

# 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.



#### **CD Rom System Requirements**

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

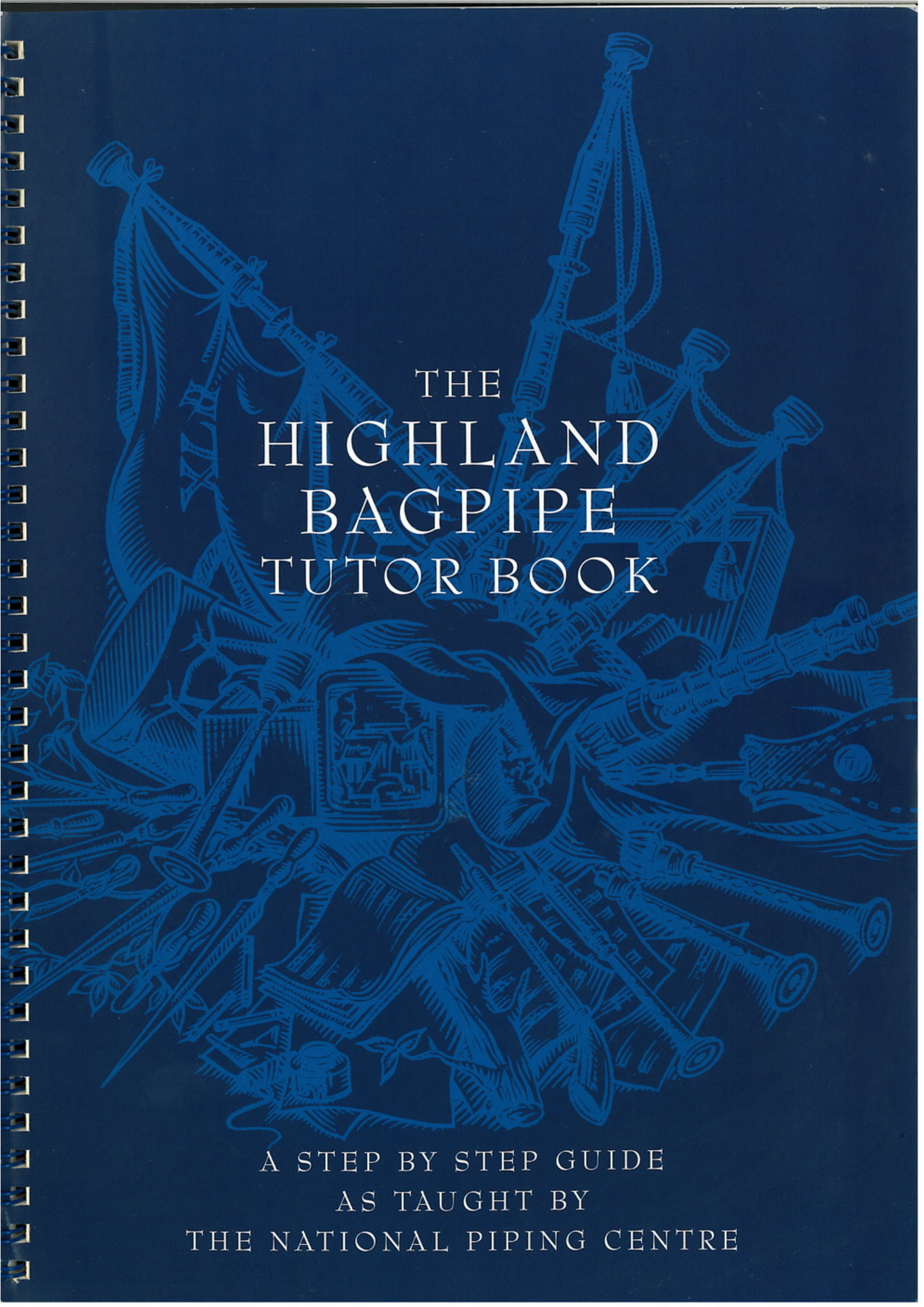
*Please note that this software must be installed before first use.*

