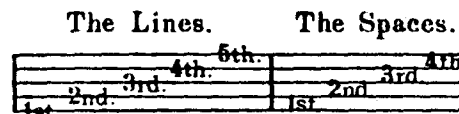



DAVID GLEN'S

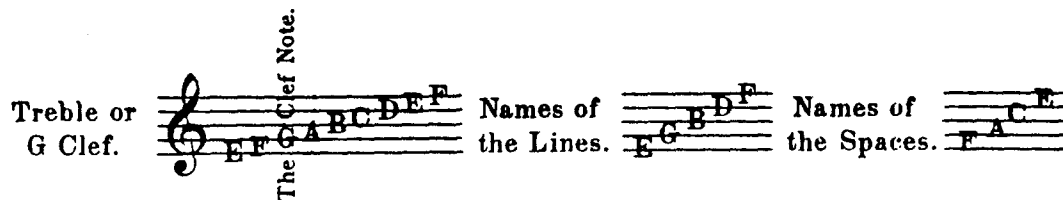
HIGHLAND BAGPIPE TUTOR.

MUSICAL SOUNDS.— The sounds used in music are named after the first seven letters of the Alphabet, A. B. C. D. E. F. G. We do not, however, employ these letters in writing music, but lines and spaces called by their names.

THE STAVE.— The Stave consists of five horizontal and parallel lines, on and between which the notes are placed; these lines and the spaces between them, are invariably counted upwards.



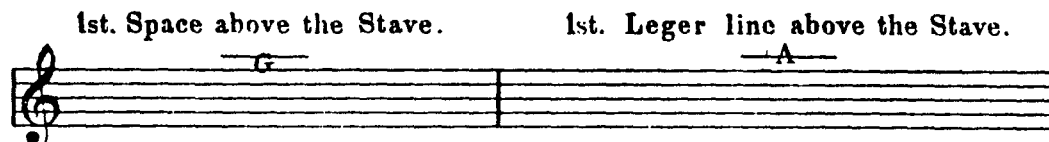
THE CLEF.— A Clef is a sign placed at the beginning of the stave to determine the absolute pitch of the notes that follow it. The Treble or G Clef  is the one used in Bagpipe Music, and curling as it does round the second line of the stave, it gives its alternative name — the G Clef — to this line. When one line of a stave is named, all the other lines, and the spaces, are named from it in Alphabetical order.



TUTOR.

II

LEGER LINES.—When necessary the staff is extended by adding short lines, called Leger lines. These leger lines, and the spaces to which they give rise, are named in Alphabetical order from the staff. In Bagpipe Music only one leger line is required, and it is placed above the staff.



THE NOTES.—The lines and spaces of the staff, when properly named by a Clef, represent the sounds of music. Other signs called Notes, placed upon the lines or in the spaces, show us which sounds are to be heard, and how long each one is to speak.

DURATION OF SOUND.—Besides being high or low, which constitutes their pitch, sounds are distinguished by being long or short. Their relative length or duration is shown by notes of various shape.



or whole note. or half note. or quarter note. or eighth note. or sixteenth note. or thirty second note.

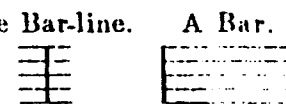
Each shape indicates half the length of the preceding one.

The duration of the Semibreve is the time we should occupy in pronouncing deliberately One, Two, Three, Four.

DOTTED NOTES.—A Dot placed after a note increases the duration of its sound *one-half*. Thus a dotted crotchet is equal to a crotchet and a quaver, or to three quavers, a dotted quaver is equal to a quaver and a semiquaver, or to three semiquavers.




TUTOR.

BARS.—The notes are divided into equal quantities by Bar Lines, perpendicular lines drawn through the staff, and the space between two such bar-lines is called a bar or measure.



DOUBLE BARS.—A Double Bar is two perpendicular lines drawn through the staff. It divides musical compositions into different sections or strains, and thereby facilitates reference to any particular part.



REPEATS.—When a double bar is dotted on the left side, thus  it signifies that the preceding strain is to be repeated, when dotted on the right side, thus  the strain following has to be repeated, and when dotted on both sides, thus  both strains are to be repeated.

