASICS AND SOME SIMPLE MELODIES	
Chapter One	The Practice Chanter 1, 2
Chapter Two	Playing Up the Scale 3-5
Chapter Three	Reading Music (1)-pitch 7
Chapter Four	Playing Down the Scale 9-11
Chapter Five	Improving Fluency and Flexibility 13
Chapter Six	Reading Music (2)-Duration and Time Signature 15-17
Chapter Seven	Some Simple Melodies 19
	- <i>The Day Thou Gavest, Lord Has Ended</i>
	- <i>Deck The Halls With Boughs Of Holly</i>
Chapter Eight	Introducing Gracenotes 21-24
	- <i>The Barnyards of Delgaty</i>
Chapter Nine	The D Gracenote and Strikes 25-28
	- <i>Auld Lang Syne</i>
STEP TWO - MOVING ON TO SLOW AIRS	
Chapter Ten	The E Gracenote and the High A Gracenote 29-33
Chapter Eleven	The Throw on D 35, 36
	- <i>O Gin I Were a Baron's Heir</i>
Chapter Twelve	Reading Music (3)-Time Signatures (continued) 37, 38
Chapter Thirteen	Doublings on High A and High G 39, 40
	- <i>Leaving Barra</i>
STEP THREE - INTRODUCING MARCHES, A JIG AND THE BAGPIPES	
Chapter Fourteen	Doublings on F and C 41-43
	- <i>My Dream Valley On The Road To Glendaurel</i>
Chapter Fifteen	Doublings on E and B 45
	- <i>Corriechoillie's 43rd Welcome to the Northern Meeting</i>
Chapter Sixteen	Introducing the Bagpipe 47, 48
Chapter Seventeen	G Strikes on D 49, 50
Chapter Eighteen	Grips 51, 52
	- <i>Teribus</i>
Chapter Nineteen	Jigs 53
	- <i>Corkhill</i>
Chapter Twenty	Blowing the Bagpipe without the Drones Sounding 55

STEP FOUR - MORE MARCHES AND MORE ON BAGPIPES

Chapter Twenty-One	The Birl - <i>The Barren Rocks of Aden</i>	57, 58
Chapter Twenty-Two	Doublings on D	59
Chapter Twenty-Three	Grips with a B Gracenote and Taorluaths - <i>Murdo's Wedding</i>	61-63
Chapter Twenty-Four	Taorluaths from B to B and C to C	65
Chapter Twenty Five	G Strike on B - <i>Bonnie Dundee</i>	67
Chapter Twenty-Six	Grips on the Bottom Hand - <i>When The Battle's O'er</i>	69, 70
Chapter Twenty-Seven	Blowing the Bagpipe with Drones Sounding	71

STEP FIVE - STRATHSPEYS, REELS AND A HORNSPIPE

Chapter Twenty-Eight	Strathspey Exercises and the Darado (Bubbly Note) - <i>Lady Mackenzie Of Gairloch</i> - <i>Because He was a Bonnie Lad</i> - <i>Donaldbane</i>	73-79
Chapter Twenty-Nine	Reels - <i>Miss Girdle</i> - <i>Sandy Duff</i>	81, 82
Chapter Thirty	Closed and Open Shakes - <i>Shakey Fingers</i>	83, 84
Appendix A	Worksheet 1, The Bagpipe Scale Worksheet 2, Duration Exercises Worksheet 3, Simple Time Rhythms Worksheet 4, Compound Time Rhythms	
Appendix B	The Exercises	
Appendix C	An Alternative Approach for Introducing the Scale	
Appendix D	The Bagpipe Scale, Notation and Pitch	
Additional Tunes	1. <i>The Mist Covered Mountains Of Home</i> 2. <i>The Barnyards of Delgaty</i> 3. <i>The Battle Of The Somme</i> 4. <i>The Heights Of Dargai</i> 5. <i>Muir Of Ord</i> 6. <i>Achany Glen</i> 7. <i>The Atholl And Breadalbane Gathering</i> 8. <i>Miss Delicia Chisholm</i> 9. <i>Dornie Ferry</i> 10. <i>Johnnie MacDonald's Reel</i> 11. <i>Paddy's Leather Breeches</i> 12. <i>Welcome The Piper</i> 13. <i>The Foxhunter</i>	

Acknowledgments

The publication of this Tutor Book for the Highland Bagpipe is the culmination of a process which has taken several years. The accumulated wisdom and experience of the staff here at the Centre have resulted in an integrated package which will support and greatly enhance the teaching and learning process.

We gratefully acknowledge both the work and dedication of the expert teaching staff of The National Piping Centre (past and present) and The National Piping Centre Board Members who have given their time and expertise so freely to this project.

In addition, our thanks go to the individuals and organisations who helped supply photographic and historical information, in particular, David Murray, Major Gavin Stoddart, Hugh Cheape, Derek Maxwell, Jim Henderson, The Royal Highland Fusiliers, The Argyll & Sutherland Highlanders, The Royal Scottish Pipers Society and The Scottish National Portrait Gallery.

A project such as this also requires funding. In this regard, The National Piping Centre has been extremely fortunate to be supported by one of its own students. Eric W. Rabinowitz was so pleased with his learning experience at The National Piping Centre that he very generously offered to underwrite the cost of the first edition of this publication.

As a result of this remarkable gesture, Eric will help to underpin the process by which pipers all around the world will begin their learning of this great instrument.

To Eric and all that have contributed, on behalf of The National Piping Centre, we are extremely grateful.

Brian G. Ivory CBE FRSE

Oona Ivory DL

Sandy Grant Gordon CBE

Founders

"The Highland Bagpipe may be Scotland's national instrument, but its sound is beloved the world over. Despite inspiring some of the planets most dreadful humour, if there is a piper playing the pipes there is also a crowd listening and watching. I grew up in Boston, Massachusetts, and in 1964 my father took me to Boston Gardens to see the Coldstream Guards. The sword dance, the bearskin hats, the colourful uniforms presented quite a spectacle, but it was the pipers of the Scots Guards band who captivated my 10-year-old mind.

Many of us have a dream we put off until who knows when. Playing the bagpipes was mine, but the furore over the year 2000 finally inspired an end to my procrastination. In February 2000, as a rank amateur barely able to play a G-gracenote scale, I headed off to my first piping workshop. Six months later I came to The National Piping Centre and for two months I lived and breathed piping. It was a struggle also learning to read music at the same time. Hard work and the faculty's patient encouragement were rewarded. Shortly before I returned home I passed the test for my Elementary Certificate from the Institute of Piping.

Most people past school age do not have the time and means to suspend their lives for two months of study at The National Piping Centre's home in Glasgow, Scotland. It is with these people in mind in particular that I am underwriting this tutor. I do so to help make available to a wider audience the methods of instruction and high standards of execution championed by The National Piping Centre. I join this project in deep appreciation of the piping community as a whole, whose members are universally encouraging and helpful, and the staff and faculty of The National Piping Centre in particular, not only for the high standards they demand from even the greenest beginner, but also for their friendship which they extend so freely.

Eric Wolf Rabinowitz

Seattle, Washington

May 2001

Preface

Learning to play the bagpipes may just be the most life changing experience you will have.

For centuries the Scots have taken the sound and music of the Highland Bagpipe to all corners of the globe and in so doing have helped promote the unique cultural identity of the Scottish nation.

Consequently, throughout the world the pipes have been taken up enthusiastically by peoples of all cultural backgrounds who have become intrigued by the instrument, it's music and the traditions and history of piping.

Piping now flourishes within a global community that connects people in every continent and creates wonderful opportunities for pipers to travel, make friends, perform and continually learn about music in many forms.

This tutor book is where your journey and your learning begin. As with any new activity you will have fun and enjoyment but there will also be times when you will struggle and will need to persevere to move on to the next level. However, the effort will definitely be worthwhile.

The aim of this book is to provide the complete beginner with an aid to learning the fundamentals of playing the Highland Bagpipe. It may be possible to learn from the book without taking formal structured lessons but it should be stressed that, as in the learning of any musical instrument, the value of regular advice from a competent and skilled teacher cannot be overestimated.

It is essential that you practise each exercise and the tunes rigorously and that equal attention is given to the exercises as to the tunes.

Speed of progression from the chanter to the bagpipes will vary from student to student and will depend on a number of factors, not least, the amount of time spent practising. As an approximate guide, you should aim to have mastered about 7 or 8 simple tunes on the chanter before any of these could be attempted on the pipes.

On completion of this book you will have had a good introduction to most types of tune in the 'light music' repertoire. You should also have acquired a basic competence in music theory as it relates to the Highland Bagpipe and these skills combined will allow you to read and learn pipe music from other sources.

Students who are already musically literate may wish to read Appendix D before commencing in order to appreciate the particular methods of notation for pipe music.

Now it's up to you. Practise hard, listen carefully and you will find a world full of new possibilities waiting for you.

Roddy MacLeod
Principal
The National Piping Centre
August 2001

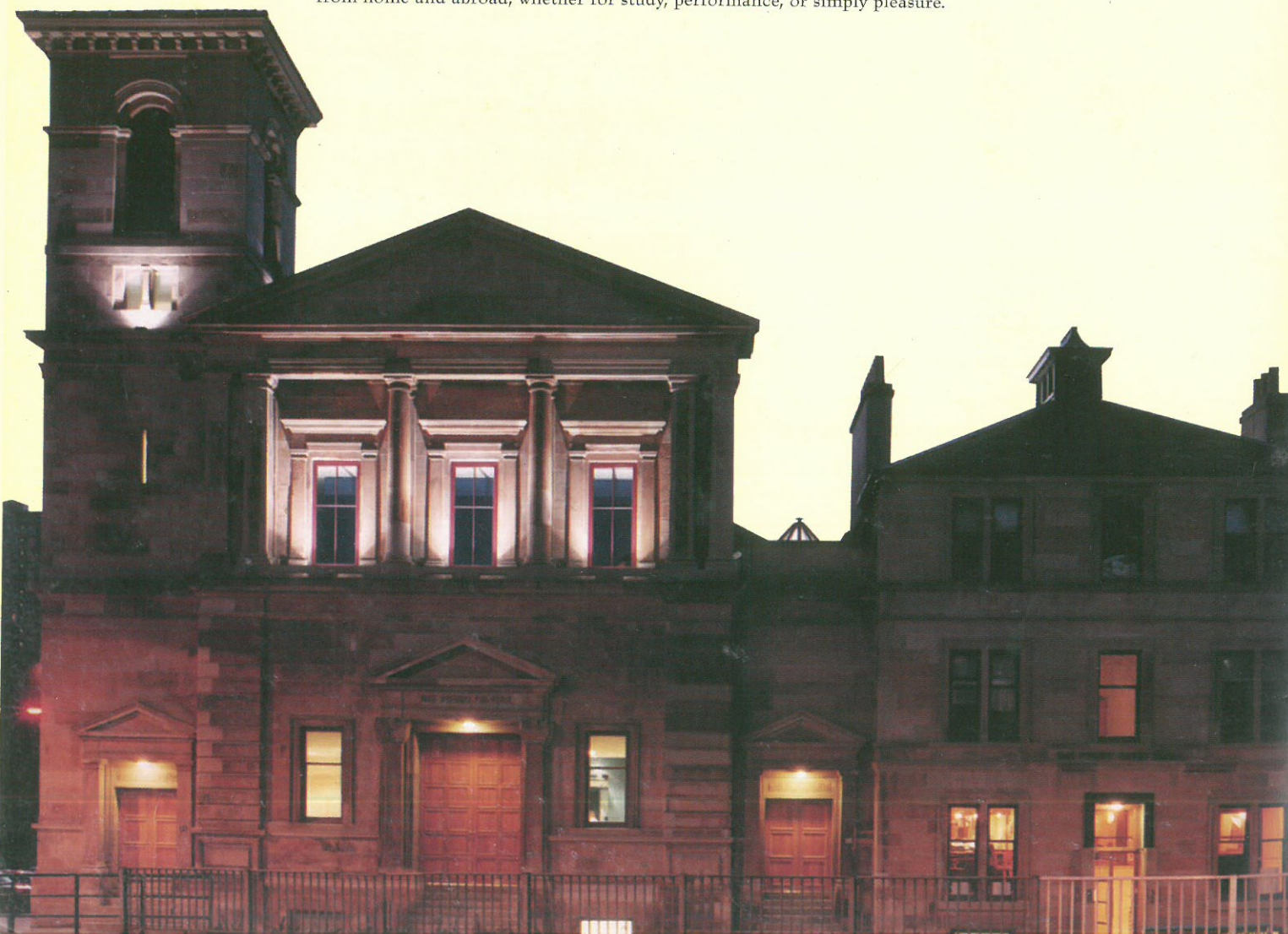
THE NATIONAL Piping CENTRE

The National Piping Centre in Scotland is dedicated both to preserving the history of the Highland Bagpipe & to safeguarding its future. It serves as a world centre of excellence for the instrument and its music. The Centre was officially opened in 1998 by HRH The Prince of Wales who is now its patron.

The Centre is housed in a fine historic building in the City of Glasgow's musical heartland. It incorporates a piping school with additional rehearsal rooms and a concert hall noted for its excellent acoustics, The National Museum of Piping with a multi-lingual audiovisual presentation, a reference library, comfortable hotel accommodation and conference facilities.

The Centre offers an undergraduate degree in piping with the Royal Scottish Academy of Music & Drama, Scotland's National Conservatoire. It also runs numerous summer schools, individually tailored courses and weekly lessons for every level of piper, taught by some of the world's most eminent pipers.

The National Piping Centre provides facilities of the very highest quality for both the piping and non-piping fraternity. We guarantee a warm welcome to visitors and regulars, from home and abroad, whether for study, performance, or simply pleasure.



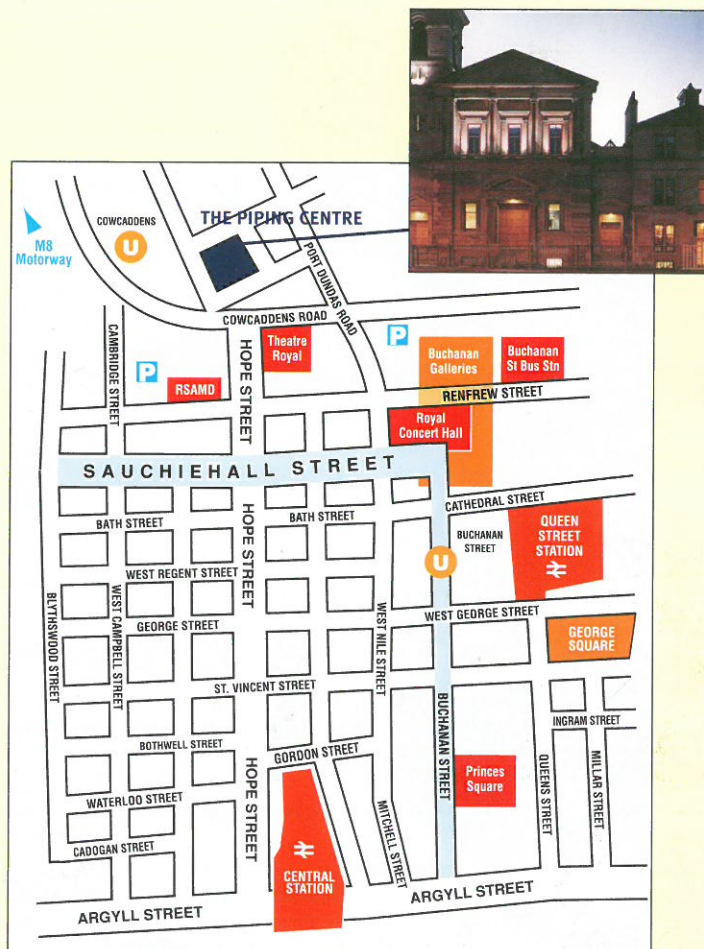
HOW TO FIND US



Travelling westbound on the M8 from the south (M74) or from Edinburgh, follow signs for City Centre and Greenock. Exit the motorway at Junction 16, proceed straight ahead at the first set of lights onto Dobbies Loan. At the next set of traffic lights turn left onto Port Dundas Street, take the second turning on the right into McPhater Street. The Piping Centre is located 100 yards on the right.

Travelling from the airport take Junction 18 exit. Turn right at the set of traffic lights then turn right after the bridge. Pass through the next set of lights and turn right onto Port Dundas Street, take a second turning on the right into McPhater Street. The National Piping Centre is located 100 yards on the right.

Cowcaddens Underground, Buchanan Bus, Central and Queen Street Railway Stations are all close by. The National Piping Centre is a 20-minute taxi journey from Glasgow International Airport.



STEP ONE

**THE BASICS
AND SOME
SIMPLE
MELODIES**



THE NATIONAL
Piping
CENTRE



Chapter 1

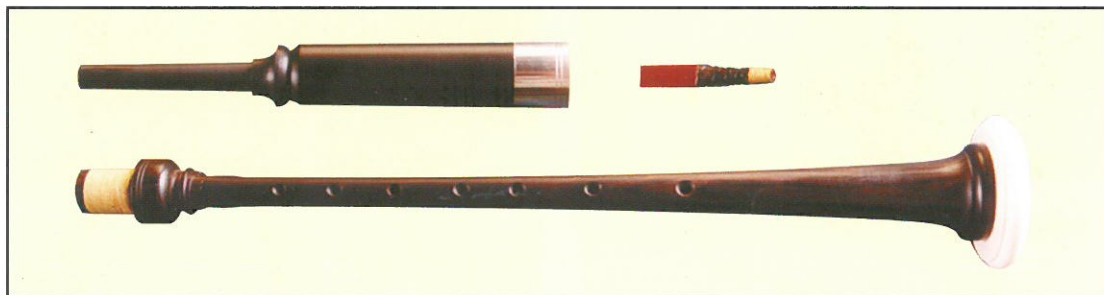
THE PRACTICE CHANTER

The practice chanter is the practice instrument of the Highland bagpipe. There are various types of practice chanter currently on the market. These range from standard size to long span and also child size practice chanters.

Students should take advice from an instructor when considering buying a practice chanter. The National Piping Centre can provide impartial advice and supplies from a number of reputable bagpipe makers.

Care of the practice chanter is relatively simple. The following points should be observed:

- 1 Ensure that the joint between the top and the bottom of the chanter is neatly hemped, preferably with waxed hemp, which helps to repel moisture. Moist hemp will swell and the joint may become too tight.
 - 2 Ensure that the bore and holes of the chanter are kept free of dirt at all times. The chanter can be kept clean by using an appropriately sized bottle brush and/or pipe cleaners.
 - 3 Ensure that the reed is securely fitted in the reed seat in the bottom half of the chanter. Hemp should be wound neatly around the bottom of the reed to maintain a secure fit in the reed seat. If it is necessary to handle the reed, do so by holding the lower part of the reed, and NOT the blades.
- Please note:-** Extreme care must be taken when dismantling and assembling the chanter. In particular, note the following:
- 4 Be very careful not to touch the reed with the top half of the chanter, as reeds are very easily damaged.
 - 5 Keep your hands close together at the middle of the chanter and turn gently. DO NOT pull, use excessive force, or twist from the bottom of the chanter.



FINGER POSITIONS

The illustrations on page 2 show the basic finger positions on the chanter. Note the following points: -

- 1 The fingers are kept straight and NOT curled around the chanter.
- 2 The holes should not be covered by the fingertips as the fingers must be kept straight. The student will find that to ensure straight fingers, the holes will be covered near the 1st and 2nd joints of the fingers. However, the student should be guided by the instructor to find the most comfortable position.
- 3 The thumb of the bottom hand should be placed in line behind the second-top finger.
- 4 The little finger of the top hand should initially be placed behind the chanter, as in the photographs.