#### **CD Contents**

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

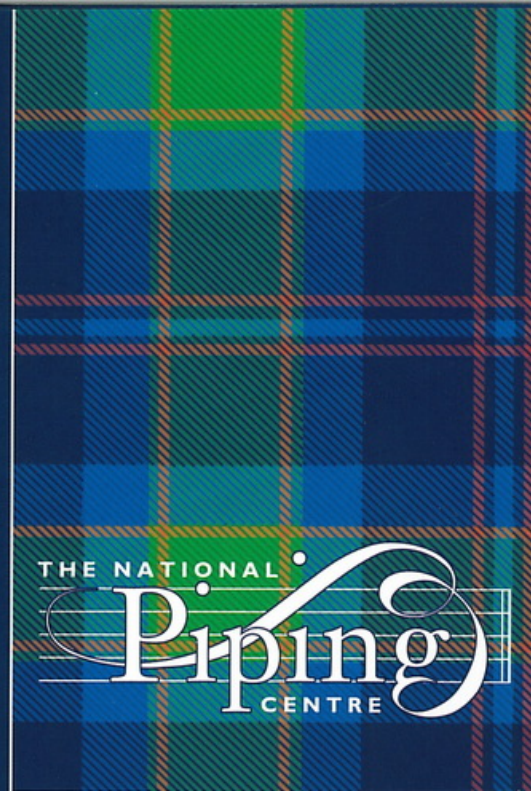
20 Audio Tracks.

*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



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Reprinted 2010.



# Contents

	Pages
Acknowledgements	
Preface	
The National Piping Centre	
<b>STEP ONE - THE BASICS AND SOME SIMPLE MELODIES</b>	
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>
<b>STEP TWO - MOVING ON TO SLOW AIRS</b>	
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>
<b>STEP THREE - INTRODUCING MARCHES, A JIG AND THE BAGPIPES</b>	
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 HORNPIPE

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.

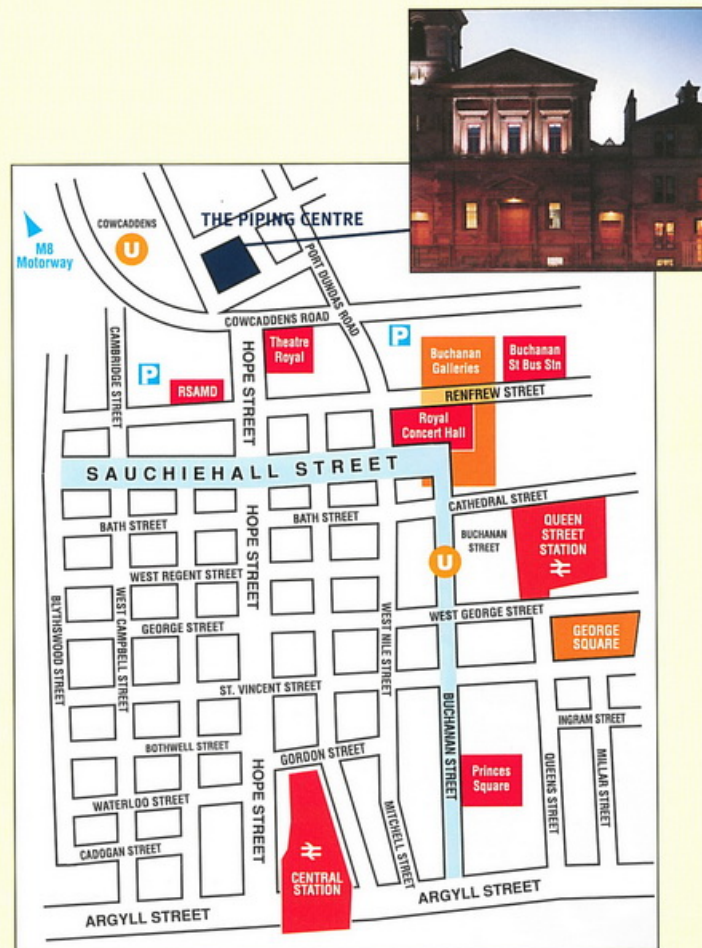


## HOW TO FIND US

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.



THE NATIONAL  
**Piping**  
CENTRE

# STEP ONE

THE BASICS  
AND SOME  
SIMPLE  
MELODIES



THE NATIONAL  
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# Chapter 1

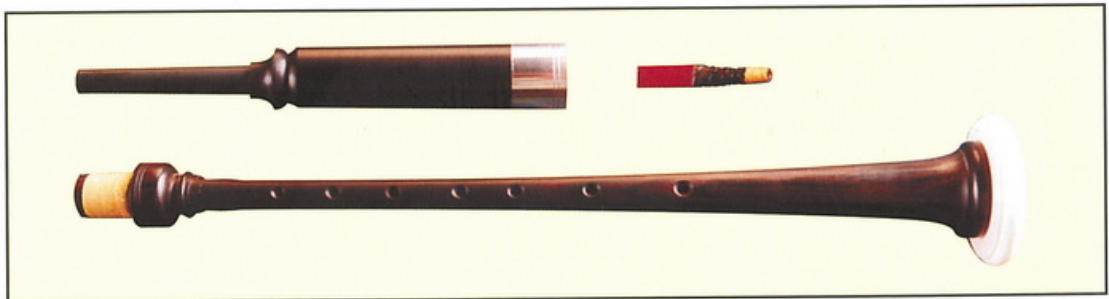
## THE PRACTICE CHANTER

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.