TIME.—A sign called the *Time Signature* is placed after the Clef to tell us what value in notes each bar is to contain. When the character **C** or **♩** is used, each bar must contain One Semibreve—The Whole Note—or its equivalent in notes of lesser duration. Every other time is denoted by two figures placed one above the other. The higher figure—the numerator—tells us how many notes each bar is equal to, and the lower one—the denominator—what fractional portions of a semibreve these notes are to be.

C or ♩	Semibreve or Four crotchet time.	$\frac{2}{4}$	Two crotchet time.	$\frac{3}{4}$	Three crotchet time.	$\frac{6}{8}$	Six quaver time.	$\frac{9}{8}$	Nine quaver time.	$\frac{12}{8}$	Twelve quaver time.
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The Signature **♩** signifies a quicker degree of movement, or according to some authorities, two minim time.

TUTOR.

IV

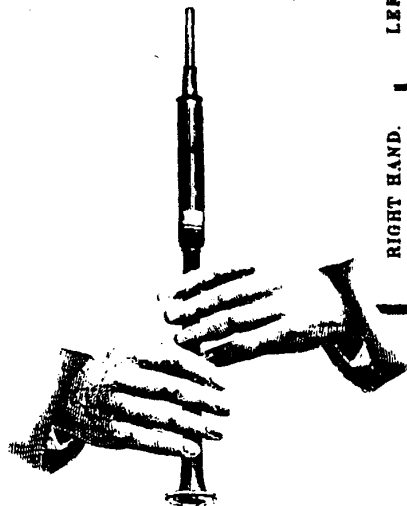
THE SCALE.

This ○ implies that the hole is to be open.

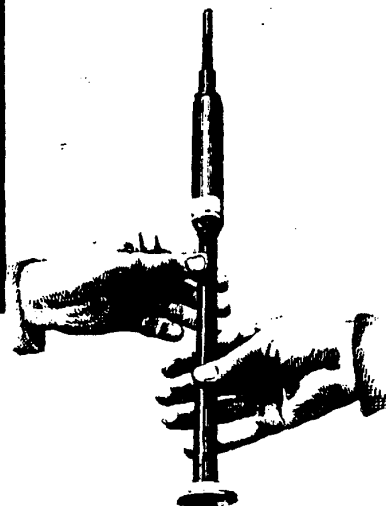
This ● implies that the hole is to be closed.

		G	A	B	C	D	E	F	G	A	*G	A
		extra extra										
LEFT HAND.	Thumb.	●	●	●	●	●	●	●	●	○	●	○
	1st Finger.	●	●	●	●	●	●	○	○	○	○	○
	2nd do.	●	●	●	●	●	○	○	○	○	○	○
	3rd do.	●	●	●	●	○	○	○	○	○	○	●
RIGHT HAND.	1st Finger.	●	●	●	○	○	●	●	●	●	●	●
	2nd do.	●	●	●	○	○	●	●	●	●	●	●
	3rd do.	●	●	○	○	○	●	●	●	●	●	●
	4th do.	●	○	○	○	●	○	○	○	○	○	○

*By this fingering the G is slightly sharpened.



The manner in which the fingers are placed on the Chanter (FRONT VIEW)



The manner in which the fingers are placed on the Chanter (BACK VIEW)

The following Exercise should be practised first with the Large or Principal notes according to the Scale, then with the small or Accent notes (called the G cuts) and which are made as follows; the first principal note before which a cut is placed being G, close all the holes, then raise and let fall upon its hole with a sharp click the first finger of the upper hand. The next note before which a cut is placed being A, the lowest hole (A) is opened simultaneously with the finger that performs the cut, viz: the first finger upper hand; the others are made in the same manner.

EXERCISE 1st

The diagram shows a flute with eight finger holes. The first four holes are for the right hand (index, middle, ring, little fingers), and the last four are for the left hand (index, middle, ring, little fingers). The exercise consists of four measures, each with a specific fingering pattern indicated by solid dots (closed) and open circles (open).

●	●	●	●	●	●	●	●
○	○	○	○	○	○	○	○
●	●	●	●	●	○	○	○
●	●	●	●	●	○	○	○
●	●	●	●	○	●	●	●
●	●	○	○	○	●	●	●
●	○	○	○	●	○	○	○

In the following table, in addition to the Accent note, there are other two small notes in each bar; these are the Cuttings or Divisions of the notes; without which two or more notes of the same pitch could not be produced.