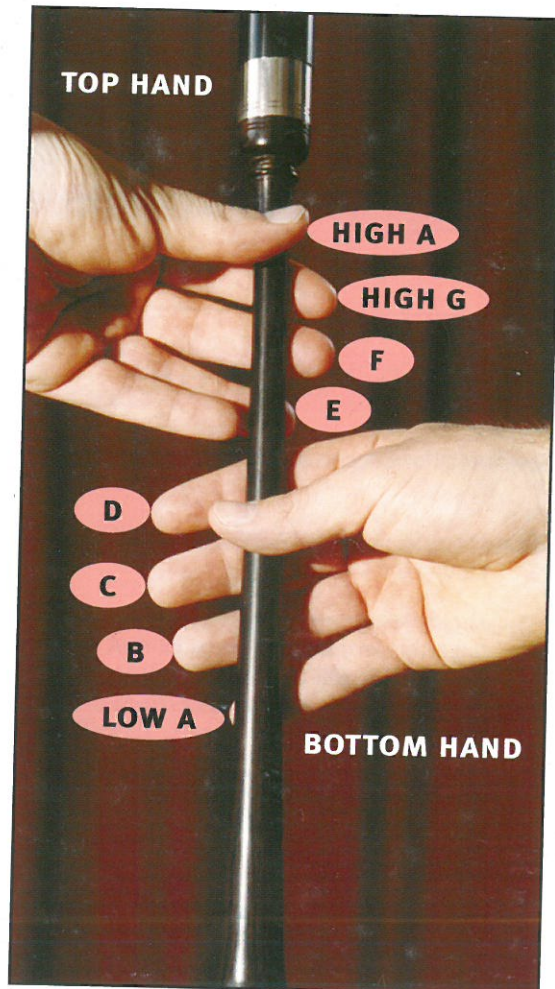
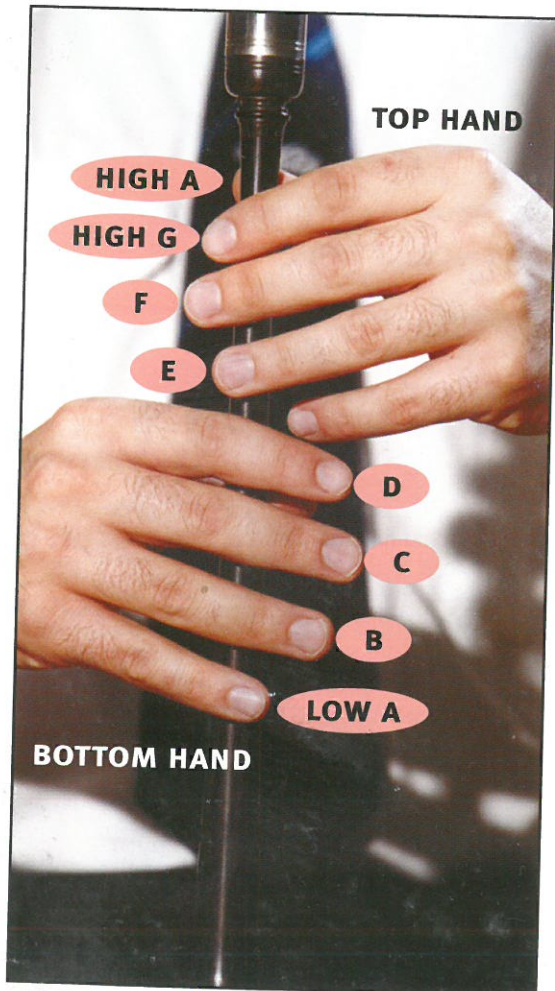


Chapter 1

- 5 Students should sit comfortably without slouching and blow the chanter from the centre of the mouth. The sole of the chanter can be rested on a table if the student finds this more comfortable. Care should be taken at all times to ensure the correct posture is adopted.
- 6 Blowing the chanter may be difficult at first with the lips getting sore after 10 minutes or so. This is normal and students should practise for short periods at frequent intervals during the initial stages. Students should take a breath after every two bars or at frequent intervals.



FINGER POSITIONS

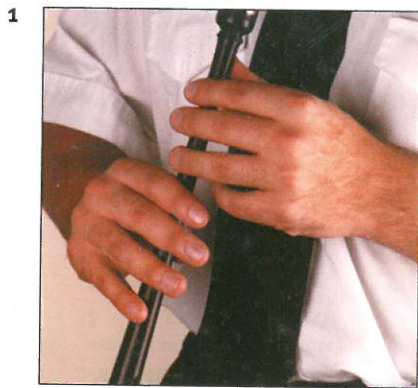




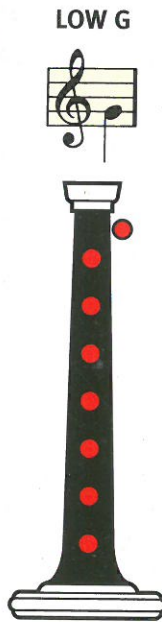
Chapter 2

PLAYING UP THE SCALE

It is important to keep a steady pressure when blowing in order to maintain a full tone for ALL the notes of the scale.



To sound Low G, all holes of the chanter should be completely covered, remembering to keep the fingers straight. If the holes are only partially covered, a distorted tone will be produced. You may find it difficult to sound Low G correctly until you begin to feel the holes under your fingers. This will be achieved with practise.



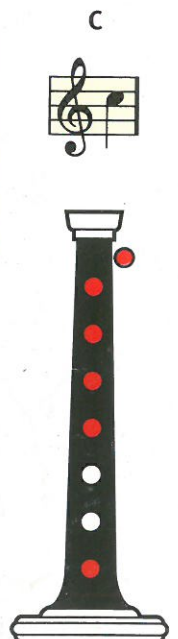
To change from Low G to Low A, simply lift the Low A finger of the bottom hand.



To change from Low A to B, lift the B finger on the bottom hand so that two fingers are now raised from the chanter. Remember to keep the fingers straight, even when they are off the chanter.



To change from B to C, the C finger of the bottom hand should be raised and at the same time, the Low A finger should be replaced on the chanter. It is important that this is done precisely so as not to cause a popping or "crossing" noise between the two notes.

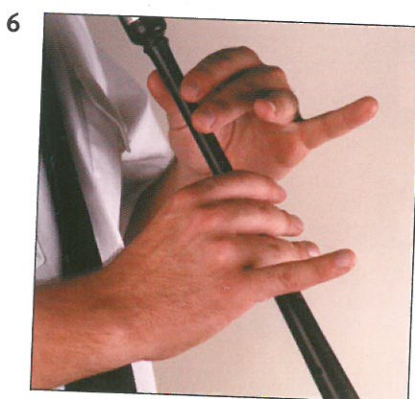
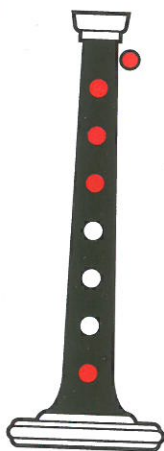




Chapter 2



To change from C to D, raise the D finger of the bottom hand. The three raised fingers should still be straight.

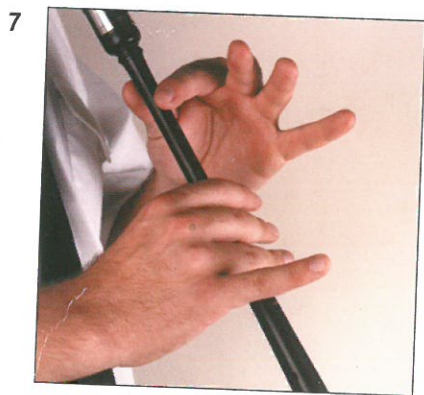


The change from D to E is a more complex movement. As the E finger of the top hand is raised, the D, C and B fingers of the bottom hand should be returned to the chanter, and at the same time the Low A finger of the bottom hand should be raised. The final position can be seen in the photograph.

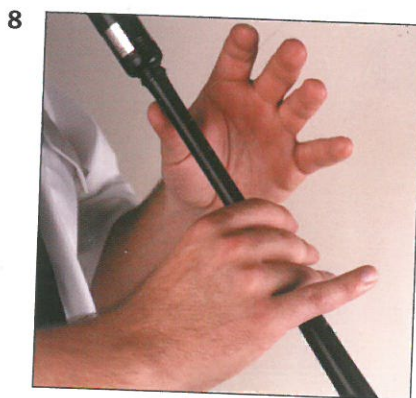
IMPORTANT: If this movement is not made properly, a crossing noise will be heard between the two notes.

This movement will require concentration and practise.

For the remainder of the notes in the scale, the little finger should remain raised from the chanter.



To change from E to F, simply raise the F finger of the top hand.



To change from F to High G, lift the G finger from the chanter, so that three fingers are now raised. Remember to keep the fingers straight and equally distant from the chanter. **DO NOT** raise the fingers too high off the chanter.



9



HIGH A



To change from High G to High A, remove the High A thumb which covers the back hole of the chanter, and at the same time return the E finger of the top hand to the chanter.

Now try Exercise 1.

EXERCISE 1

Low G Low A B C D E F High G High A

SUMMARY OF FINGER POSITIONS

LOW G LOW A B C D

E F HIGH G HIGH A

Notes





Chapter 3

READING MUSIC (1) PITCH

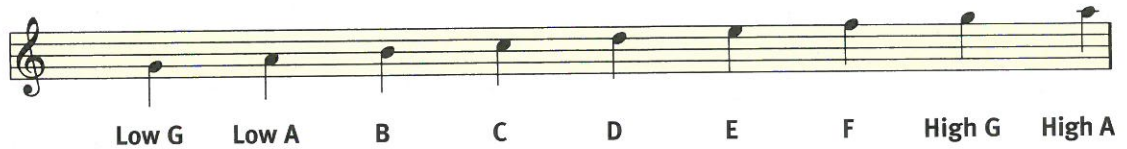
It is essential to understand how the notes are represented in musical notation. The staff is used - a staff consists of five lines and four spaces. The lowest line and the lowest space are not used in pipe music.



LOW G

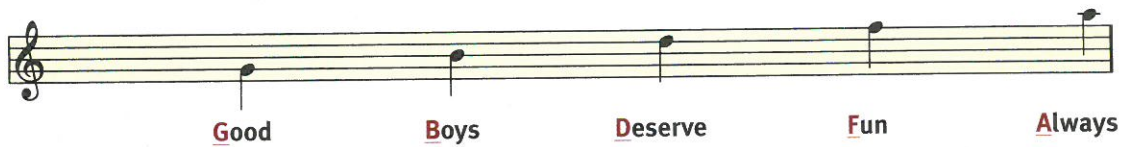
The treble clef, which is placed at the extreme left of the staff, indicates that the second line from the bottom is where the note Low G is placed.

The notes of the scale are placed in sequence progressing upwards from Low G, using lines and spaces alternately. Note that High G is placed in the space on top of the staff, and that High A is placed slightly higher, with a short line called a "LEGER LINE" passing through it.

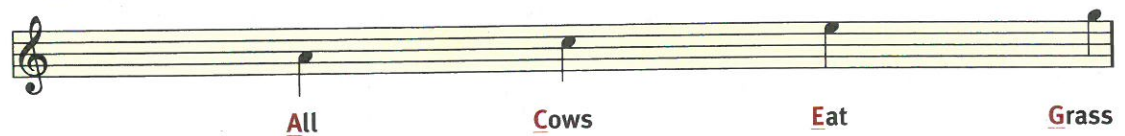


MEMORY AID: The notes on the **LINES** are Low G, B, D, F and High A. We use the memory aid "Good Boys Deserve Fun Always" to remember the notes on the lines. The notes in the **SPACES** are Low A, C, E and High G. Similarly we use the memory aid "All Cows Eat Grass" to remember the names of the notes in the spaces.

NOTES ON THE LINES



NOTES IN THE SPACES



You should now be ready to try Worksheet 1 at Appendix A to this tutor.

Notes





Chapter 4

PLAYING DOWN THE SCALE

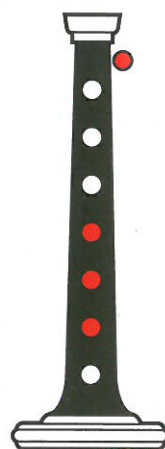


We start from High A. Remember that the High A, High G and F fingers on the top hand are in the raised position with the E finger on the chanter. All the fingers of the bottom hand are down, with the exception of the Low A which is in the raised position.

HIGH A



HIGH G

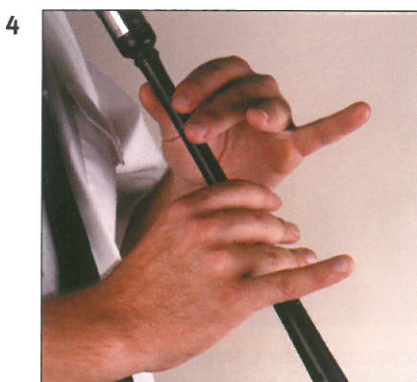


To change from High A to High G, return the High A thumb of the top hand to the chanter, covering the back hole, and at the same time raise the E finger from the chanter so that the three fingers of the top hand are raised from the chanter. Keep the fingers straight and equidistant from the chanter. Remember not to lift the fingers too far from the chanter.



To change from High G to F, return the G finger of the top hand to the chanter.

F



To change from F to E, return the F finger of the top hand to the chanter.

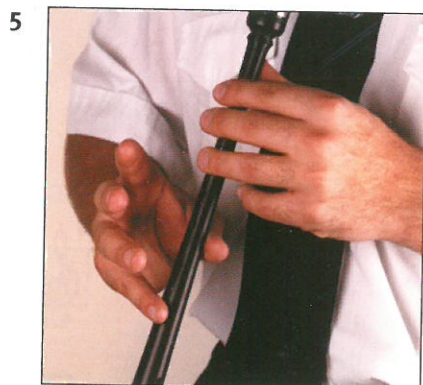
E





Chapter

4



The change from E to D requires particular attention, as in D to E. As the E finger of the top hand is returned to the chanter, D, C and B fingers of the bottom hand should be raised from the chanter, AND AT THE SAME TIME the Low A finger of the bottom hand should be returned to the chanter to cover the bottom hole.

IMPORTANT: As before, if this movement is not made properly, a crossing noise will be heard between the two notes.

This movement will require concentration and practise.



To change from D to C, return the D finger of the bottom hand to the chanter, remembering to keep the fingers straight. **Do not be tempted to cover the hole with the tip of the finger.**



To change from C to B, the C finger of the bottom hand should be returned to the chanter, and at the same time the Low A finger should be raised. Be careful not to make a crossing noise between the notes.



To change from B to Low A, return the B finger to the chanter.





9



LOW G



Finally, to change from Low A to Low G, return the Low A finger to the chanter.

Now try Exercise 2 as well as continuing to practise Exercise 1.

EXERCISE 2



Notes





Chapter 5

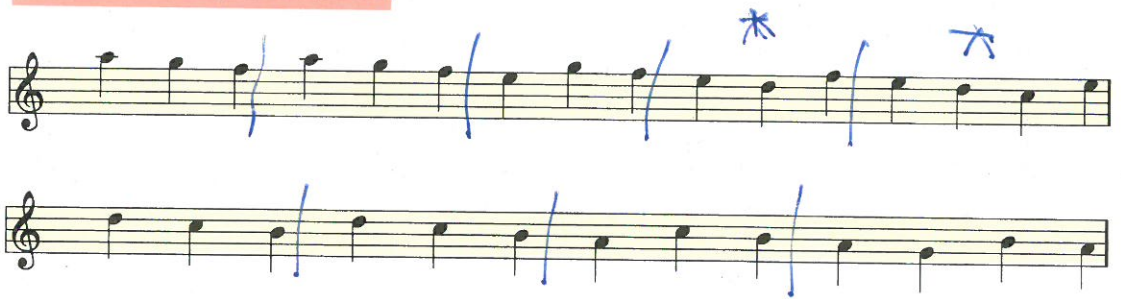
IMPROVING FLUENCY AND FLEXIBILITY

Exercises 3 and 4 will improve the fluency and flexibility of fingering. Again, you should practise them slowly, carefully and often.

EXERCISE 3



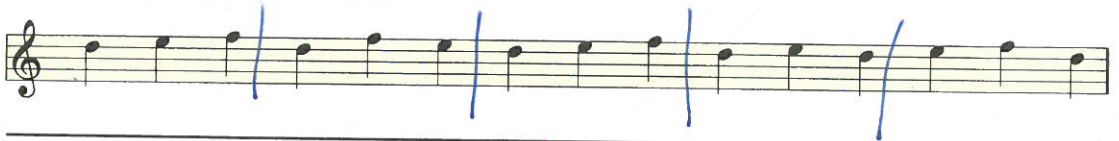
EXERCISE 4



Exercise 5 develops the important movements between the top and bottom hands. It is important to achieve a clean change between D and E, as crossing noises are a common fault, and must be avoided. Practise the exercise slowly, carefully and often.

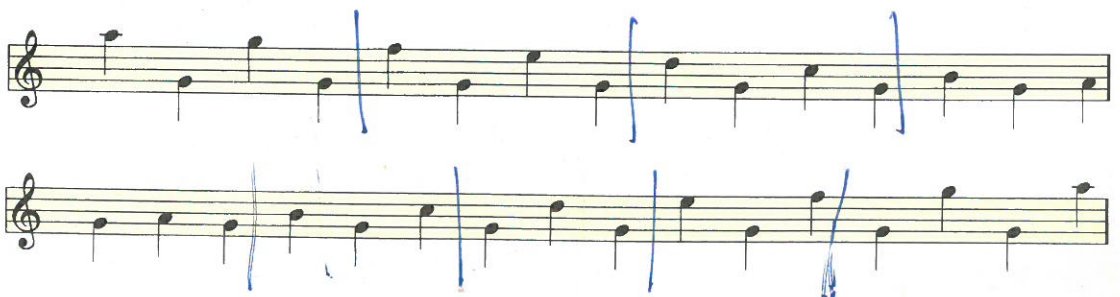
EXERCISE 5

→ important!



EXERCISE 6

In this exercise we practise playing to each note of the scale from Low G. Remember when playing to top hand notes from Low G to lift the Low A finger at the same time.



Notes





Chapter 6

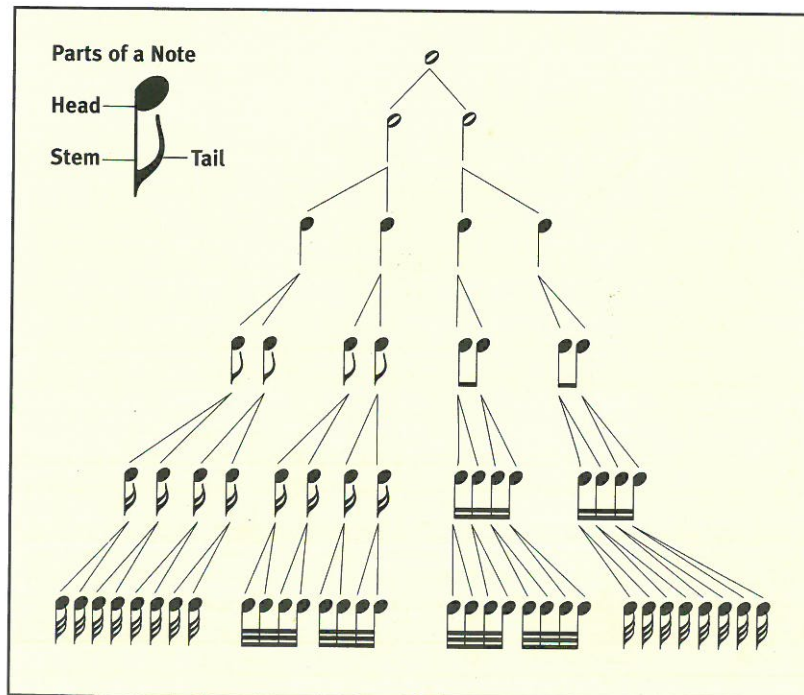
READING MUSIC (2) DURATION AND TIME SIGNATURE

In order to establish a rhythm when playing music, the student must be able to recognise the length of each note as represented on the staff. In music, this is known as duration. The duration of a musical note is shown by its shape.