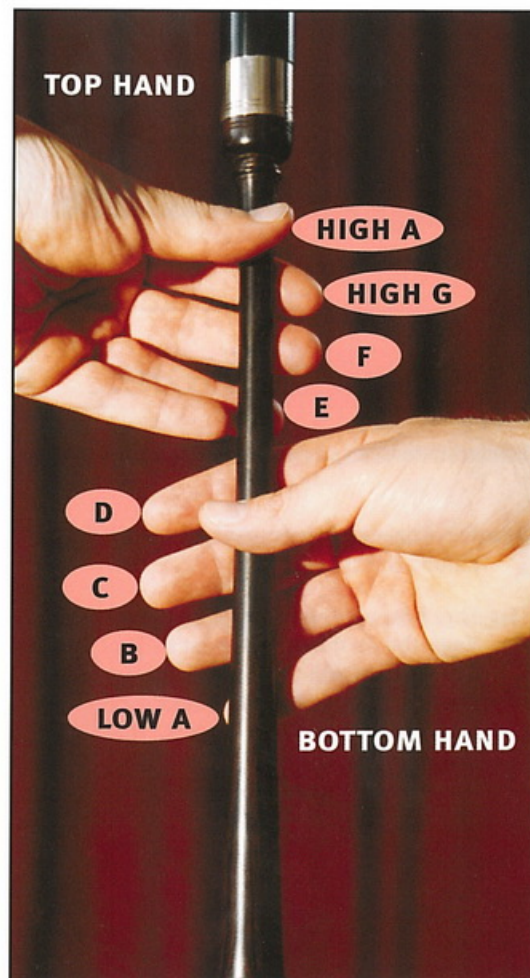
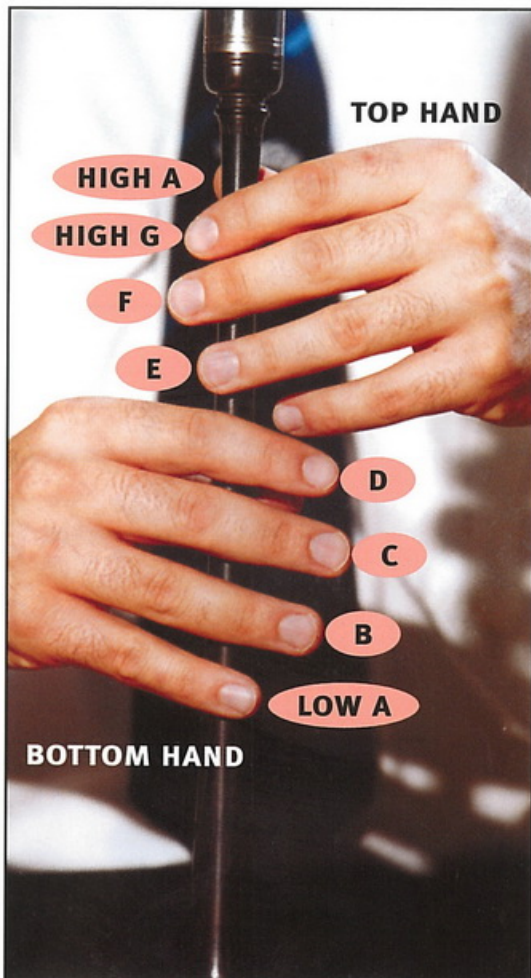


# Chapter 1

- 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.



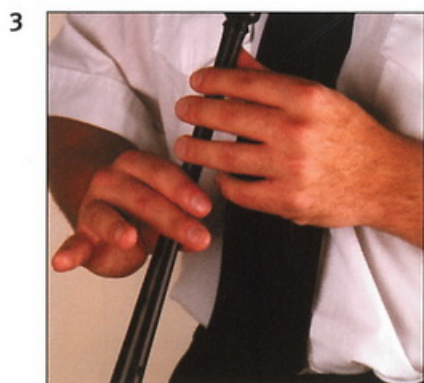
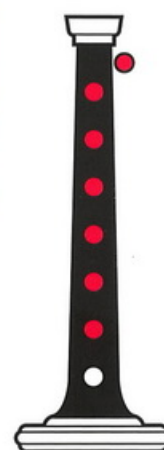
To sound Low G, all holes of the chanter should be completely covered, remembering to keep the fingers straight. If the holes are only partially covered, a distorted tone will be produced. You may find it difficult to sound Low G correctly until you begin to feel the holes under your fingers. This will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

LOW G



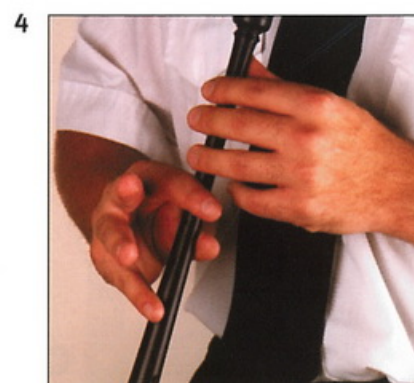
To change from Low G to Low A, simply lift the Low A finger of the bottom hand.

LOW A



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.

B



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.

C





# Chapter 2

5



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



6



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.



7



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



8



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.

HIGH G





9



HIGH A



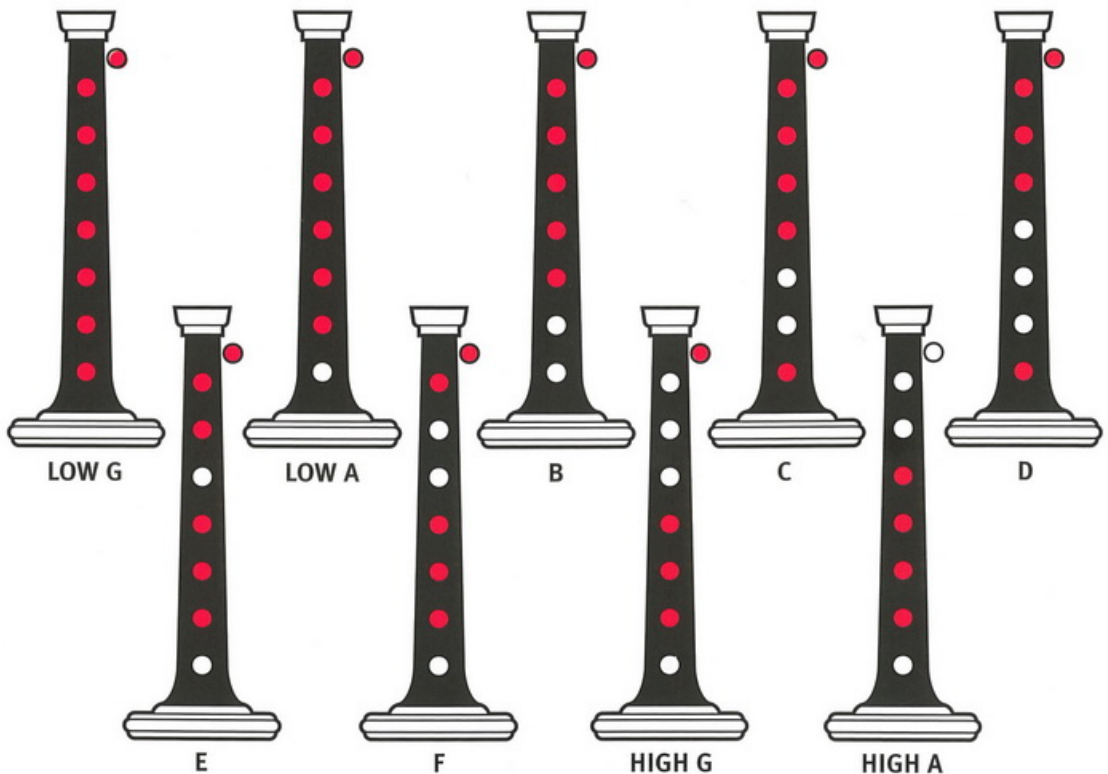
To change from High G to High A, remove the High A thumb which covers the back hole of the chanter, and at the same time return the E finger of the top hand to the chanter.

Now try Exercise 1.