Relative Note Value Scale		Absolute Note Value Scale
The Semi-breve The Whole Note (1)		The Semi-breve 4 crotchet beats
The Minim The Half Note (1/2)		The Minim 2 crotchet beats
The Crotchet The Quarter Note (1/4)		The Crotchet 1 crotchet beat
The Quaver The Eighth Note (1/8)		The Quaver 1/2 a crotchet beat
The Semi-Quaver The Sixteenth Note (1/16)		The Semi-Quaver 1/4 of a crotchet beat
The Demi-Semi-Quaver The Thirty Second Note (1/32)		The Demi-Semi-Quaver 1/8 of a crotchet beat

It should be noted that we need to learn both names for each of the note values (e.g. crotchet and 1/4 note). This will ensure that we have a complete understanding of the note value. Pipers in North America, for example, tend to use the size of the note as their descriptor (e.g. 1/4 note).

Piping has traditionally used the Relative Note Value Scale. The following table illustrates the relative values of these notes :-

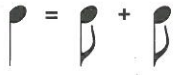




Chapter 6

DURATION

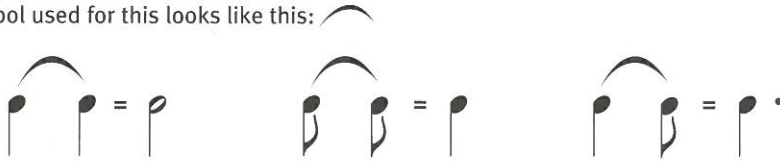
It can be seen that each time a tail is added to the stem of a note, its duration is halved. Similarly, we can increase the duration of a note by half. This is done by adding a dot after the note head.



NOTE: The absolute duration of a note is determined by the speed or tempo of the piece.

Tied Notes

Another method of increasing the length of a note is to combine two notes of the same pitch with a tie. The symbol used for this looks like this:



Beams

Notes are frequently joined together by a beam which means that these notes are part of the same beat. The following illustrations show examples of two quavers. The first example shows two separate quavers and the second example shows the two quavers joined together with a beam. This means they are part of the same beat.

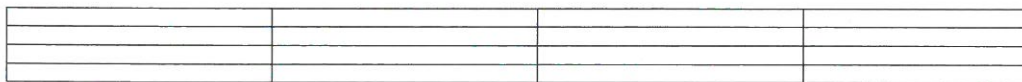


In this manner, a beam has the same effect on duration as a tail on a note. The following illustrations show a dotted quaver and semi-quaver not joined together and then joined together to demonstrate they are part of the same beat.



Beats, Bars and Bar Lines

When music is written, it is divided into sections which contain the same number of beats. One of these sections is called a 'bar'. A beat is a regularly occurring pulse. The interval between beats may contain one note or a group of notes which add up to the same time value. Bar lines are vertical lines which appear at intervals along the staff and divide the music into bars which contain the same number of beats. Normally, the first beat in a bar is strongly accented.



At the beginning and end of a part of a tune, a **DOUBLE BAR LINE** is used. When the part is to be repeated, two dots are used to indicate this.



You should now be ready to try Worksheet 2 at Appendix A to this tutor.



TIME SIGNATURES

In order to understand the rhythm of a piece of music, it is necessary to be able to interpret its TIME SIGNATURE. The time signature appears after the treble clef, and is usually represented by two numbers, one above the other.

The time signature identifies the number of what type of note is in each bar e.g. 2_4 time indicates that there are 2 crotchets ($1/4$ notes) in each bar, 6_8 time indicates there are 6 quavers ($1/8$ notes) in each bar. In pipe music, bars normally contain two, three, or four beats. There are two types of time which are commonly used in pipe music. These are called SIMPLE TIME and COMPOUND TIME.

In simple time the beat is divisible by 2 and in compound time the beat is divisible by 3.

In simple time, the top number also tells us how many beats there are in each bar. In compound time, the top number is divided by 3 to give the number of beats in each bar e.g. for 6_8 time, there are 2 beats in each bar (6 divided by 3 = 2)

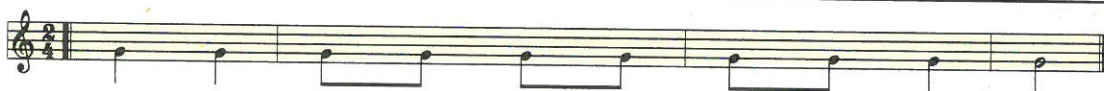
We will deal with simple time first.

Simple Time

Three types of simple time signature which will be used often are 2_4 , 3_4 , and 4_4 .

2_4 tells us that there are the equivalent of TWO crotchets ($1/4$ notes) in each bar, TWO beats in each bar, and therefore that each beat is equivalent to a $1/4$ NOTE or CROTCHET.

The stave below contains examples of different note combinations which add up to two crotchet ($1/4$ note) beats per bar. Try tapping out the rhythm below to a steady beat.



3_4 tells us that there are the equivalent of THREE crotchets ($1/4$ notes) in each bar, THREE beats in each bar, and therefore that each beat is equivalent to a $1/4$ NOTE or CROTCHET.

The stave below contains examples of different note combinations which add up to three crotchet ($1/4$ note) beats per bar. Try tapping out the rhythm below to a steady beat.



4_4 tells us that there are the equivalent of FOUR crotchets ($1/4$ notes) in each bar, FOUR beats in each bar, and therefore that each beat is equivalent to a $1/4$ NOTE or CROTCHET. It is sometimes referred to as common time and is written as an incomplete circle which looks similar to a capital "C".



The stave below contains examples of different note combinations which add up to four crotchet ($1/4$ note) beats per bar. Try tapping out the rhythm below to a steady beat.



When tapping out a beat, ensure that the "tap" is sounded at the start of each note group in the music. Notes within a beat are contained within a group i.e. joined together. This is true for most simple time signatures with some exceptions in 6_8 , 9_8 , 12_8 , and 2_2 time.

You should now be ready to try Worksheet 3 at Appendix A to this tutor.

Notes





Chapter 7

SOME SIMPLE MELODIES

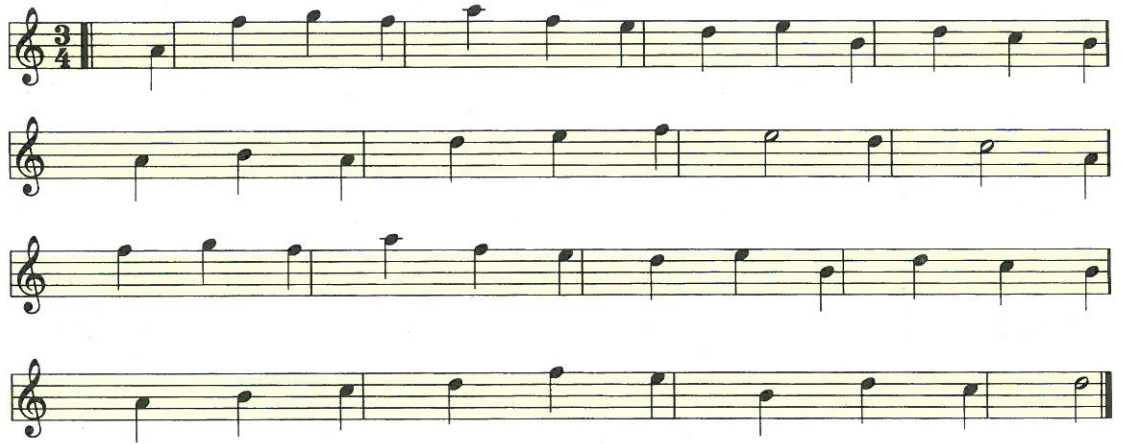
In this chapter some simple melodies have been adapted for the chanter in order to give practise on finger-work with a tune that may be familiar. Care should be taken at all times to avoid crossing noises.

The first melody is a hymn called "The Day Thou Gavest, Lord, Has Ended". You will notice that in this melody the minim ($1/2$ note) is used three times. The tune should be played with a steady beat. Each crotchet ($1/4$ note) is equal to one beat, and the minims are two beats long.

This tune is in $3/4$ time and each bar contains the equivalent of three crotchets ($1/4$ notes). Note that the final bar contains only a minim ($1/2$ note) which leaves the bar incomplete by one crotchet ($1/4$ note) beat. However, this is added to the crotchet ($1/4$ note) in the introductory bar.

The Day Thou Gavest, Lord, Has Ended

Hymn

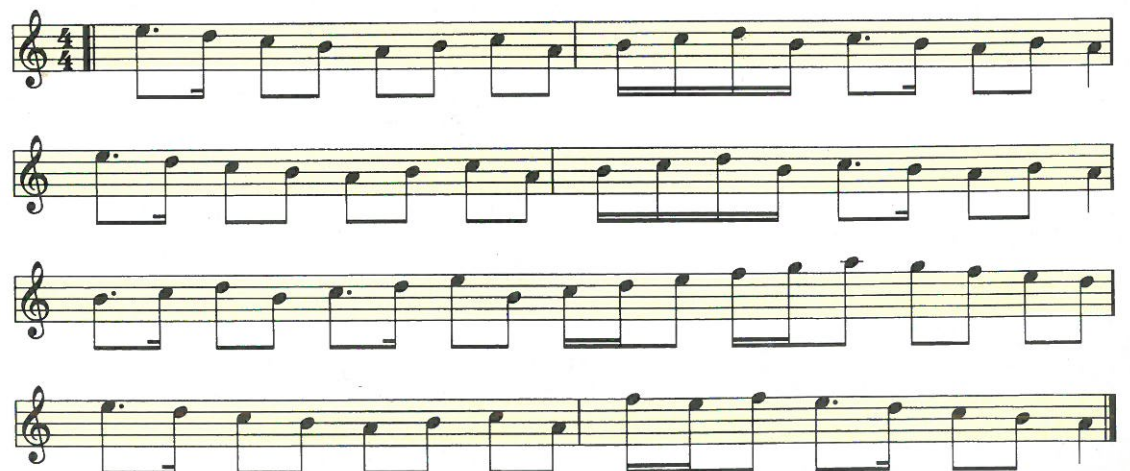


The next simple melody is a well known Christmas Carol called "Deck the Halls with Boughs of Holly". It has been changed a little to fit the chanter scale. You will notice that this melody is written in $4/4$ time. In this tune, we introduce note groups joined with beams. In some note groups, each note is a quaver ($1/8$ note), and in others there is a dotted quaver (dotted $1/8$ note) and a semi-quaver ($1/16$ note). In each case the note groups add up to the equivalent of one crotchet ($1/4$ note) in accordance with the time signature.

The tune should be played with a steady beat.

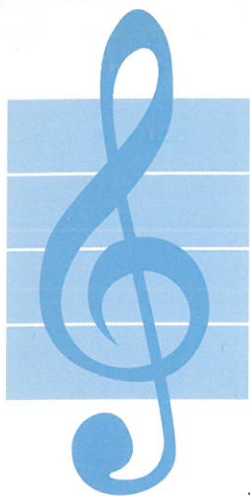
Deck the Halls With Boughs of Holly

Christmas Carol



Notes





Chapter 8

INTRODUCING GRACENOTES

The bagpipe produces a continuous sound. There is no way in which we can stop and start the sound between notes, and no way of increasing or decreasing the volume of the instrument whilst playing. In order to separate notes of the same pitch, to provide emphasis and accent on particular notes, and to aid musical phrasing, we use a type of musical ornament known as a gracenote, for example, an E gracenote is represented as follows:



We can make a gracenote with any finger. A useful first exercise is illustrated below.

EXERCISE 7



To play this exercise

- | | |
|---|--|
| Step 1 Sound Low G on the chanter | Step 4 Lifting and quickly returning the C finger produces a C gracenote. Remember to keep all the other holes covered so that Low G is sounded between each gracenote. |
| Step 2 Lift the Low A finger only and quickly return it to the chanter. This produces a Low A gracenote. | Step 5 Continue up and down the chanter in this manner, in order to play a gracenote for each note in the scale. |
| Step 3 Lift and quickly return the B finger to produce a B gracenote, still on Low G. | |

THE G GRACENOTE

The G gracenote is the most commonly used and is one of the most important embellishments in pipe music.

1. To play a G gracenote on Low G

- Step 1** Sound Low G
- Step 2** Lift and quickly return the High G finger to sound the G gracenote on Low G.



2. We now have to change note from Low G to Low A while playing the G gracenote.

- Step 1** Sound Low G
- Step 2** Lift the High G finger
- Step 3** Now quickly return the High G finger to the chanter and at the same time lift the Low A finger to sound the G gracenote on Low A. This all has to be done in one smart

movement. The gracenote should be sounded ON Low A and NOT after the Low A is sounded.



3. To change from Low A to B with the G gracenote

- Step 1** Sound Low A
- Step 2** Lift the High G finger
- Step 3** Quickly return the High G finger to the chanter and at the same time lift the B finger to sound the G gracenote on B. These movements MUST be made at the same time to avoid crossing noises.





Chapter 8

4. To change from B to C with the G gracenote

Step 1 Sound B

Step 2 Lift the High G finger

Step 3 Quickly return the High G finger to the chanter and at the same time lift the C finger to sound the G gracenote on C. Make sure that the C is played properly ensuring that the Low A finger is also placed back on the chanter. Again, these movements MUST be made at the same time.



5. To change from C to D with the G gracenote

Step 1 Sound C

Step 2 Lift the High G finger

Step 3 Quickly return the High G finger to the chanter and at the same time lift the D finger to sound the G gracenote on D.



6. To change from D to E with the G gracenote.

Step 1 Sound D

Step 2 Now make the change from D by lifting the High G finger at the same time as the E finger, keeping the F finger on the chanter. At the same time the D, C and B fingers should be returned to the chanter and the Low A finger must be raised. The top and bottom hand movements here must be synchronised. Take care to avoid a crossing noise.

Step 3 Quickly return the High G finger to the chanter to sound the G gracenote on E.



7. To change from E to F with the G gracenote

Step 1 Sound E

Step 2 Lift the F and High G fingers at the same time

Step 3 Quickly return only the High G finger to the chanter to sound the G gracenote on F.



EXERCISE 8



The next step is to practise playing down the scale with the G gracenote.

To change from F to E with the G gracenote

Step 1 Sound F

Step 2 Lift the High G finger

Step 3 Quickly return the High G and the F fingers to the chanter at the same time to sound the G gracenote on E.



2. To change from E to D with the G gracenote

Step 1 Sound E

Step 2 Lift the High G finger so that the High G finger and E finger are off the chanter at the same time.

Step 3 The High G and E fingers should be quickly returned to the chanter while at the same time lifting the D, C and B fingers and returning the Low A finger to the chanter to sound the G gracenote on D. Be careful to avoid crossing noises.



Chapter 8



3. To change from D to C with the G gracenote

Step 1 Sound D

Step 2 Lift the High G finger

Step 3 Quickly return the High G finger to the chanter and at the same time return the D finger to sound the G gracenote on C.



4. To change from C to B with the G gracenote

Step 1 Sound C

Step 2 Lift the High G finger

Step 3 Quickly return the High G finger to the chanter and at the same time return the C finger, remembering to lift the Low A finger to sound the G gracenote on B.



5. To change from B to Low A with the G gracenote

Step 1 Sound B

Step 2 Lift the High G finger

Step 3 Quickly return the High G finger to the chanter and at the same time return the B finger to sound the G gracenote on Low A.



6. To change from Low A to Low G with the G gracenote

Step 1 Sound Low A

Step 2 Lift the High G finger

Step 3 Quickly return the High G finger to the chanter and at the same time return the Low A finger to sound the G gracenote on Low G.



EXERCISE 9



EXERCISE 10





Chapter 8

The following tune is a simplified version of "The Barnyards of Delgaty". It is in common time and is a simple melody which will further practise the G gracenote.

The Barnyards of Delgaty

The usual setting of this tune can be found in the additional tunes section of this book.



Chapter 9

THE D GRACENOTE AND STRIKES

D = RÉ

The D gracenote is another common and important embellishment

1. To play a D gracenote on Low G

Step 1 Sound Low G

Step 2 Lift and quickly return the D finger to sound the D gracenote.



2. We now have to change note from Low G to Low A while playing the D gracenote.

Step 1 Sound Low G

Step 2 Lift the D finger

Step 3 Now quickly return the D finger to the chanter and at the same time lift the Low A finger to sound the D gracenote on Low A. Again, this all has to be done in one smart movement, with the gracenote being sounded ON Low A, and NOT after the Low A is sounded.



3. To change from Low A to B with the D gracenote

Step 1 Sound Low A

Step 2 Lift the D finger

Step 3 Quickly return the D finger to the chanter and at the same time lift the B finger to sound the D gracenote on B.



4. To change from B to C with the D gracenote

Step 1 Sound B

Step 2 Change to D, remembering to place the Low A finger on the chanter

Step 3 Now quickly return the D finger to sound the D gracenote on C.



EXERCISE 11



The next step is to practise playing down the scale with the D gracenote.

1. To change from C to B with the D gracenote

Step 1 Sound C

Step 2 Lift the D finger to play the note D

Step 3 Quickly return the D and C fingers to the chanter to sound the D gracenote on B, remembering to lift the Low A finger to sound B correctly.



2. To change from B to Low A with the D gracenote

Step 1 Sound B

Step 2 Lift the D finger and at the same time return the B finger to the chanter.



3. To change from Low A to Low G with the D gracenote

Step 1 Sound Low A

Step 2 Lift the D finger and at the same time return the Low A finger to the chanter

Step 3 Quickly return the D finger to the chanter to sound the D gracenote on Low G.





Chapter 9

EXERCISE 12



EXERCISE 13



EXERCISE 14



STRIKES

A strike is another type of embellishment. Instead of lifting a finger quickly off the chanter, a strike is made by taking a finger which is already off the chanter and tapping the chanter lightly but firmly.

1. To play a strike on High A

Step 1 Sound High A

Step 2 Move the High A thumb up about 1cm towards the top of the chanter

Step 3 Now strike the High A hole with a downward sweeping motion of the thumb. This produces a High G gracenote between two High A's.



2. To play a strike on High G

Step 1 Sound High G

Step 2 Lightly but firmly tap the chanter with the High G finger to produce a distinct F gracenote between two high G's.



3. To play a strike on F

Step 1 Sound F

Step 2 Lightly tap the chanter with the F finger to produce an E gracenote.



4. To play a strike on E

Step 1 Sound E

Step 2 Lightly tap the chanter with the E finger.



The movement is played quickly but firmly so that the Low A sounds as a gracenote.

5. To play a strike on D (closed)

Step 1 Sound D

Step 2 Lightly tap the chanter with the three raised fingers of the bottom hand to sound a Low G gracenote followed immediately by a D.



It is very important that the B, C, and D fingers all hit the chanter at the same time and are raised at the same time as well, so that only one clean Low G is heard between the two Ds.

This movement requires patience and much practise.



6. To play a strike on D (open)

Step 1 Sound D

Step 2 Lightly tap the chanter with the D finger to sound a C gracenote followed immediately by a D.



7. To play a strike on C

Step 1 Sound C

Step 2 Lightly tap the chanter with the two raised fingers of the bottom hand i.e. the B and C fingers, to sound a Low G gracenote quickly followed by C.

It is very important that the B and C fingers hit the chanter at the same time and are raised at the same time.