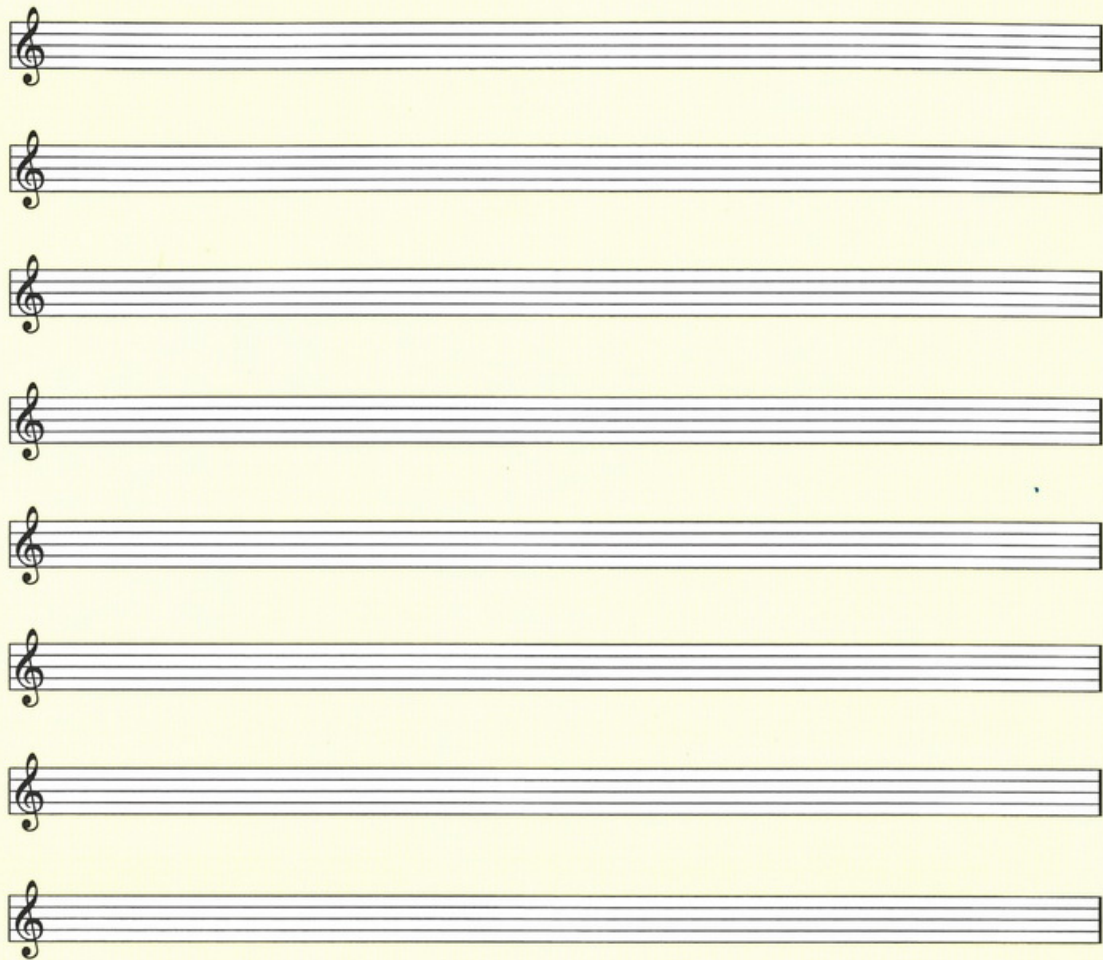
### EXERCISE 1



### SUMMARY OF FINGER POSITIONS



Notes



Eight blank musical staves, each with a treble clef, arranged vertically for writing 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.

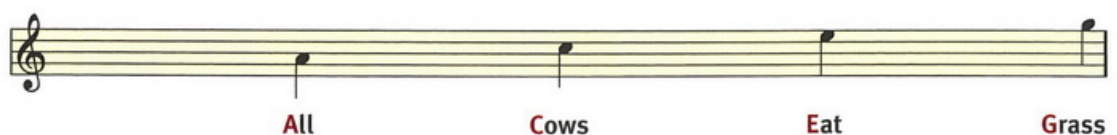


**MEMORY AID:** The notes on the **LINES** are Low G, B, D, F and High A. We use the memory aid "Good Boys Deserve Fun Always" to remember the notes on the lines. The notes in the **SPACES** are Low A, C, E and High G. Similarly we use the memory aid "All Cows Eat Grass" to remember the names of the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