8. To play a strike on B

Step 1 Sound B

Step 2 Lightly tap the chanter with the B and Low A fingers to sound a Low G gracenote followed by B.

It is very important that the B and Low A fingers hit the chanter at the same time and are raised at the same time.



9. To play a strike on Low A

Step 1 Sound Low A

Step 2 Lightly tap the chanter with the Low A finger to sound a Low G gracenote followed by Low A.



Strikes do not only occur between notes of the same pitch. We will consider two examples at the moment as they appear in the tune we are about to look at.

10. To make the strike from B to Low A

Step 1 Sound B

Step 2 Close the chanter to sound Low G and quickly lift the Low A finger.



Note that the strike appears as a Low G gracenote.

11. To make the strike from C to Low A

Step 1 Sound C

Step 2 Close the chanter to sound Low G and quickly lift the Low A finger.



EXERCISE 15





Chapter 9

We will now use some of these embellishments in the next tune - "Auld Lang Syne". This is one of the best known tunes in the world, with words by the famous Scottish bard Robert Burns.



In order to fit the chanter scale the tune has been adapted slightly in bars 7 and 8.

Note that the tune is in 4_4 time - there are four beats in each bar, each worth a $1/4$ note, or crotchet.

Play it very slowly and with a steady beat.

Note that at the start of this tune there is a short bar containing only an E quaver ($1/8$ note). This is called an anacrusis.

Auld Lang Syne

Traditional

These are the words to the first verse and chorus:

*Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
For auld lang syne*

Chorus:

*For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet
For auld lang syne.*

END OF STEP ONE

Revision of prior work is vital to develop your skills as a musician.

Having reached this stage you should ensure that all of the tunes and exercises which you have completed are included as part of your regular practise routine. The tunes should be memorised before continuing .

Tunes Completed

1. The Day Thou Gavest, Lord, Has Ended
2. Deck The Halls With Boughs Of Holly
3. The Barnyards Of Delgaty
4. Auld Lang Syne



STEP TWO

**MOVING
ON TO
SLOW
AIRS**





Chapter 10

THE E GRACENOTE AND HIGH A GRACENOTE

1. To play an E gracenote on Low G

Step 1 Sound Low G

Step 2 Lift and quickly return the E finger to sound the E gracenote on Low G.



2. We now have to change note from Low G to Low A while playing the E gracenote.

Step 1 Sound Low G

Step 2 Lift the E finger

Step 3 Quickly return the E finger to the chanter and at the same time lift the Low A finger to sound the E gracenote on Low A. Again, this all has to be done in one smart movement, with the gracenote being sounded ON Low A, and NOT after the Low A is sounded.



3. To change from Low A to B with the E gracenote

Step 1 Sound Low A

Step 2 Lift the E finger

Step 3 Quickly return the E finger to the chanter and at the same time lift the B finger to sound the E gracenote on B.



4. To change from B to C with the E gracenote

Step 1 Sound B

Step 2 Lift the E finger

Step 3 Quickly return the E finger to the chanter and at the same time lift the C finger and return the Low A finger to the chanter to sound the E gracenote on C.



5. To change from C to D with the E gracenote

Step 1 Sound C

Step 2 Lift the E finger

Step 3 Quickly return the E finger to the chanter and at the same time lift the D finger to sound the E gracenote on D.



EXERCISE 16





Chapter 10

The next step is to practise playing down the scale with the E gracenote.

1. To change from D to C with the E gracenote

Step 1 Sound D

Step 2 Lift the E finger

Step 3 Quickly return the E and D fingers to the chanter to sound the E gracenote on C.



3. To change from B to Low A with the E gracenote

Step 1 Sound B

Step 2 Lift the E finger

Step 3 Quickly return the E finger to the chanter and at the same time replace the B finger to sound the E gracenote on Low A.



2. To change from C to B with the E gracenote

Step 1 Sound C

Step 2 Lift the E finger

Step 3 Quickly return the E and C fingers at the same time to the chanter, while also raising the Low A finger to sound the E gracenote on B.



4. To change from Low A to Low G with the E gracenote

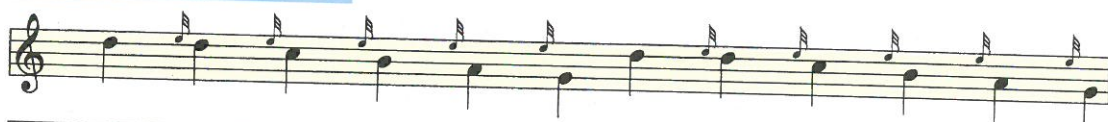
Step 1 Sound Low A

Step 2 Lift the E finger

Step 3 Quickly return the E finger to the chanter and at the same time replace the Low A finger to sound the E gracenote on Low G.



EXERCISE 17

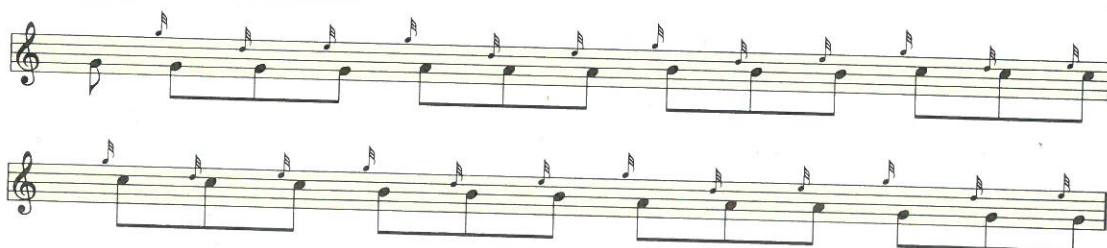


EXERCISE 18



The G, D and E gracenotes are often played together in many types of tune. The combination appears in Exercises 19 and 20.

EXERCISE 19





EXERCISE 20

Exercise 20 can also be played with a slight emphasis on the first note of each group of three. This is shown in Exercise 21. It is important to be able to play this in both styles.

EXERCISE 21



Chapter 10

THE HIGH A GRACENOTE

The High A gracenote is often referred to as the “thumb” gracenote or “back” gracenote, as we use the thumb of the top hand to make the gracenote.

1. To play a High A gracenote on High G from High G

Step 1 Sound High G

Step 2 Lift the High A thumb of the top hand off the chanter

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.



2. To play a High A gracenote on High G from F

Step 1 Sound F

Step 2 Lift the High A thumb and High G fingers at the same time off the chanter

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.



3. To play a High A gracenote on High G from E

Step 1 Sound E

Step 2 Lift the High A thumb, High G and F fingers at the same time off the chanter

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.



4. To play a High A gracenote on High G from D

Step 1 Sound D

Step 2 Lift the High A thumb, High G, F and E fingers at the same time off the chanter. At the same time replace the D, C, and B fingers on the chanter and raise the Low A finger

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.



5. To play a High A gracenote on High G from C

Step 1 Sound C

Step 2 Lift the High A thumb, High G, F and E fingers at the same time off the chanter. At the same time replace the C and B fingers on the chanter and raise the Low A finger

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.



6. To play a High A gracenote on High G from B

Step 1 Sound B

Step 2 Lift the High A thumb, High G, F and E fingers at the same time off the chanter. At the same time replace the B finger on the chanter

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.





7. To play a High A gracenote on High G from Low A

Step 1 Sound Low A

Step 2 Lift the High A thumb, High G, F and E fingers at the same time off the chanter

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.



8. To play a High A gracenote on High G from Low G

Step 1 Sound Low G

Step 2 Lift the High A thumb, High G, F and E fingers at the same time off the chanter. At the same time, lift the Low A finger off the chanter

Step 3 Quickly return the High A thumb to sound the High A gracenote on High G.



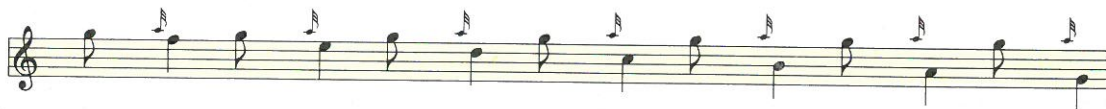
Be careful on changes from D, C and B to remember to replace the bottom hand fingers as you change to High G. Also remember to lift the Low A finger as you change from Low G to High G.

EXERCISE 22

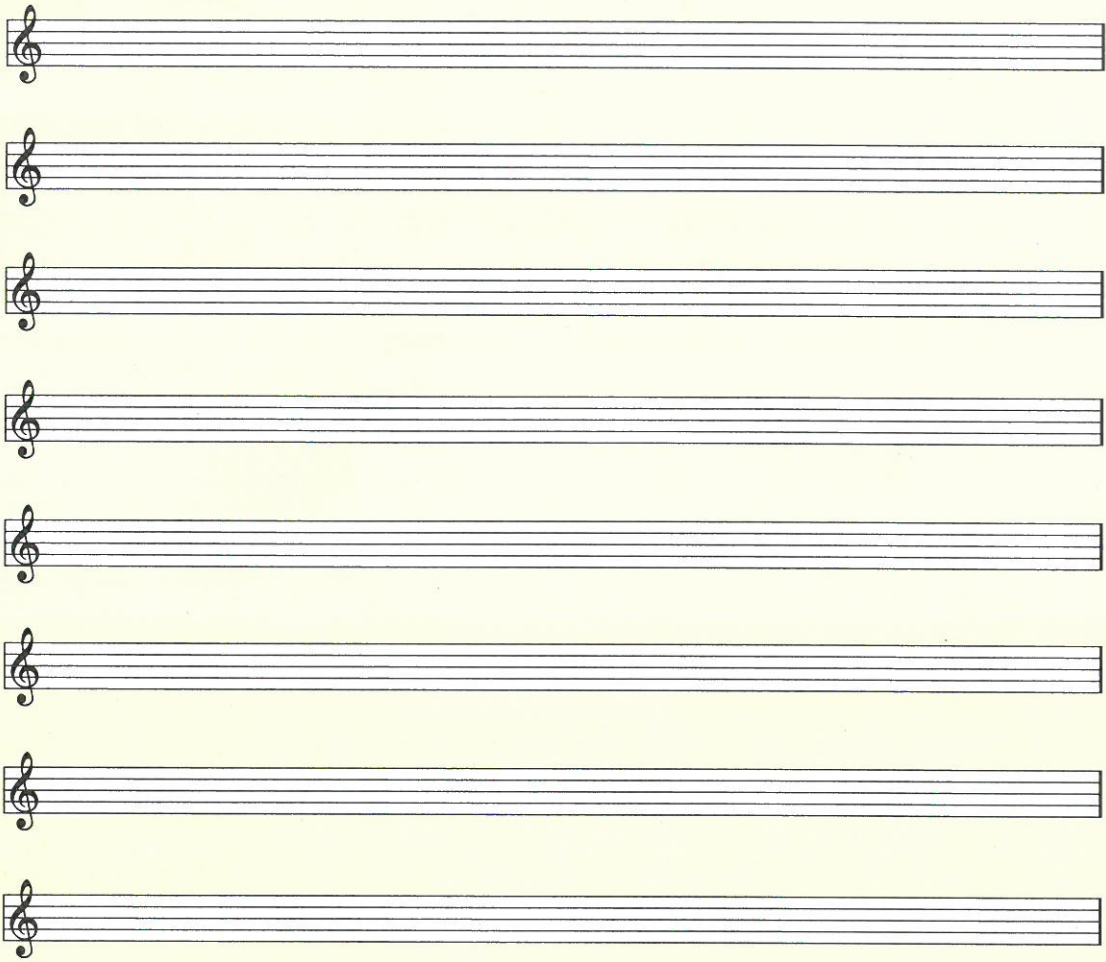


Exercise 23 gives more practise on the High A gracenote. This time we start on High G and change to F with the thumb gracenote, and then repeat the process down the scale, going from High G each time.

EXERCISE 23



Notes





Chapter 11

THE THROW ON D

The throw on D is a bottom hand embellishment which gives a “rippling” effect and is frequently used in pipe music.

The movement is played from Low A as follows:

- Step 1** Sound Low A
- Step 2** Close to Low G
- Step 3** Play a D gracenote to C. This is done by lifting the B, C and D fingers at the same time and then quickly replacing the D finger to sound the gracenote on C
- Step 4** Raise the D finger to sound D.

The movement can be broken down as follows:



Note, however that the Low G and the C in this movement are played and written as gracenotes. The throw on D is written like this:



This movement can be played from each note in the scale.

EXERCISE 24



The next tune, “O Gin I Were A Baron’s Heir,” is in 2_4 time. This Air was composed by William Holder (1765-1832).

Note that the introductory note (“anacrusis”) Low A is played before the first beat of the first bar.

In the notes overleaf and throughout the tutor, the beat placement within an embellishment is specified. This makes the incorporation of the embellishment in a tune easier to achieve. As students become rhythmically fluent in their playing, there will be less need to analyse beat placement in such detail.

When a throw on D occurs after Low G, it is written as only D and C gracenotes, as the Low G gracenote which would normally appear at the start of this movement is contained in the Low G note. Simply omit Step 2 of the instructions above to play the throw from Low G.

Here is the movement broken down:



and it is written like this:



Now practise Exercise 24 slowly and carefully. When practising this exercise, place the beat on the C gracenote of the D throw. Be sure to sound each Low G distinctly.

There is another method of playing the throw on D which involves putting an additional Low G gracenote between the existing D and C gracenotes. It is played as a grip movement to C. There is a full explanation in Chapter 24.



Chapter 11

Note:

- 1 In bars 1 and 5 of the first part of this tune, the first beat falls on the C gracenote of the throw on D. In bar 8, the last beat also falls in this place.
- 2 In the second part, the same thing occurs at the first beat of bar 5 and the last beat of bar 8.
- 3 It should be noted at this point that when counting note values for time signatures, embellishments are not counted as having any time value.
- 4 Going from Bar 2 to bar 3 of the second part, there is a change from High A to High G with an F gracenote. This is achieved as follows:
 - Step 1 Sound High A
 - Step 2 Change to F and quickly lift the High G finger to sound High G.

O Gin I Were A Baron's Heir

Slow Air

Traditional

The words to the first verse are as follows:

O Gin I were a Baron's heir,
And could I braid wi' gems your hair,
And mak' ye braw as ye are fair,
Lassie, wad ye lo' e me?
And could I tak' ye to the town,
And show ye braw sights mony an ane,
And busk ye fine in silken gown,
Lassie, wad ye lo' e me?



Chapter 12

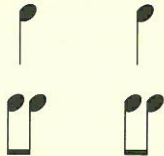
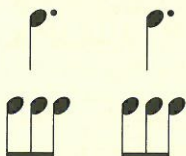

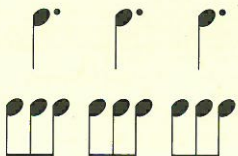
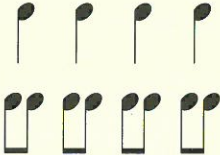
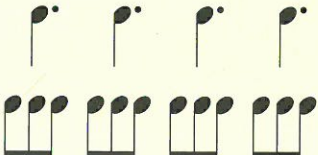
READING MUSIC (3) TIME SIGNATURES (Continued)

COMPOUND TIME

In pipe music, many pieces are in compound time. The compound time signatures most often used are 6_8 , 9_8 and 12_8 .

As previously mentioned, the main difference between simple time and compound time is that in simple time the beat note can be divided into two equal parts, whereas in compound time it can be divided into three equal parts.

Table 1 — Simple and Compound Time Signatures

No. Beats/Bar	Simple Time	Compound Time
2 (Duple)	2_4 	6_8 
3 (Triple)	3_4 	9_8 
4 (Quadruple)	4_4 	12_8 

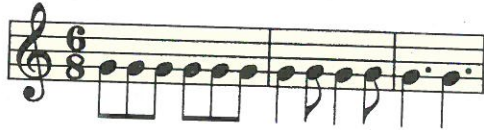


Chapter 12

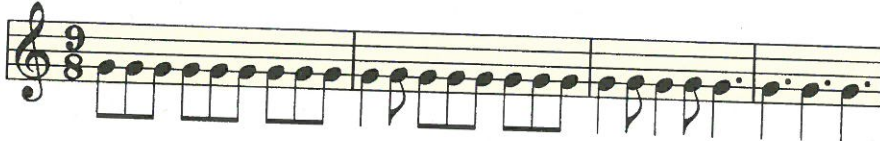
The time signature still tells us how many of what type of beat per bar. Because we are now counting in threes, each beat is worth three quavers ($1/8$ notes), which is equivalent to one dotted crotchet (dotted $1/4$ note).

To identify the number of beats per bar in compound time, divide the top number of the time signature by 3.

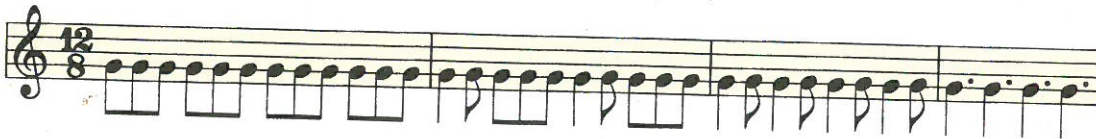
$6/8$ tells us that there are SIX quavers ($1/8$ notes) in each bar, TWO beats in each bar (6 divided by 3), and that each beat is therefore equivalent to a dotted crotchet (dotted $1/4$ note).



$9/8$ tells us that there are NINE quavers ($1/8$ notes) in each bar, THREE beats in each bar (9 divided by 3), and that each beat is therefore equivalent to a dotted crotchet (dotted $1/4$ note).



$12/8$ tells us that there are TWELVE quavers ($1/8$ notes) in each bar, FOUR beats in each bar (12 divided by 3), and that each beat is equivalent to a dotted crotchet (dotted $1/4$ note).



Chapter 13

DOUBLINGS ON A HIGH A AND HIGH G

DOUBLINGS ON HIGH A

1. To play a High A doubling from Low G

Step 1 Sound Low G

Step 2 Sound High A

Step 3 Now quickly play a strike on High A as before (see Exercise 15).

Remember that because the High G is a gracenote, the E finger remains on the chanter throughout the movement when the High G is played. Remember to raise the Low A finger in this movement from Low G.

Here is the movement broken down:

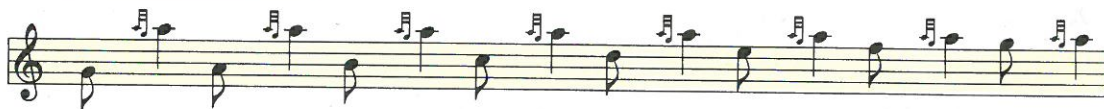


and it is written like this:



The first High A is played very short and becomes a gracenote. Again, this can be played from each note in the scale.

EXERCISE 25



Exercise 26 is useful for further practise on High A doublings. This is an excerpt from the Thumb Variation of the Piobaireachd "Black Donald's March".

EXERCISE 26



DOUBLINGS ON HIGH G

1. To play a High G doubling from Low G

Step 1 Sound Low G

Step 2 Play a G gracenote to F

Step 3 Quickly open to High G.

Here is the movement broken down:



and it is written like this:



The F is played very short, and becomes a gracenote. Remember to raise the Low A finger when playing this movement from Low G.



Chapter 13

This can also be played from each note in the scale, as in Exercise 25.

EXERCISE 27



The next tune is a Gaelic Air entitled "Leaving Barra". This tune is in $6/8$ time, and therefore has 2 beats to the bar. Each beat is equal to a dotted crotchet (dotted $1/4$ note). The photograph below is of Kismul Castle on Barra.

Leaving Barra

Slow Air

Traditional



Photo courtesy of Colin Palmer

Kismul Castle, Isle of Barra

END OF STEP TWO

By this stage you will have completed the following 6 tunes. Well done!

Test yourself to make sure you have them memorised before moving on.

1. The Day Thou Gavest, Lord, Has Ended
2. Deck The Halls With Boughs Of Holly
3. The Barnyards Of Delgaty
4. Auld Lang Syne
5. O Gin I Were A Baron's Heir
6. Leaving Barra



STEP THREE

**INTRODUCING
MARCHES,
A JIG AND
THE BAGPIPES**





Chapter 14

DOUBLINGS ON F AND C

DOUBLINGS ON F

1. To play an F doubling from Low G

Step 1 Sound low G

Step 2 Play a G gracenote to F

Step 3 Play a second G gracenote on F

Both gracenotes should be sounded clearly and separated.

Here is the movement broken down:



and it is written like this:



Again, as in previous doublings, the F between the two G gracenotes is played quickly and becomes a gracenote itself. Remember to raise the Low A finger when playing this movement from Low G.

It should be noted that the doublings are slightly different when played from High G and High A, as it is not possible to play a G gracenote from these notes. From High G, a thumb gracenote is substituted for the first G gracenote. Broken down, this would appear as:



and it is written like this:



Because of the use of the thumb gracenote, this movement is known as a "thumb doubling."

From High A, the first G gracenote is omitted. Sound High A, then go straight to F and immediately make one G gracenote only. This breaks down to:



and it is written like this:



This is known as a "half doubling".

Half doublings can also be played from High G.

EXERCISE 28





Chapter 14

DOUBLINGS ON C

To play a C doubling from Low G

Step 1 Sound Low G

Step 2 Play a G gracenote to C

Step 3 then play a D gracenote on C.

Again, both gracenotes should be sounded clearly and separated.

Here is the movement broken down:



The first C is played very short and becomes a gracenote, and the movement is written like this:



The C doubling should be played and practised at the same speed as the F doubling. It is important to play all doublings from now on in a manner consistent with the F and C doublings, with the two gracenotes well separated.

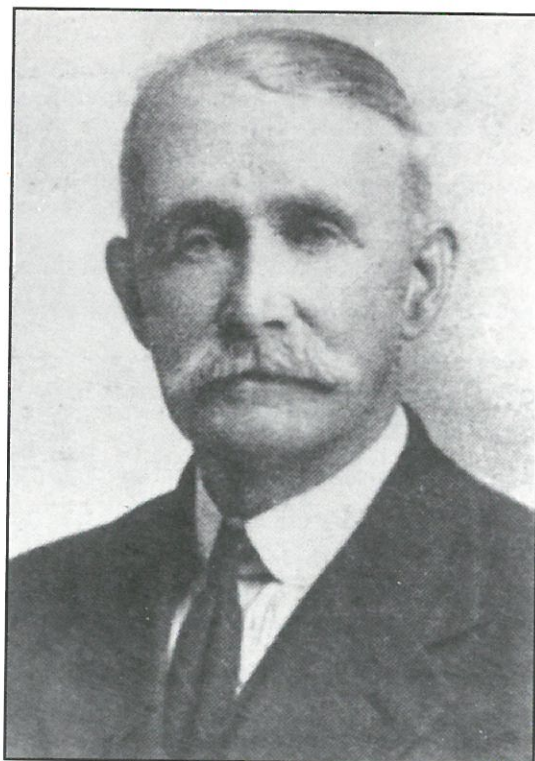
As with doublings on F a thumb doubling is played from High G and a half doubling played from High A. These are written as follows:



EXERCISE 29



The next tune is a retreat $\frac{3}{4}$ march called "My Dream Valley on the Road to Glendaruel". It was composed by the late Pipe-Major John MacLellan of Dunoon, who composed some of the finest pipe tunes we have.



Pipe Major John MacLellan, DCM, Dunoon

(Photo Courtesy of Jim Henderson)

Chapter 14



This tune has 3 beats to the bar. Each beat is equal to a crotchet (1/4 note).

Note the beat placement within the F and C doublings — the beat falls on the F gracenote in the F doubling, and the C gracenote in the C doubling.

The double dots at the beginning and end of each part are an indication that the part is repeated.

My Dream Valley on the Road to Glendaruel	Retreat	John MacLellan

*In the gloaming by the river
 there are scenes that haunt me ever
 There is peace and love, as in heav' n above
 In the sweet valley of my dreams
 And there's glory in the morning
 dewy flowers the fields adorning
 And there's love to share with a maiden fair
 in the sweet valley of my dreams.*

Notes





Chapter 15

DOUBLINGS ON E AND B

DOUBLINGS ON E

1. To play an E doubling from Low G

Step 1 Sound Low G

Step 2 Play a G gracenote to E

Step 3 Then play an F gracenote on E.

Both gracenotes should be played clearly and well separated.

Here is the movement broken down:



and it is written like this:



Remember to raise the Low A finger when playing this movement from Low G. As before, note that a thumb doubling is played from High G and a half doubling is played from High A.

EXERCISE 30



DOUBLINGS ON B

1. To play a B doubling from Low G

Step 1 Sound Low G

Step 2 Play a G gracenote to B

Step 3 Then play a D gracenote on B.

Again, both gracenotes should be sounded clearly and separated.

Here is the movement broken down:



and it is written like this:



The first B becomes a gracenote as usual.

Now practise Exercise 31. Pay attention once again to the thumb and half doublings.

EXERCISE 31



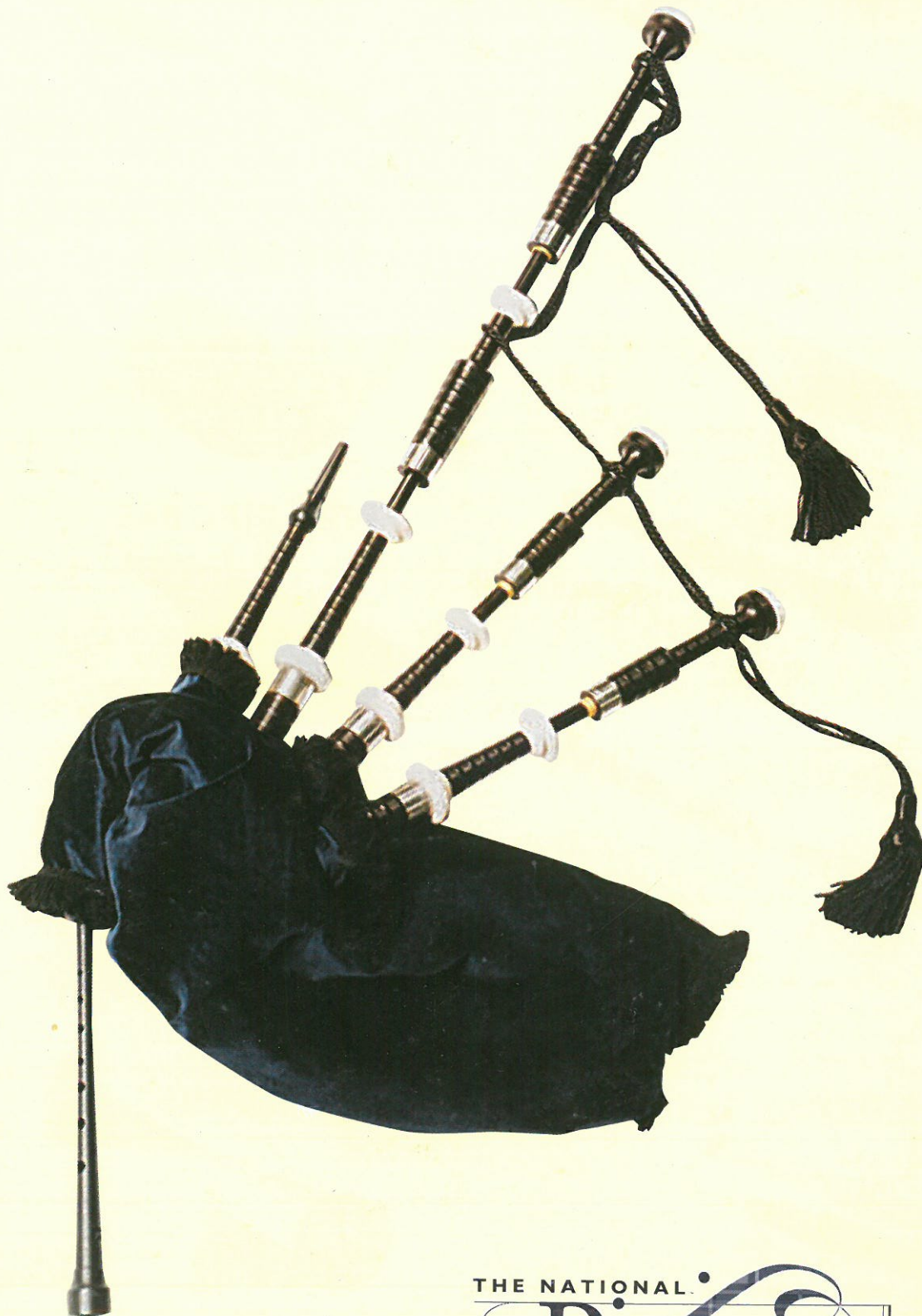
Notes





Chapter
16

INTRODUCING
THE
HIGHLAND
BAGPIPE

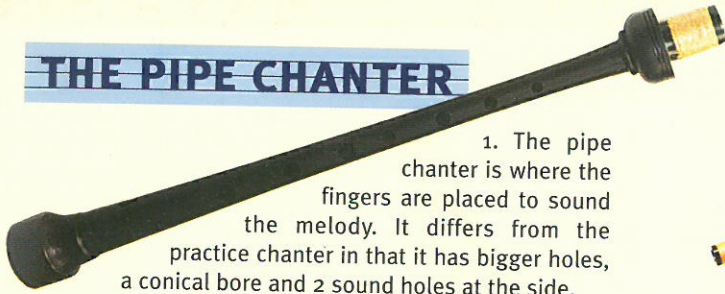




Chapter 16

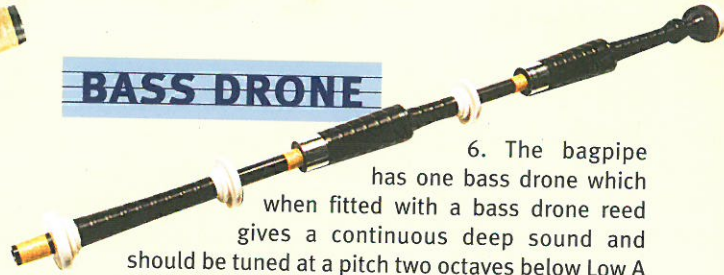
THE HIGHLAND BAGPIPE

THE PIPE CHANTER



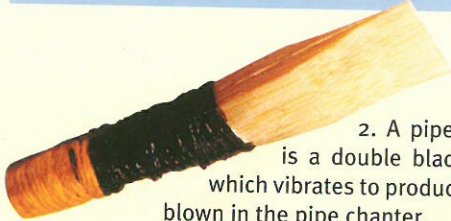
1. The pipe chanter is where the fingers are placed to sound the melody. It differs from the practice chanter in that it has bigger holes, a conical bore and 2 sound holes at the side.

BASS DRONE



6. The bagpipe has one bass drone which when fitted with a bass drone reed gives a continuous deep sound and should be tuned at a pitch two octaves below Low A of the pipe chanter. The bass drone has three separate pieces and can be tuned by adjusting these pieces as with the tenor drone.

THE PIPE CHANTER REED



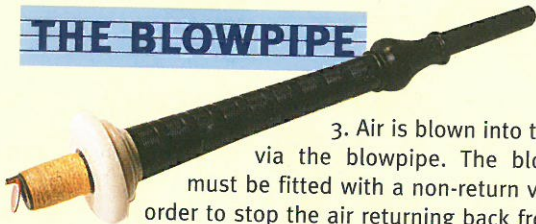
2. A pipe chanter reed is a double bladed cane reed which vibrates to produce sound when blown in the pipe chanter.

THE STOCKS



7. The stocks are short hollow wooden columns which the drones and chanter slot into. They are tied or fastened to the pipe bag.

THE BLOWPIPE



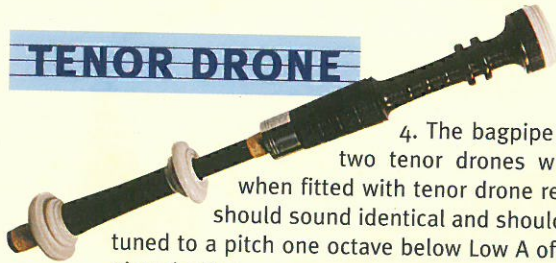
3. Air is blown into the bag via the blowpipe. The blowpipe must be fitted with a non-return valve in order to stop the air returning back from the bag.

THE PIPE BAG



8. The bag provides the reservoir of air. Bags have traditionally been made from animal skins such as sheepskin or cowhide but commonly nowadays bags are made from a variety of synthetic materials.

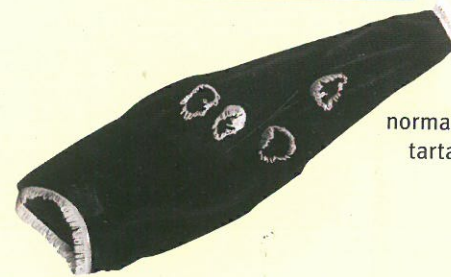
TENOR DRONE



4. The bagpipe has two tenor drones which when fitted with tenor drone reeds should sound identical and should be tuned to a pitch one octave below Low A of the pipe chanter.

Each tenor drone has two separate pieces and so can be tuned by moving the top piece up or down to lengthen or shorten the column of air which will flatten or sharpen the pitch.

THE BAG COVER



9. The bag is normally covered with a tartan or velvet cover.

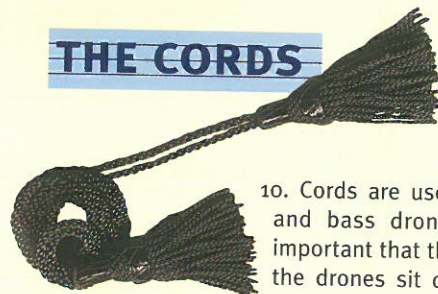
THE DRONE REEDS



5. Tenor drone reeds are single bladed. Traditionally tenor drone reeds are made from cane but nowadays several types of very reliable synthetic reeds are readily available.

The bass drone reed is a larger and broader version of the tenor drone reed and produces a deeper sound.

THE CORDS



10. Cords are used to tie the tenor and bass drones together. It is important that they are tied so that the drones sit comfortably on the shoulder.



Chapter 17

G STRIKES ON D

The G strike on D can be played in two ways. The first method is “closed”.

Step 1 Sound D on the chanter

Step 2 Play a G gracenote on D

Step 3 Then play a Low G strike on D.

This movement should be timed in the same manner as a doubling, with the G gracenote and the strike clearly separated. Broken down, this would be:



and as usual the D after the G gracenote becomes a gracenote, and the movement is written like this:



The second method is “open”.

Step 1 Sound D on the chanter

Step 2 Play a G gracenote on D

Step 3 Strike the chanter briskly with the D finger to make a C gracenote.

This breaks down as:



and it is written like this:



Both methods are frequently used.

Now practise Exercises 32 and 33. The usual changes apply from High G and High A, with the thumb gracenote substituted for the G gracenote from High G (thumb strike) and no first gracenote from High A (half strike).

EXERCISE 32



EXERCISE 33





Chapter 17

The next tune is a 2_4 March composed by Pipe Major William Ross commonly called "Corriechoillie's Welcome" or simply "Corriechoillie". Its full title is "Corriechoillie's 43rd Welcome to the Northern Meeting." The Corriechoillie in question was a well-known local landowner who was known for his spectacular entries to the Northern Meeting at Inverness. Although this was once a major social occasion in the Highlands, its main purpose now is as one of the premier solo piping competitions.



Pipe Major William Ross

Photo courtesy of the Royal Scottish Pipers' Society

Note there are 2 beats per bar in this tune. When the beat falls on the E, C and B doublings, and the G strike on D, it falls on the middle gracenote of the embellishment.

Note: This tune has a 2nd time in the 2nd part. This means that when the part is repeated, the 4 bars under bracket 2 are substituted for the 4 bars under bracket 1.

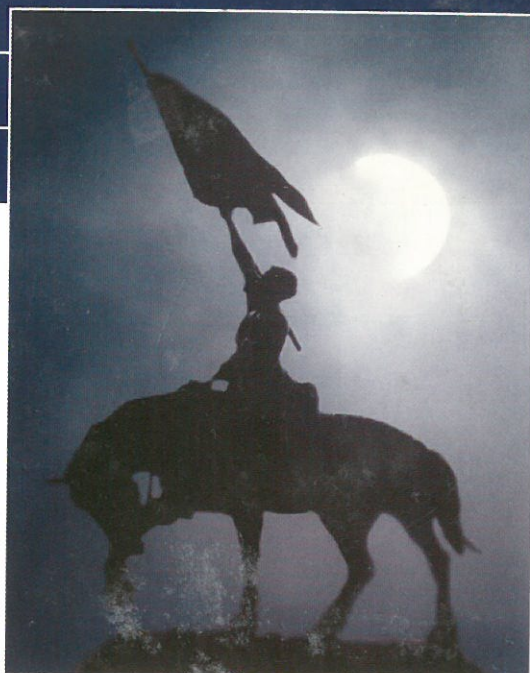
Corriechoilles 43rd Welcome to the Northern Meeting

P/M W. Ross



Chapter 18

GRIPS



Digital Imaging by Derek Lunn

A grip is an embellishment based on Low G which produces a deep powerful sound.

The grip consists of 3 gracenotes – Low G, D and Low G.

To play a grip from High A to High A

- Step 1** Sound High A
- Step 2** Close the chanter to sound Low G be sure to avoid a crossing noise here
- Step 3** Play a D gracenote on Low G
- Step 4** Open cleanly to High A. It is important to remember to lift the Low A finger when returning to High A.

Both Low G sounds in this movement should be of equal length.

Here is the movement from High A to High A broken down:



and it is written like this:



The two Low G sounds are written and played as gracenotes.

EXERCISE 34

Now practise Exercise 34. Remember always to lift the Low A finger when returning to the note after the grip.



EXERCISE 35



The next tune is a popular ²/₄ March called "Teribus".

Pictured is the Horse and Warrior monument of Hawick which displays the words to Teribus.



Chapter 18

The tune dates back to the 16th Century and there are words by James Hogg which date back to 1819. The full title is "Teribus Ye Terioden" which is believed to have been an ancient war cry of the Angles. It is believed that as they rushed into battle, this was a cry to the Gods they believed in, Thor and Odin:

"Tyr haebbe us, Ye Tyr re Odin" which means 'Tyr help us, both Tyr and Odin'. This has become the slogan of the border town of Hawick.

Note that in bars 1 and 5 of the second part of "Teribus" the 2nd beat of the bar falls on the High A after the grip.

Teribus

March

Traditional

The words by James Hogg run to 24 verses and a chorus.
The first verse and chorus are as follows:

Scotia felt thine ire, O Odin!
On the bloody field of Flodden;
There our fathers fell with honour
Round their king and country's banner.

Chorus:
Teribus, ye Teri Odin
Sons of heroes slain at Flodden
Imitating Border Bowmen
Aye defend your rights and Common



Chapter 19

A JIG



Dancing the Irish Jig
(Photo courtesy of Highland Games Photography)

The next tune is a jig called "Cork Hill". It is often played for dancers performing the Irish Jig.

Many jigs such as this are in $6/8$ time. The combination of G, D & E gracenotes is used frequently throughout this and many other jigs, and so it is advisable to revise Exercises 20 and 21.

This tune has 4 parts and is written here in a "round" style. This means that the groups of three notes are played evenly.

When first attempting this tune it should be played slowly with good open gracenotes and doublings. With practise, the tempo can be increased.