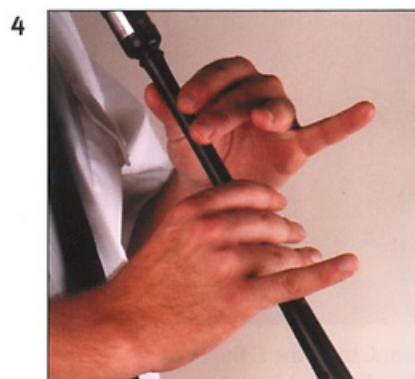
To change from High A to High G, return the High A thumb of the top hand to the chanter, covering the back hole, and at the same time raise the E finger from the chanter so that the three fingers of the top hand are raised from the chanter. Keep the fingers straight and equidistant from the chanter.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

HIGH G



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



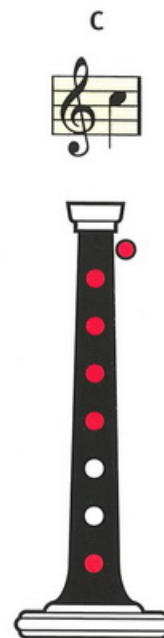
The change from E to D requires particular attention, as in D to E. As the E finger of the top hand is returned to the chanter, D, C and B fingers of the bottom hand should be raised from the chanter, AND AT THE SAME TIME the Low A finger of the bottom hand should be returned to the chanter to cover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



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.