Corkhill	Jig	Traditional

Notes





Chapter 20

BLOWING THE BAGPIPES WITHOUT THE DRONES SOUNDING



The transition from playing tunes on the practice chanter to playing on the bagpipes also has to be taken in steps as new co-ordination skills have to be learned.

Blowing the pipes will require a greater degree of physical effort than the practice chanter but developing a good technique will minimise the effort required.

The first stage is to learn to control breathing and use the pipe bag as a reservoir of air. Take deep breaths before blowing into the bag.



Step 1 The first step is to learn to blow the pipes with the drones blocked off. This is done by placing corks in the drone stocks or smaller corks at the tops of the drones.

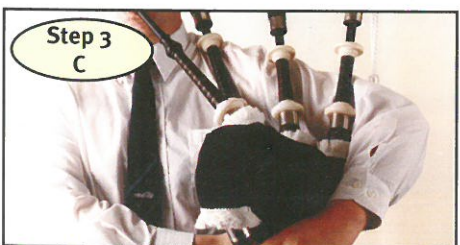
Step 2 Ensure that the pipe chanter reed is easy to play. It should be possible to blow it comfortably by mouth. Check that the chanter fits correctly to the chanter stock – not too loose, not too tight. If necessary adjust with waxed hemp. Remember to adopt a good posture, try to blow from the centre of the mouth and breathe deeply.



Step 3 Fill the bag with air and push it under your arm. Place both hands on the chanter and then increase the pressure until the chanter reed sounds. You should try to sound Low A. Keep a steady arm pressure on the bag in order that breaths can be taken at regular intervals. It is very important that a steady pressure is applied to the bag at all times. When blowing into the bag also try to regulate the pressure of air going in.



Step 4 Practise sounding and holding each note of the scale for several seconds at a time before changing from one note to the next. Try blowing, then taking a breath and then changing note in time with the next breath. Do this until the scale can be played comfortably up and down without much fluctuation in tone and the reed does not stop sounding.



Step 5 When a standard of proficiency has been reached, simple melodies can be practised. It is better to keep to simple less technically demanding pieces at this time in order that most of the concentration is applied to developing the blowing technique.



END OF STEP THREE

You will have now completed the following 10 tunes. Well done!

Keep testing your memory! You should be able to play them all without music.

1. The Day Thou Gavest, Lord, Has Ended
2. Deck The Halls With Boughs Of Holly
3. The Barnyards Of Delgaty
4. Auld Lang Syne
5. O Gin I Were A Baron's Heir
6. Leaving Barra
7. My Dream Valley On The Road To Glendaruel
8. Corriechoillie's 43rd Welcome To The Northern Meeting
9. Teribus
10. Corkhill



STEP FOUR

**MORE ON
BAGPIPES
AND MORE
MARCHES**



Notes





Chapter 21

THE BIRL

The birl is a movement which requires a lot of practise and patience to develop properly.

To play a birl from Low A to Low A

- Step 1** Sound Low A
- Step 2** Lift the Low A finger up a little towards the B finger
- Step 3** Slide the Low A finger down across the Low A hole but do not raise the finger from the chanter. Care should be taken to ensure the B finger does not move from its own position
- Step 4** Draw and curl the Low A finger back across the Low A hole to complete the movement.

In this process it may help to imagine mapping out the figure 7 with the Low A finger. The main consideration is that this movement should have two distinct low G sounds.

Here is the movement broken down:



and it is written like this:



Now practise the movement from Low A to Low A.

When you have mastered this practise Exercise 36. From each note there is a Low A gracenote which should be sounded before each birl.

EXERCISE 36



BIRL WITH A G GRACENOTE

This movement is a simple extension of the birl exercise. The birl is preceded by a G gracenote on Low A.

To play this movement from F

- Step 1** Sound F
- Step 2** Play a G gracenote to Low A
- Step 3** Play a birl in the usual manner.

The movement is written like this:



The Low A in Step 2 is a gracenote, therefore there is little separation between the G gracenote and the birl.

EXERCISE 37





Chapter 21

$P = 2$
 $P = 1$
 $P = 1,5$
 $F = 1/2$
 $F = 1/4$

The next tune is a 2/4 March called "The Barren Rocks of Aden". It is accepted to have been composed by Piper James Mauchline of the 78th's. Pipe Major MacKellar is credited with improving the tune and added a 3rd and 4th part.



Pipe Major MacKellar is on the left, standing

The tune contains both types of birl. Pay particular attention to whether or not there should be a G gracenote before the birl.

Note in bars 2, 3, 6 and 7 of the 1st part where the birl occurs the beat falls on the 1st Low A gracenote of the birl.

This also happens in bars 2, 4 and 6 of the 2nd part.

Only the first two parts are given here.

The Barren Rocks of Aden	March	Piper J. Mauchline
--------------------------	-------	--------------------

Handwritten annotations on the score include: $0,75 \ 0,25$, $\frac{1}{2} \ \frac{1}{2}$, $\frac{1}{2} \ \frac{1}{2}$, $\frac{1}{2} \ \frac{1}{2}$, $0,75 \ 0,25$, $0,15 \ 0,15$, $0,15 \ 0,375 \ 0,125$, $0,15$, and $= 1$.



Chapter 22

DOUBLINGS ON D

DOUBLINGS ON D

To play a D doubling from Low G

Step 1 Sound Low G

Step 2 Play a G gracenote to D

Step 3 Then play an E gracenote on D.

Again, both gracenotes should be sounded clearly and separated.

Here is the movement broken down:



and it is written like this:



As in the previous doublings, the first D becomes a gracenote

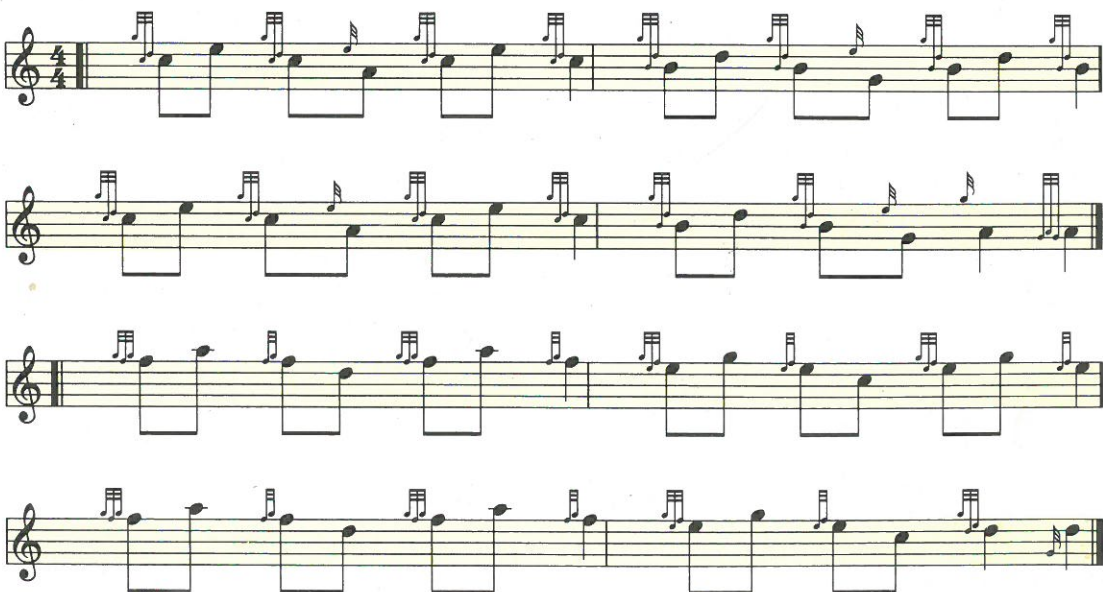
The D doubling should be played and practised at the same speed as all the other doublings. As usual, there is a thumb doubling from High G and a half doubling from High A.

EXERCISE 38



We have now learned most of the common doublings. Exercise 39 provides useful practice in all the doublings in one simple exercise.

EXERCISE 39



Notes





Chapter 23

GRIPS WITH A B GRACENOTE AND TAORLUATHS

GRIPS WITH A B GRACENOTE (RODIN)

Rodin is a vocable used to describe this movement. The oral transmission or chanting of pipe music using vocables is called Canntaireachd. The ancient or classical music form of pipe music is called Piobaireachd. Many Piobaireachd's are notated in Canntaireachd as well as in manuscript notation. This movement is a grip which uses the B gracenote instead of the D gracenote. It is only played from C or D. When played from C we say "Horodin" and from D we say "Harodin".

To play a grip with a B gracenote from D

- Step 1** Sound D
- Step 2** Close the chanter to sound Low G
- Step 3** Play a B gracenote on Low G by lifting and replacing the B finger only
- Step 4** Sound Low A to complete the movement.

As with the normal grip, both Low G sounds in this movement should be of equal length.

Here is the movement broken down:



and it is written like this:



As with the normal grip, the two Low G sounds become gracenotes, although they must always be well sounded.

EXERCISE 40



EXERCISE 41



THE TAORLUATH (PRONOUNCED TOR - LUA)

The taorluath movement builds on the grip by adding an E gracenote at the end of the movement.

To play a taorluath from Low A to Low A

- Step 1** Sound Low A
- Step 2** Now close the chanter to sound Low G
- Step 3** Play a D gracenote on Low G
- Step 4** Play an E gracenote to Low A. Ensure the E gracenote is sounded on Low A and NOT before or after.

As with the grip, both Low G's in this movement should be of equal length.

Here is the movement broken down:



and it is written like this:



As usual, the two Low Gs become gracenotes.



Chapter 23

Note that the taorluath from D is different in that the D gracenote (step 3) is substituted by a B gracenote. This is the same as playing a rodin but with an E gracenote to Low A, in the same way that the standard taorluath is a grip followed by an E gracenote to Low A.

Broken down, this would look like:



and it would normally be written:



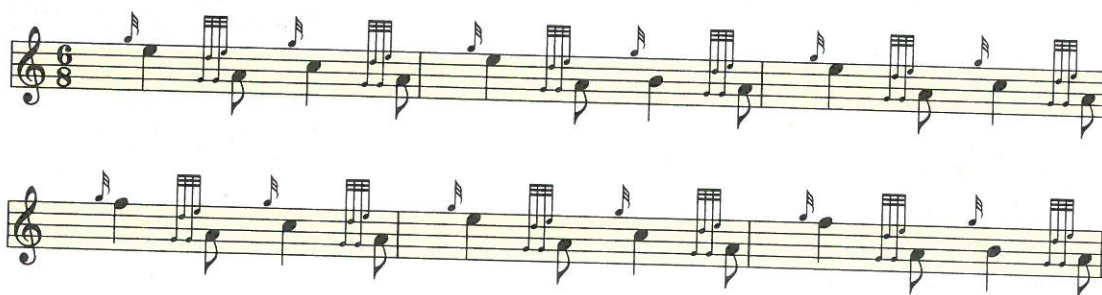
Commonly the taorluath movement is preceded by a G gracenote which is placed on whichever note the taorluath is to be played from, as shown in the next exercise.

EXERCISE 42



Exercise 43 is the first line of the Taorluath Doubling of the Piobaireachd "Black Donald's March".

EXERCISE 43





The next tune is a 4/4 march called "Murdo's Wedding", composed by Major Gavin Stoddart. Murdo Murray came from Laxdale just outside Stornoway and was a tenor drummer in the Edinburgh City Police Pipe Band. His beat passed by George Stoddart's bagpipe shop and they became great friends. George's son Gavin (later Major Gavin Stoddart, Director of the Army School of Bagpipe Music and Highland Drumming) was experimenting on the practice chanter and found that he had what would become the first two bars of a tune. He completed the first part and had some help from his father with the first two bars of the second part.



Pipe Major Gavin Stoddart, RHF
(Later Major Gavin Stoddart, MBE, RHF)
Photo Courtesy of the RHF Museum

In this tune note that in the bars where the taorluath and grip with a B gracenote appear, the beat falls on the Low A which follows the movement.

Murdo's Wedding	March	Major Gavin Stoddart

Lo 61
Rodin
65
Birch

12 + 39, 95
12 + 49

Notes





Chapter 24

TAORLUATHS FROM B TO B AND C TO C

TAORLUATHS FROM B TO B AND C TO C

In the last taorluath exercise the taorluath movement was played from each note in the scale to Low A.

The taorluath is also commonly played on and between the notes of B and C.

To play the taorluath from B to B

- Step 1** Sound B
- Step 2** Now close the chanter to sound Low G
- Step 3** Play a D gracenote on Low G
- Step 4** Play an E gracenote to B.

Ensure the E gracenote is sounded on B, not before or after.

Here is the movement broken down:



As before, the two long sounds become gracenotes and the movement is written like this:



To play the taorluath from C to C is exactly the same as above, except that you play C for B in Steps 1 and 4.

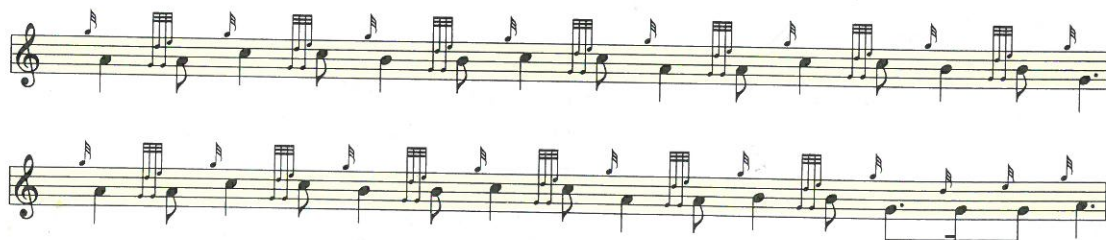
Note that in the following exercise the starting notes are preceded by the G gracenote.

EXERCISE 44



EXERCISE 45

Exercise 45 is a variation of Exercise 21, with taorluaths being used instead of the G, D and E gracenotes.



Notes





Chapter 25

G STRIKE ON B



"Bonnie Dundee"

(Photo courtesy of the Scottish National Portrait Gallery)

G STRIKE ON B

The G strike on B is played from Low G as follows

- Step 1** Sound Low G
- Step 2** Play a G gracenote to B
- Step 3** Play a Low G strike on B.

This movement should be played and practised slowly and consistently and timed in the same manner as the doublings, with the G gracenote and the strike clearly separated.

Broken down, the movement looks like this:



As with the doublings and the G strike on D, the first B becomes a gracenote. The movement is written like this:

EXERCISE 46

Now practise the following exercise. Note the thumb strike and half strike from High G and High A.



The next tune is a $6/8$ March called "Bonnie Dundee". The title refers not to the town, but to a man, John Graham of Claverhouse, the Viscount of Dundee, who was killed at the battle of Killiecrankie in 1689. The event is commemorated in a song which uses this tune.

The tune is in compound time. The time signature is $6/8$, so there are 2 beats in the bar and each beat is equal to a dotted crotchet (1/4 note).

Bonnie Dundee	March	Traditional

Notes





Chapter 26

GRIPS ON THE BOTTOM HAND AND THE THROW ON D (HEAVY)

GRIPS

We have already established the method for playing grips on the top hand.

The next exercise concentrates on playing grips on the bottom hand.

To play a grip from B to C

Step 1 Sound B

Step 2 Close the chanter to sound Low G

Step 3 Play a D gracenote on Low G

Step 4 Open cleanly to C.

Remember that the Low G sounds in this movement must be of equal length.

Here is the movement broken down:



As usual, the two Low G sounds are played as gracenotes and the movement is written like this:



It should be noted that the grip can be played from and to a variety of other notes. It is important to produce a consistent movement by closing the chanter cleanly at the start of the movement and opening cleanly at the end.

EXERCISE 47



Pipe Major William Robb
(Photo courtesy of the Argyll and Sutherland
Highlanders Museum)

The next tune is another $\frac{3}{4}$ march, "When The Battle's O'er," composed by Pipe Major Wm Robb, 2nd Battalion The Argyll and Sutherland Highlanders. Pipe Major Robb won the Gold Medal at the Argyllshire Gathering in 1893 and is said to have been a fine player. He died in Glasgow in 1942. "When the Battle's O'er" was originally a slow air said to have been derived from the song "Tis the Last Rose of Summer", an Irish tune first published around 1793 but is perhaps much older.



Chapter 26

The grip appears in bars one, three, four, five and seven of the first part and bars three, four and seven of the second part.

When The Battle's O'er	Retreat March	P/M Wm Robb

grip (4)

THROW ON D (HEAVY)

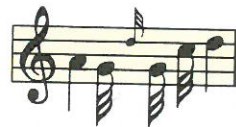
The Throw on D in Chapter 11 is sometimes referred to as the Light Throw on D. A correct alternative is to play a Heavy Throw on D.

To play a Throw on D (Heavy) from Low A

- Step 1** Sound Low A
- Step 2** Close the chanter to sound Low G
- Step 3** Play a D gracenote on Low G
- Step 4** Open cleanly to C
- Step 5** Play D.

Remember that both Low G sounds in this movement must be of equal length.

Here is the movement broken down:



The two Low G sounds and the C are played as gracenotes and the movement is written like this:



It should be noted that the Throw on D movement normally appears as a Throw on D (Light). The piper can play either the heavy or light method.



Chapter 27

PLAYING THE BAGPIPES WITH THE DRONES SOUNDING

Once a few simple melodies can be performed comfortably and a steady tone maintained from the pipe chanter without using the drones then it is time to introduce the drones one at a time.



Step 1 Start with one tenor drone. Ensure that the reed is fitted securely into the drone and that it sounds freely when blown – not too loud and also not so easy that it stops with just a small amount of air pressure. Also make sure that the joints of the tenor drones are correctly adjusted so that the top piece can be tuned by hand without too much resistance but does not slip. The fit to the stock should be a little tighter than the fit from bottom joint to top joints.

Step 2 Ensure that the other drones are blocked off with corks.

Step 3 Inflate the bag and sound Low A on the chanter. The tenor drone should also be sounding.

Step 4 Listening skills take time to develop and tuning will need to be practised but the tenor drone should be tuned so that it is in harmony with the Low A and High A of the chanter. An experienced teacher can help demonstrate this process.

Step 5 Practise playing through simple melodies until steady blowing is achieved. A period of days or weeks may be required to achieve this result.

Step 6 Repeat Steps 1-5 adding the bass drone to the tenor drone. The bass drone should also be tuned to Low A and High A.

Step 7 Repeat Steps 1, 3, 4 & 5 adding the remaining tenor drone.

Tuning and general maintenance advice should be sought from an experienced piper at this stage.

Notes





Chapter 28

STRATHSPEY EXERCISES AND THE DARODO (BUBBLY NOTE)



*Playing for the Sword Dance
(Photo courtesy of the Royal Highland Fusiliers Museum)*

STRATHSPEYS

The next tune is a strathspey. The rhythm of a strathspey is quite different from any of the previous types of tune you have studied in this tutor so far.

A strathspey is written in common or 4_4 time and the beats often consist of a dotted and a cut note which add up to the value of a crotchet ($1/4$ note). The Highland Fling and Sword Dance are danced to strathspeys, although the tempos for each are quite different and the Sword Dance finishes in Reel time. It will be helpful to master the following exercises before attempting the first strathspey.

TACHUM

This is pronounced "Taa'-ch (Scots "ch", as in loch) um (short "u" as in "up")", so called because that is what the movement sounds like. A tachum is a two-note movement punctuated with G and D gracenotes. It is most commonly played from C to Low A and from B to Low G.



Chapter 28

The tachum from C to Low A is played as follows.

We shall use Low A as a starting note.

Step 1 Sound Low A (this is not part of the tachum movement)

Step 2 Play a G gracenote to C

Step 3 Play a D gracenote to Low A.

Ensure that this movement is executed clearly without crossing noises.

Here is the movement broken down:



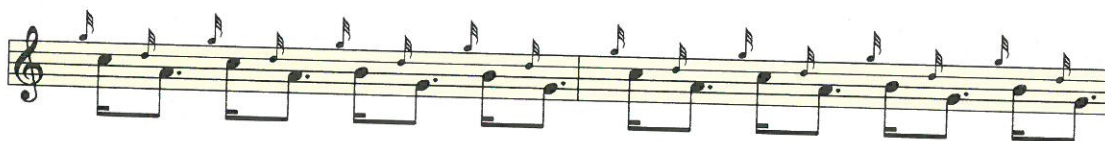
In tunes, the two notes of the tachum will usually be grouped together:



In this movement the C in step 2 is a short note and the emphasis is placed on the Low A. However, care should be taken not to make the C too clipped.

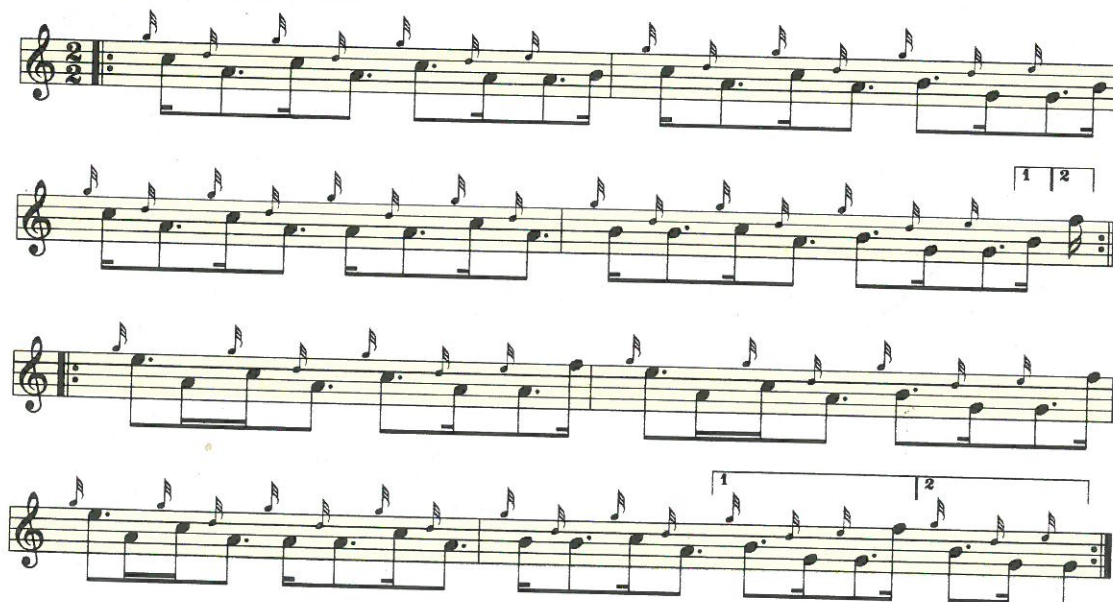
In playing the movement from B to Low G, substitute B for C in Step 2 and Low G for Low A in Step 3.

EXERCISE 48



Exercise 49 is very useful for the further development of tachums.

EXERCISE 49





**DOUBLINGS ON C TO LOW A,
DOUBLINGS ON B TO LOW G**

These combinations appear frequently in strathspey playing. The doubling is usually followed by an E gracenote to the lower note, and the first, higher note is the shorter of the two.

Double C to Low A looks like this:

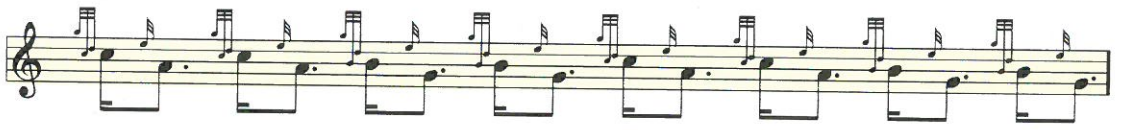


and Double B to Low G looks like this:



Exercise 50 combines these two movements.


EXERCISE 50



TRIPLETS (OR RUNS OF THREE)

The triplet, also often called a run of three, is a method of playing three notes in the time of two. It appears often in strathspeys.

Although triplets are written as three even quavers, the emphasis is normally on the last note in the triplet, with the first two notes being of shorter length. The beat will still fall on the first note of the triplet.

The sign used to indicate a triplet is , as for example in



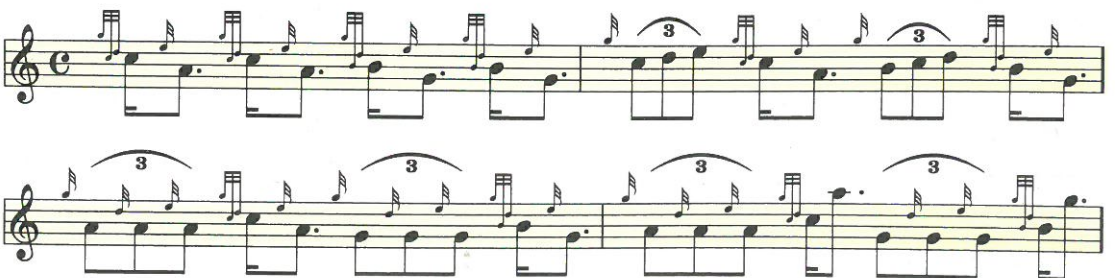
EXERCISE 51

Exercise 51 contains some examples of triplets.



EXERCISE 52

Exercise 52 is a useful general exercise for strathspey playing.





Chapter 28

DOUBLINGS ON E AND DOUBLINGS ON F

These movements often appear alternating with Low A as shown in Exercise 53.

EXERCISE 53



Before trying the first strathspey it is important to note that most strathspeys have a distinctive rhythmic pattern of accents per bar. This is normally strong-weak-medium-weak.

- i.e;
- 1st beat has a strong accent
 - 2nd beat has a weaker accent
 - 3rd beat has a medium accent
 - 4th beat has a weaker accent

An accent refers to the emphasis of a beat. Other instruments such as the fiddle for example, can achieve this emphasis or accenting of a beat by increasing the volume or utilising short periods of silence. For the Highland pipes, we achieve the

accent by holding the dotted note within the beat and/or by putting a gracenote or embellishment on the beat.

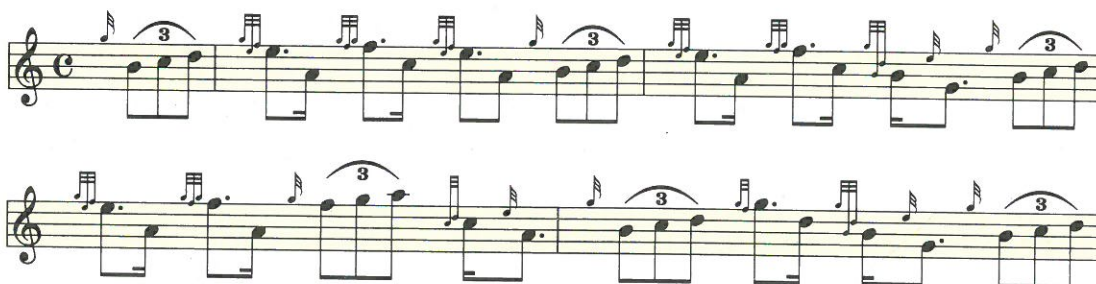
Remember that a strathspey is a dance tune and as such, pipers should play in a lively manner.

It will help you to achieve the appropriate rhythm by playing the dotted notes long and the cut notes quite short within each beat.

Where the beat falls on a cut note the appropriate accent should be placed on the following dotted note.

The following exercise is very useful practice in preparation for playing strathspeys.

EXERCISE 54



DARODO (BUBBLY NOTE)

The name of this movement has its origins as outlined in Chapter 23.

The darodo or bubbly note is a movement quite common to both light music and piobaireachd. It is normally played from D, C or Low G to B.

To play a bubbly note from C to B

- Step 1** Sound C
- Step 2** Sound Low G
- Step 3** Make a D gracenote on Low G followed by a C gracenote on Low G
- Step 4** Sound B.

Here is the movement broken down:



and it is written like this:



This movement requires patience and careful practise to master. Exercise 55 is a further strathspey exercise incorporating the darodo movement.



EXERCISE 55

The first strathspey is called “Lady MacKenzie of Gairloch” (a 4-parted version of this tune is often played in competitions.)

When first attempting this tune, play slowly, and think carefully about the pattern of accents as previously described. Note in bar 2, beat 2 of this tune, a throw on D occurs preceded by a Low G melody note. This is written correctly as only D and C gracenotes, as the Low G gracenote which would normally appear at the start of this movement is contained in the Low G note.

Lady MacKenzie of Gairloch	Strathspey	Traditional
----------------------------	------------	-------------



Chapter 28

The next strathspey, "Because He Was A Bonny Lad," features the E doubling and F doubling combination. It contains nothing new, and therefore may be attempted after you have gained a good understanding of the previous tune.

Because He Was a Bonny Lad

Strathspey

Traditional

Chapter 28



The final strathspey in this chapter is “Donaldbane”. This tune incorporates the darodo movement and should only be attempted once you are fluent with the first two strathspeys.

Donaldbane

Strathspey

Traditional

The musical score consists of eight staves of music. The first staff begins with a treble clef and a common time signature (C). The notation is primarily eighth and sixteenth notes, with some dotted rhythms. The second and third staves continue the melody. The fourth staff introduces a triplet of eighth notes. The fifth and sixth staves continue the melody with another triplet. The seventh staff features a triplet of eighth notes. The eighth staff concludes with a triplet of eighth notes and a final cadence. The piece ends with a double bar line.

Notes





Chapter 29

REELS

The next tune is a reel. The reel is another form of dance tune commonly played following a strathspey.

The time signature of a reel is shown as C , which represents “cut common” time. (i.e. 2_2 time). This means that in each bar there are 2 beats, the value of each beat is equal to $1/2$ note or a minim.

The first reel is called “Miss Girdle”. Note in bar 2 and 4 of each line there is a Grip from C to E. It is important to change cleanly from the Low G at the end of the grip movement to E in order to avoid a crossing noise.

When learning the following reels, practise them slowly and carefully at first. Only raise the tempo when the technique is fluent. The rhythm must always be steady.

Miss Girdle

Reel

Traditional

The musical notation for the 'Miss Girdle' reel is presented in six staves. Each staff begins with a treble clef and a cut common time signature (C). The music consists of eighth and sixteenth notes, with a characteristic 'grip' pattern (C-E) in the second and fourth bars of each line. The notation includes repeat signs at the beginning and end of the piece.



Chapter 29

The next reel, "Sandy Duff," is another fairly simple reel for you to try once the previous tune has been mastered. It contains many of the movements practised in Exercise 49, so review this exercise before trying the tune.

Sandy Duff

Reel

Traditional



Chapter 30

CLOSED AND OPEN SHAKES

The next tune is a Hornpipe, which is another type of dance tune. A common movement in hornpipes is the shake on D, C, and B.

CLOSED SHAKE

To play a closed shake on D

- Step 1** Sound D
- Step 2** Play a G gracenote on D
- Step 3** Play an E gracenote on D
- Step 4** Play a Low G gracenote strike and return to D.

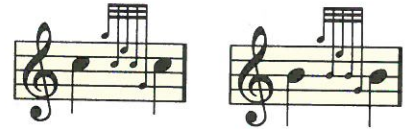
The movement broken down looks like this:



and it is written like this:



The movement can also be played on C and B, and is written as follows:



OPEN SHAKE

Shakes can also be played with an open strike from D. This means that the Low G gracenote strike is replaced with a strike on C.

To play an open strike on D

- Step 1** Sound D
- Step 2** Play a G gracenote on D
- Step 3** Play an E gracenote on D
- Step 4** Play a C gracenote strike, returning to D.

The movement broken down looks like this:

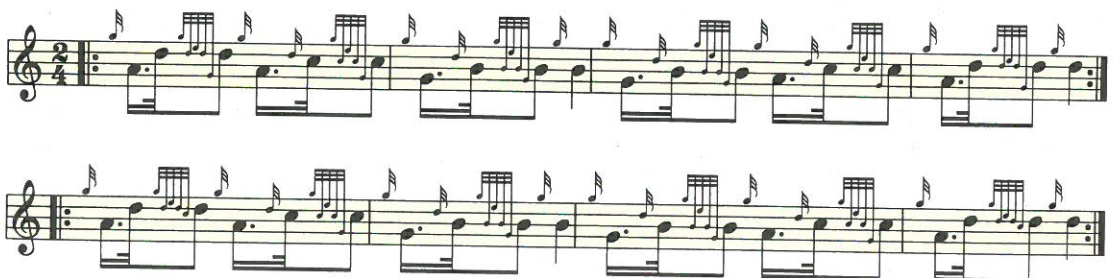


and it is written like this:



Exercise 56 is a good exercise for practising the shake movement. Ensure that the movement is not played too fast.

EXERCISE 56





Chapter 30

The following hornpipe was composed to provide practise on the shake. Again, the tune should be played slowly and correctly before any attempt is made to increase the tempo. Take care that all of your movements are cleanly and correctly executed.

Shakey Fingers

Hornpipe

Roddy MacLeod

That concludes The Highland Bagpipe Tutor Book. We hope you have enjoyed working your way through the Tutor.

Remember to put into practise all that you have learned from this tutor because to be a good piper requires good basic technique. In the following pages there are some more tunes which should be suitable for you to try now that you have completed The Highland Bagpipe Tutor Book. Remember to play the tunes slowly and carefully at first to ensure you have mastered all the movements required.

END OF STEP FIVE

You have completed 20 tunes. Excellent!

You should make sure you can play all of these tunes by memory on the chanter and the pipes before trying any more new tunes.

Remember it's better to play several tunes really well than lots of tunes badly.

1. The Day Thou Gavest, Lord, Has Ended
2. Deck The Halls With Boughs Of Holly
3. The Barnyards Of Delgaty
4. Auld Lang Syne
5. O Gin I Were A Baron's Heir
6. Leaving Barra
7. My Dream Valley On The Road To Glendaruel
8. Corriechoillie's 43rd Welcome To The Northern Meeting
9. Teribus
10. Corkhill
11. The Barren Rocks Of Aden
12. Murdo's Wedding
13. Bonnie Dundee
14. When The Battle's O'er
15. Lady MacKenzie Of Gairloch
16. Because He Was A Bonnie Lad
17. Donaldbane
18. Miss Girdle
19. Sandy Duff
20. Shakey Fingers



Notes





Appendix

A

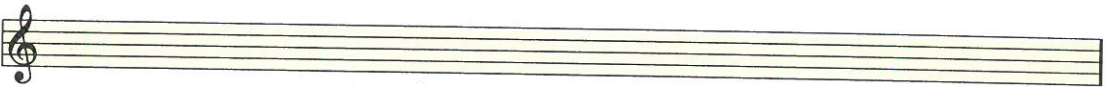
WORKSHEETS

WORKSHEET 1, THE BAGPIPE SCALE

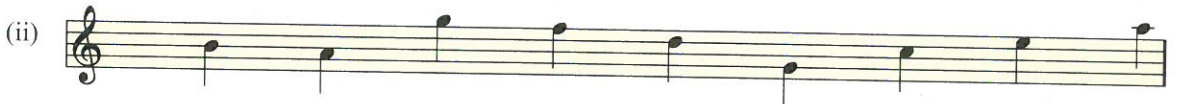
1. Draw and label the notes of the scale which should go in the SPACES.



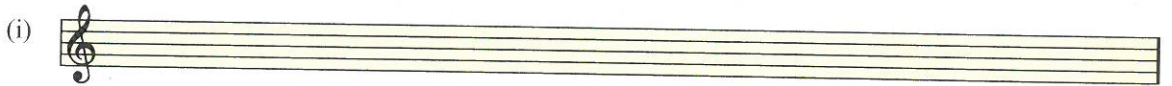
2. Draw and label the notes of the scale which should go on the LINES.



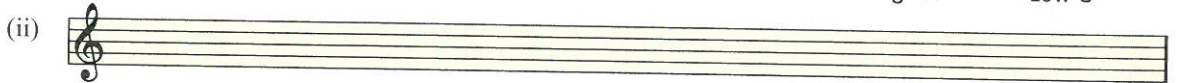
3. Write the name of each note drawn on the staff below.



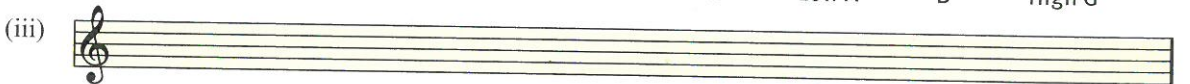
4. On the staves below draw the notes above the note names.



C E Low A B High G F High A Low G



D F High A Low G E C Low A B High G



Low A C High G F Low G High A B D E



Appendix

A

WORKSHEET 2, DURATION EXERCISES

1. Write one note equivalent to the following groups, Example:



Now continue with the following:

(i)



(ii)



(iii)



(iv)



2. The following groups of notes should add up to one crotchet or quarter note. For each group, work out whether this is true or false.



True? False?



True? False?



True? False?



True? False?



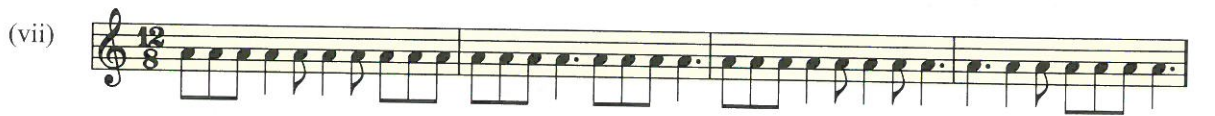
True? False?

3. Place bar lines on the following staves so that each bar contains the equivalent of four crotchets (quarter notes).



**WORKSHEET 4, COMPOUND TIME RHYTHMS**

1. Tap out the following compound time rhythms:



2. Identify the time signature of the following pieces of music and tap out the rhythm.





Appendix

A

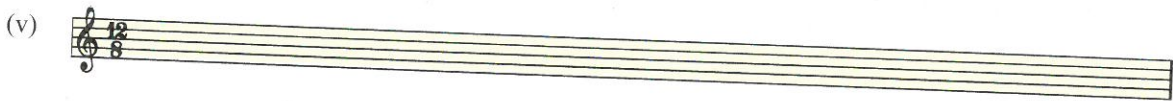
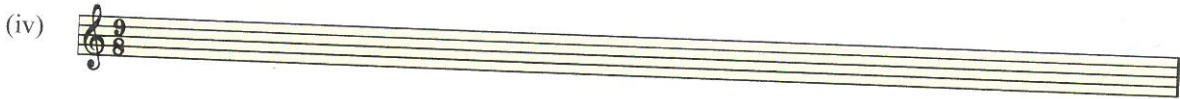
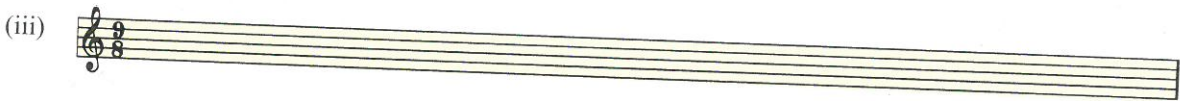
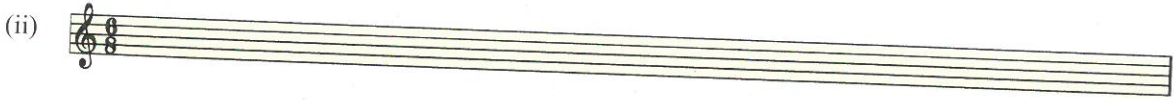
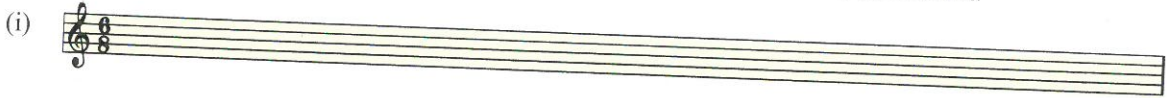
3. Write examples on the following staves of 4 bars each of

(i). $\frac{6}{8}$

(ii). $\frac{9}{8}$

(iii). $\frac{12}{8}$ time.

and tap out the rhythm. The combination of note values in each bar should be different.