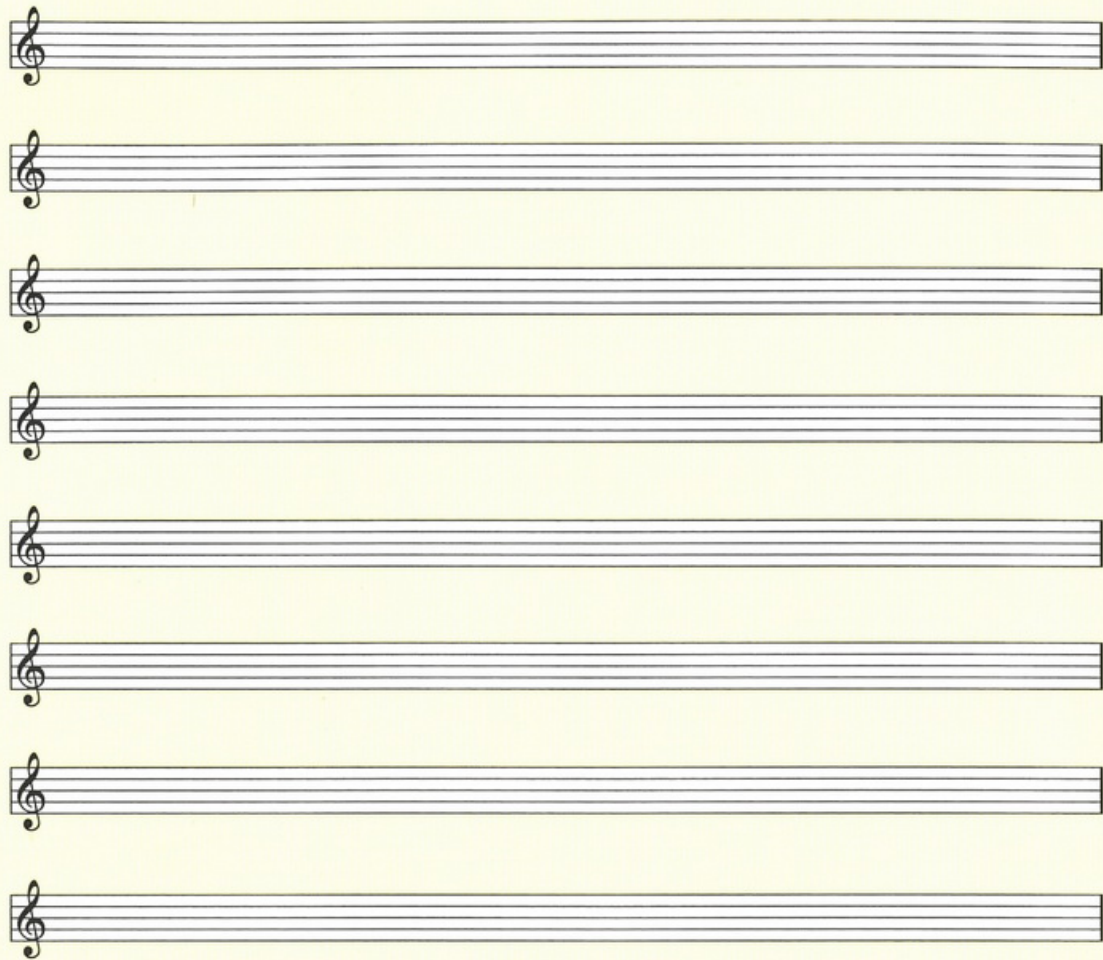
LOW G



## EXERCISE 2



Notes



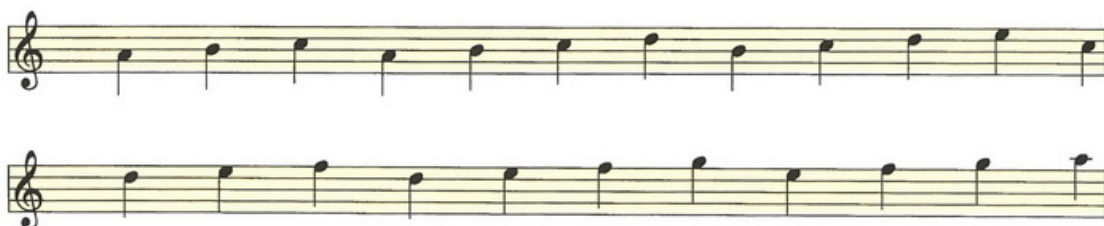


# Chapter 5

## 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

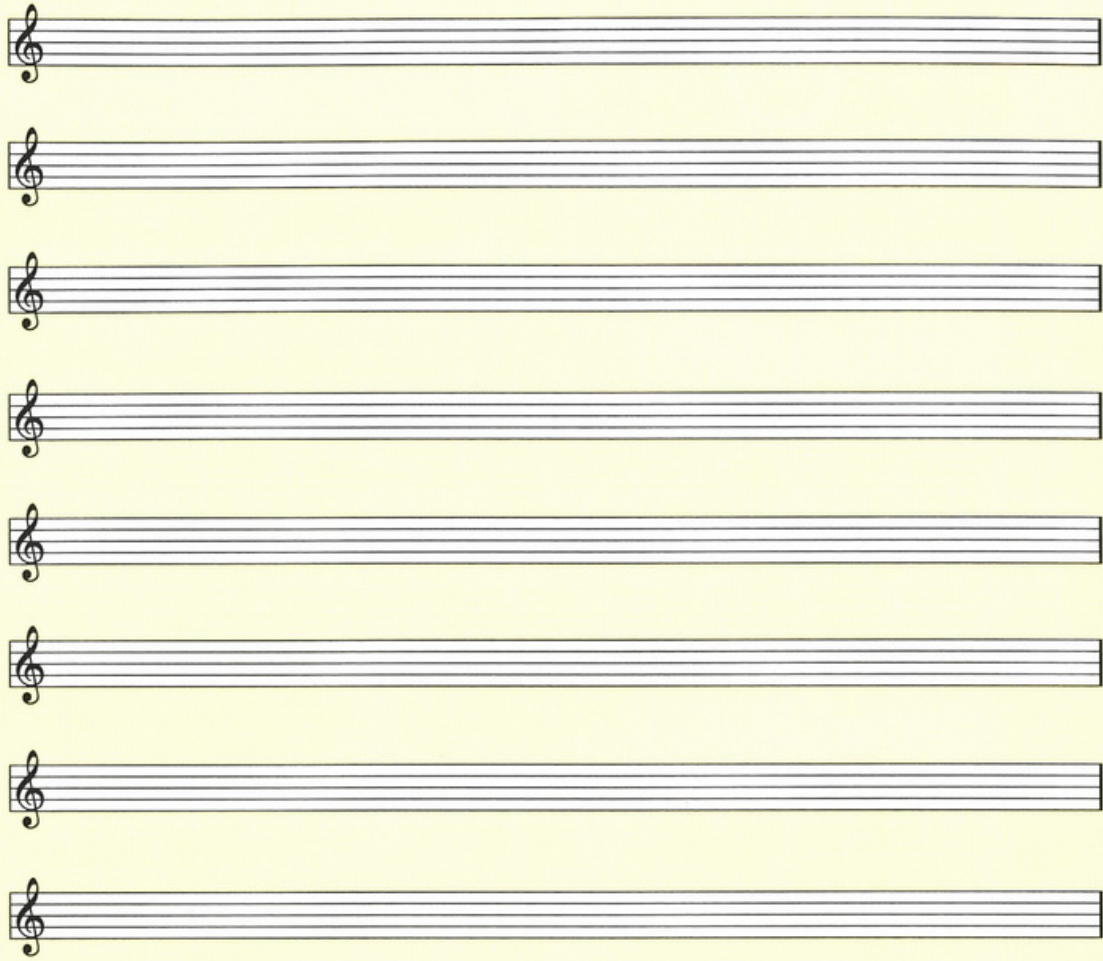


### EXERCISE 6

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

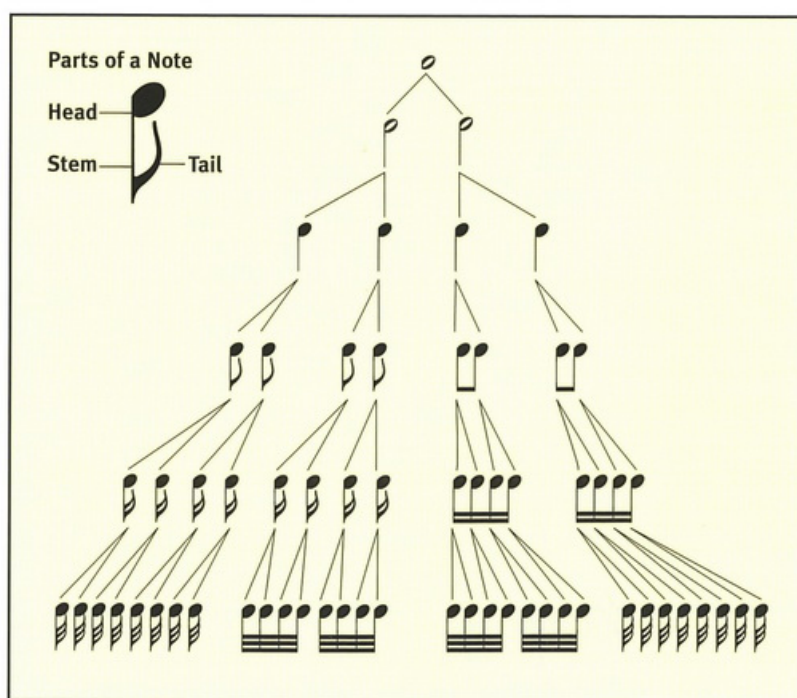
## READING MUSIC (2) DURATION AND TIME SIGNATURE

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 :-

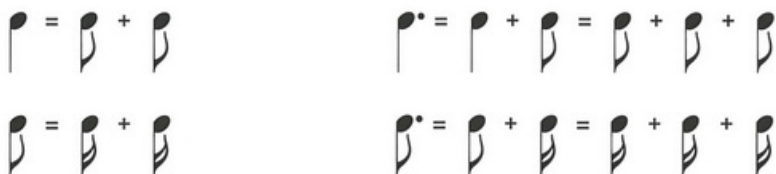




# Chapter 6

## DURATION

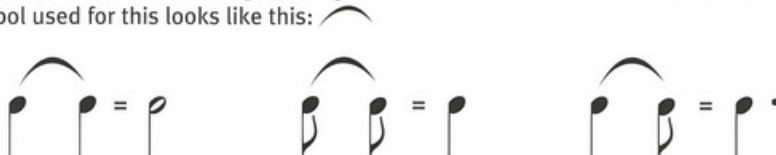
It can be seen that each time a tail is added to the stem of a note, its duration is halved. Similarly, we can increase the duration of a note by half. This is done by adding a dot after the note head.



**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.

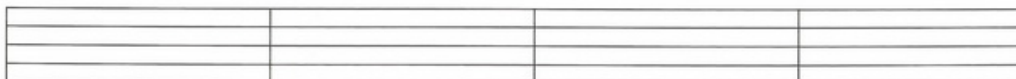


In this manner, a beam has the same effect on duration as a tail on a note. The following illustrations show a dotted quaver and semi-quaver not joined together and then joined together to demonstrate they are part of the same beat.



### 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 staff 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 staff 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 staff 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



Eight blank musical staves, each with a treble clef, arranged vertically for writing 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 2** Lift the Low A finger only and quickly return it to the chanter. This produces a Low A gracenote.

**Step 3** Lift and quickly return the B finger to produce a B gracenote, still on Low G.

**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 5** Continue up and down the chanter in this manner, in order to play a gracenote for each note in the scale.

### 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.







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.



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.



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.



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.







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.*