Appendix B

THE EXERCISES

Exercise 1.

Low G Low A B C D E F High G High A

Exercise 2.

High A High G F E D C B Low A Low G

Exercise 3.

Exercise 4.

Exercise 5.

Exercise 6.

Exercise 7.

Exercise 8.

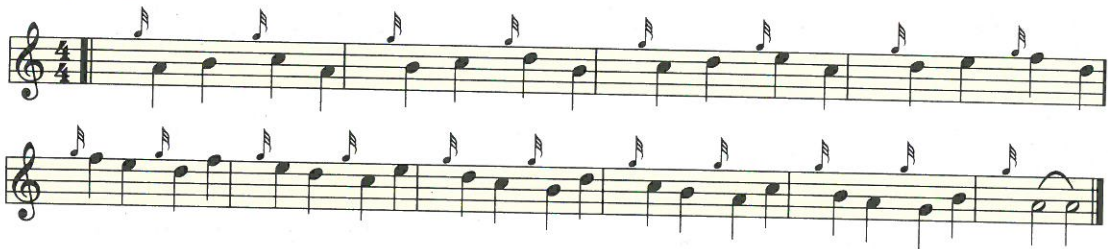


Appendix B

Exercise 9.



Exercise 10.



Exercise 11.



Exercise 12.



Exercise 13.



Exercise 14.



Exercise 15.



Exercise 16.



Exercise 17.



Exercise 18.





Exercise 19.

Exercise 20.

Exercise 21.

Exercise 22.

Exercise 23.

Exercise 24.

Exercise 25.

Exercise 26.



Appendix B

Exercise 27.



Exercise 28.



Exercise 29.



Exercise 30.



Exercise 31.



Exercise 32.



Exercise 33.



Exercise 34.



Exercise 35.



Exercise 36.



Exercise 37.





Exercise 38.



Exercise 39.

Exercise 40.

Exercise 41.

Exercise 42.

Exercise 43.

Exercise 44.



Appendix

B

Exercise 45.

Exercise 46.

Exercise 47.

Exercise 48.

Exercise 49.

Exercise 50.

Exercise 51.

Appendix
B



Exercise 52.

Exercise 53.

Exercise 54.

Exercise 55.

Exercise 56.

Notes





Appendix C

AN ALTERNATIVE APPROACH FOR INTRODUCING THE SCALE

Beginners often find it quite difficult to cover all of the holes on the practice chanter in the first lesson. This section describes an alternative approach for introducing the scale which some students and teachers may find helpful.

The first lesson introduces only the top hand notes of the chanter and therefore the student should only use their top hand and rest the bottom hand on the sole of the chanter.



The first position shown is the top hand position for High A

- Step 1** Place the bottom hand on the sole of the chanter
- Step 2** Cover the E hole with the E finger
- Step 3** Ensure that the F, High G and High A fingers are open.



The next position is the top hand position for High G from High A

- Step 1** Make the High A position with the top hand
- Step 2** Remove the E finger from the chanter and at the same time replace the High A thumb back on to the chanter.



Appendix C



The next position is the top hand position for F from High G

Step 1 Make the High G position

Step 2 Simply return the High G finger to the chanter to cover the High G hole.



The next position is the top hand position for E from F.

Step 1 Make the F position

Step 2 Simply replace the F finger to cover the F hole.



The next position is the top hand position for D from E.

Step 1 Make the E position

Step 2 Simply replace the E finger to cover the E hole.

At this point, the student can practise a simple well known melody using the top hand only. Formal guidance on reading music can be deferred until later. At this point the student is simply playing by ear.



Deck the Halls with Boughs of Holly

Christmas Carol

High A High G F E D E F D E F High G E F E D E D



In the next lesson, the student can be shown to place the bottom hand onto the chanter in order to make the rest of the notes of the scale correctly.

To make the note D correctly

- Step 1** Place all of the fingers of the top hand on the chanter as previously shown
- Step 2** Place the Low A finger of the bottom hand onto the chanter to cover the Low A hole and place the thumb of the bottom hand on the back of the chanter below the C finger.

To make the remaining notes C, B, Low A and Low G, refer to Chapter 2, page 3. The student should now be equipped to play down the scale – Exercise 2 Chapter 4, page 11.

After playing the scale down successfully, the student should try playing up the scale following the steps outlined in Chapter 2. Thereafter, the student could be directed to Chapters 2 and 3, after which the Tutor Book can be followed in sequential manner.

Students will recognise the melody “Deck the Halls With Boughs of Holly” in Chapter 7 which is written in a different pitch .

Notes





Appendix D

THE BAGPIPE SCALE, NOTATION AND PITCH

The Highland bagpipe has historically been regarded as a solo instrument, and it is probably fair to say that this is when the instrument is at its best. The pipe band, which is perhaps the setting in which most people first experience the Highland pipe, is a relatively recent development originating in the British Army in the mid 19th century.

In the past thirty or so years, however, it has become more and more common to find the bagpipe being played in small groups with other instruments, particularly in folk groups and ceilidh bands. Many pipers are keen to play in this type of group, and while there is undoubtedly much to be gained for both the piper and the other musicians, there are several issues of which it is necessary to be aware if these collaborations are to be successful.

What follows is intended only as an introduction to the rewarding but potentially complex topic of playing the Highland bagpipe with other musical instruments.

Pitch

Because the Highland bagpipe has developed mainly in isolation from the rest of the musical world, its absolute pitch has never been particularly important. The solo player can play at whatever pitch he wishes, and so long as all the instruments in a pipe band are at the same pitch, it does not matter particularly what that pitch is.

For a variety of reasons, the pitch of the Highland bagpipe has been rising gradually for some considerable time. Almost all pipers nowadays play the note Low A at a pitch which is significantly higher than the Western standard concert pitch, where the note A vibrates at 440 Hertz.

It follows that a piper who wants to play with other instruments will find that he or she is out of tune with those instruments no matter how well tuned his or her instrument may be to itself. There are two possible solutions to this problem.

Ask the other players to tune to the bagpipe. This is fine so long as the instruments concerned are capable of being tuned, but problems will obviously arise where fixed pitch instruments such as the accordion and the piano are concerned.

Alter the pitch of the bagpipe. Although this can be time consuming, it is relatively easy to do once and then leave alone. The easiest way to do it is to acquire a pipe chanter which dates from the 1960s or 1970s, when the pitch of most instruments was at or very close to B flat. This chanter is set to B flat and then used only for the purpose of playing with other instruments. Obviously the drones will require to be retuned, but this is a simple matter.



Appendix

D

Keys and the Pipe Scale

The Highland bagpipe is what is known as a “transposing” instrument. This means that the pitch at which the music is written is not the same as the pitch it sounds at. This is a common practice in music. For example, most brass instruments, and several wind instruments such as the clarinet and saxophone, are transposing instruments.

The note which pipers write as Low A actually sounds one semitone higher than A, i.e. B flat. The Highland pipe is therefore often referred to as being “in B flat.” Consequently, all the other written notes of the bagpipe scale sound one semitone higher than written. Obviously, this is a very important consideration when working with other musicians. For the rest of this section, the language used will be that of the bagpipe – remember that another musician needs to know that all notes sound one semitone higher.

The bagpipe scale has been the subject of much debate and scientific investigation, most of which is beyond the scope of this book. In essence, the bagpipe scale can be regarded as a major scale of A, but with one very important difference – the note G (both low and high) in the bagpipe scale is one semitone lower than in the standard major scale, i.e. it is “G natural” and not “G sharp”. In musical terms, the scale can be described as having a “flattened seventh”.

The presence of this unusual note actually enables the pipe to play tunes in different keys, and is a quite deliberate development. The three most common keys for pipe tunes are A (e.g. “Murdo’s Wedding”), D (e.g. “Gin I Were A Baron’s Heir”, “Teribus”) and B minor (e.g. “Mist Covered Mountains”).

There are some tunes in E minor and G, but the three mentioned above are the most common. Remember that another musician will interpret these keys one semitone higher – A corresponds to B flat, D corresponds to E flat, and B minor corresponds to C minor.

Notation

Because the bagpipe scale only has 9 notes, there is no need to indicate sharps and flats in bagpipe music. Other musicians, however, need to be aware in a written score of any notes which are supposed to be sharpened or flattened. When using conventional bagpipe notation with other musicians, it is important that they know that the notes written as C and F should correctly be C sharp and F sharp (always remembering that they will actually sound one semitone higher.)

Other Types of Bagpipe

The Highland pipe is not the only form of bagpipe native to Scotland. This is also a wide ranging topic, and well beyond the purpose of this book, but it is useful to know that there exist other Scottish bagpipes which use the same fingering as the Highland pipe, but are naturally more suitable for playing with other instruments. The two most common of these are the Lowland or Border bagpipe, and the Scottish Small Pipe.

These are both bellows blown instruments. The Lowland pipe has a conical bore chanter and a short, stiff reed not unlike the Highland reed. It produces a sound which is similar in character to the Highland pipe, but not as strident. The Small Pipe has a parallel bore chanter and a longer, more pliable reed. It produces a much softer sound, pitched one octave below the Lowland pipe.

Both of these instruments are available in a variety of keys, but A tends to predominate, as it is the most useful for playing with other instruments. This is largely due to the fact that a bagpipe in A produces the same sound as written, and therefore obviates the problems caused by having to transpose.

The piper who wishes to play with other instruments and who pays attention to the points above will find a great deal of enjoyment in the social and musical aspects of working with other players. It cannot be emphasised enough, however, that the bellows blown instruments are not “easier” to play than the Highland pipe. Exactly the same amount of practise will be required to succeed on either instrument.

ADDITIONAL TUNES

1. The Mist Covered Mountains Of Home
2. The Barnyards of Delgaty
3. The Battle Of The Somme
4. The Heights Of Dargai
5. Muir Of Ord
6. Achany Glen
7. The Atholl And Breadalbane Gathering
8. Miss Delicia Chisholm
9. Dornie Ferry
10. Johnnie MacDonald's Reel
11. Paddy's Leather Breeches
12. Welcome The Piper
13. The Foxhunter



The Mist Covered Mountains of Home

Slow Air

Traditional

Musical score for 'The Mist Covered Mountains of Home', a Slow Air in 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line with various note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

The Barnyards of Delgaty

March

Traditional

Musical score for 'The Barnyards of Delgaty', a March in 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single melodic line with various note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

The Battle of the Somme

Retreat March

Traditional

Musical score for 'The Battle of the Somme' in 8/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 8/8. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second and fourth staves include first and second endings, indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line and repeat dots.

The Heights of Dargai

Retreat

J. Wallace

Musical score for 'The Heights of Dargai' in 8/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 8/8. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second and fourth staves include first and second endings, indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line and repeat dots.

Muir of Ord

March

George S. McLennan

The image displays a musical score for the 'Muir of Ord' march. It consists of eight staves of music, each beginning with a treble clef and a 2/4 time signature. The score is written in a single melodic line. The first staff starts with a repeat sign. The second and fourth staves include first and second endings, indicated by bracketed lines labeled '1' and '2' above the staff. The piece concludes with a double bar line and repeat dots. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march.

Achany Glen

March

Angus MacPherson

The image displays a musical score for a march titled 'Achany Glen' by Angus MacPherson. The score is written in 2/4 time and consists of eight staves of music. The notation is primarily in treble clef, with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. There are several repeat signs (double bar lines with dots) throughout the score, indicating sections that are to be played multiple times. The overall style is characteristic of traditional Scottish piping music, with a focus on rhythmic precision and melodic clarity.

The Atholl and Breadalbane Gathering March Pipe Major Wm. Fergusson

The image displays a musical score for a pipe march. It consists of eight staves of music, each beginning with a treble clef and a 2/4 time signature. The music is written in a single melodic line, characteristic of a pipe score. The notation is dense, featuring a high density of sixteenth and thirty-second notes, creating a fast and intricate melody. The score is presented in a standard musical notation format, with a key signature of one flat (B-flat) and a common time signature of 2/4. The piece is identified as 'The Atholl and Breadalbane Gathering March' by Pipe Major Wm. Fergusson.

Miss Delicia Chisholm

March

Wm MacDonald

The musical score is written in 2/4 time and consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is a march, characterized by its rhythmic patterns and frequent use of eighth and sixteenth notes. The score includes several first and second endings, indicated by bracketed lines and numbered '1' and '2'. The first ending appears at the end of the first, third, and seventh staves. The second ending appears at the end of the second, fourth, and sixth staves. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Dornie Ferry

Strathspey

Traditional



Musical score for Dornie Ferry Strathspey, featuring six staves of music. The score is written in treble clef with a 2/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and triplets, with some measures containing a '3' above a group of notes.

Johnnie MacDonald's Reel

Reel

J.A. Center



Musical score for Johnnie MacDonald's Reel, featuring eight staves of music. The score is written in treble clef with a 2/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and dotted rhythms, with some measures containing a '3' above a group of notes.

Paddy's Leather Breeches

Jig

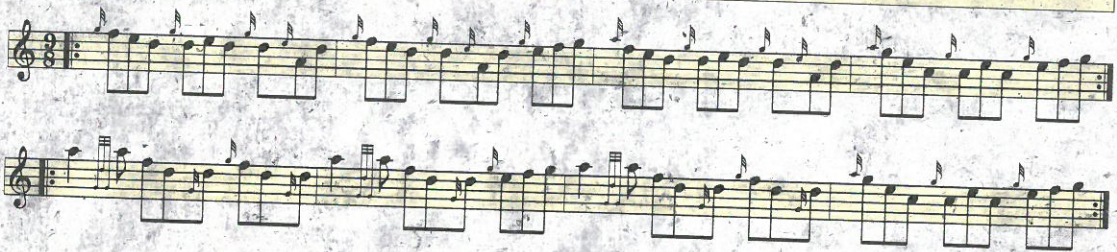
Traditional

The musical score is written in 6/8 time and consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a repeat sign. The melody is a traditional jig tune. The second staff continues the melody with a slight variation in the eighth measure. The third staff introduces a new variation, featuring a dotted quarter note followed by an eighth note in the first measure. The fourth staff continues this variation. The fifth staff returns to the traditional melody. The sixth staff continues the traditional melody. The seventh staff introduces another variation, with a dotted quarter note and eighth note in the first measure. The eighth staff concludes the piece with a final cadence.

Welcome the Piper

Jig

Traditional

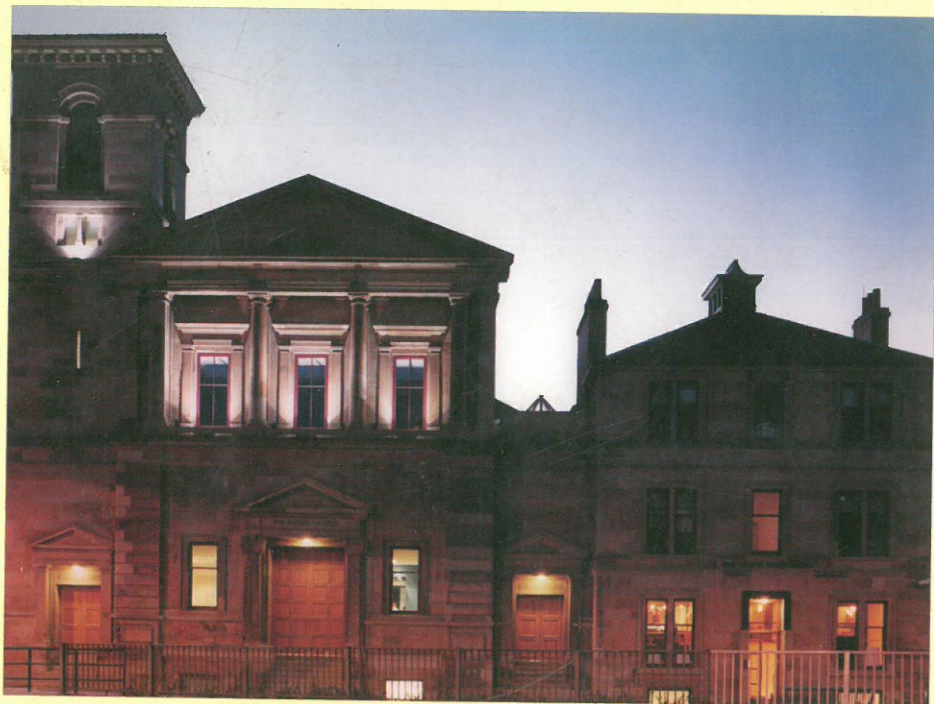
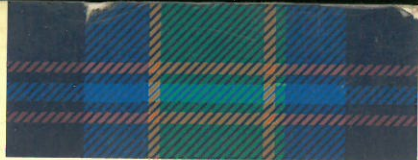


The Foxhunter

Jig

Traditional





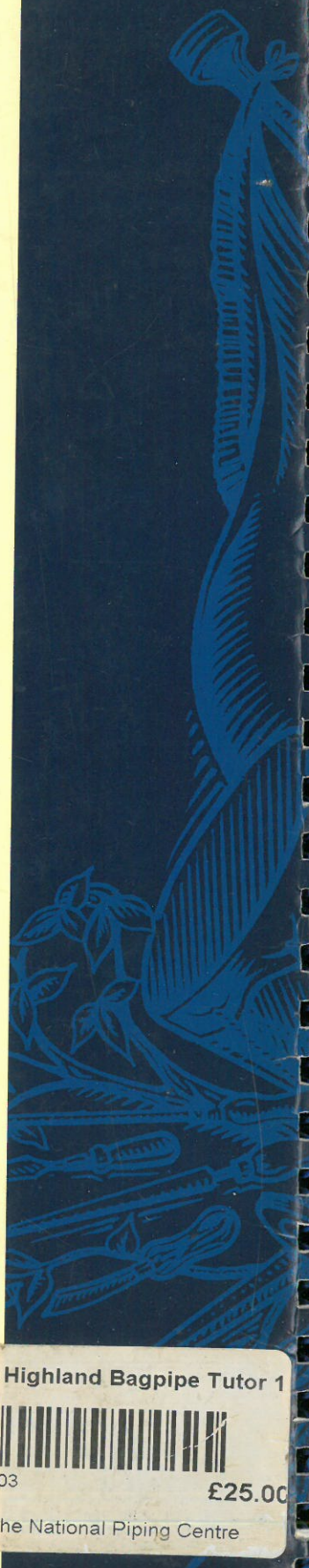
Scotland's rich heritage and culture are enduring attractions for visitors from home and abroad. The bagpipe plays an important role in our history and is recognised around the world as a symbol of Scotland.

The National Piping Centre in the City of Glasgow is dedicated both to preserving the history of the Highland Bagpipe and to safeguarding its future. It serves as a world centre of excellence for the instrument and its music.

THE NATIONAL
Piping
CENTRE

www.thepipingcentre.co.uk

For further information about any aspect of The National Piping Centre and its facilities, please call us on +44 (0) 141 353 0220 or fax +44 (0) 141 353 1570. Alternatively, write to The National Piping Centre, 30 - 34 McPhater Street, Cowcaddens, Glasgow G4 0HW.



NPC Highland Bagpipe Tutor 1



BK04003

£25.00

The National Piping Centre