* Use the "extra" fingering for the G and A in passages such as these.
TUTOR.

VI

1st TABLE OF CUTTINGS.

<p>G ○ ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p>	<p>○ ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p>	<p>○ ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p>	<p>○ ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p>
<p>● ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p> <p>● ● ● ●</p>	<p>● ● ● ●</p> <p>○ ● ● ●</p> <p>● ● ● ●</p> <p>○ ● ● ●</p>	<p>● ● ● ●</p> <p>○ ● ● ●</p> <p>● ● ● ●</p> <p>○ ● ● ●</p>	<p>● ● ● ●</p> <p>○ ● ● ●</p> <p>○ ● ● ●</p> <p>○ ● ● ●</p>

The D and E "cuts" are made in the same manner as the "G cut" or Accent note—namely by a sharp click of the finger by which each one is made—the 1st finger of the lower hand, and the 3rd finger of the upper hand:

EXERCISE 2nd

Play slow and make all the notes of equal duration.

TUTOR.

EXERCISE 3rd

Common Time 4 Crotchets in each Bar.

Musical notation for Exercise 3rd, Common Time 4 Crotchets in each Bar. The exercise consists of two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is in bass clef. The music is written in common time and consists of four measures on each staff. The first measure of each staff contains the word "COUNT." followed by the numbers 1, 2, 3, and 4. The notes are quarter notes (crotchets) in a sequence that moves up and then down the scale.

The Cuttings are in no case to interfere with the time of the tune.

EXERCISE 4th

Common Time 8 Quavers in each Bar.

Musical notation for Exercise 4th, Common Time 8 Quavers in each Bar. The exercise consists of two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is in bass clef. The music is written in common time and consists of four measures on each staff. The first measure of each staff contains the word "COUNT." followed by the numbers 1, 2, 3, and 4, each followed by an ampersand (&). The notes are eighth notes (quavers) in a sequence that moves up and then down the scale.

TUTOR.



VIII

EXERCISE 5th

$\frac{2}{4}$ Time. Two Crotchets in each Bar.

EXERCISE 6th

$\frac{2}{4}$ Time. Two Crotchets or equivalent in each Bar.

*When a tune begins with an odd note or portion of a bar, the last bar will be found deficient to the same extent — both added together making one bar, thus keeping the time full. In the above the dotted note  is made one half longer than its opposite, the cut note .

EXERCISE 7th

$\frac{6}{8}$ Time. 6 Quavers or equivalent in each Bar.

IX

The notes of the cuttings contained in the following Tables which are made according to the scale, are the large notes seen in the second stave. The notes of the cuttings which differ in their fingering from the scale are the small notes seen in the second stave; these have the fingering by which they are made, marked below them. They may also be learned by the figures placed before them; these figures indicate the fingers by which each note is made, thus;

	The Thumb of the upper hand is indicated by a							+
„	1 st	Finger	„	„	„	„	Figure	1.
„	2 nd	do	„	„	„	„	„	2.
„	3 rd	do	„	„	„	„	„	3.
„	1 st	do	„	lower hand	„	„	„	4.
„	2 nd	do	„	„	„	„	„	5.
„	3 rd	do	„	„	„	„	„	6.
„	4 th	do	„	„	„	„	„	7.

When the small note is lower than the large notes which it divides the finger is beat upon its Hole, for example see cuttings N^{os} 1 & 2. When the small note is higher than the large notes which it divides the finger is opened and closed, as in cuttings N^{os} 3 & 4.

TUTOR.

X

THE GRACE NOTES.

For explanation of this 2nd stave see preceeding page.

•	•	•	•	○	•	•	•	•
○	•	○	○	•	○	•	○	○
○	○	○	○	○	○	•	•	•
•	○	○	○	○	○	○	○	•
•	•	•	•	•	•	•	•	○
•	•	•	•	•	•	•	•	○
•	•	•	•	•	•	•	•	○
○	○	○	○	○	○	○	○	•

Exercises on Nos 1. 2. 3. & 5. will be found on Pages XVI & XVII.

TUTOR.

The image displays a musical score for two staves, likely for a guitar or similar fretted instrument. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes. Below the staves is a dot notation system consisting of two rows of eight columns. The first row contains a mix of solid black dots and hollow white circles, while the second row contains only hollow white circles. These dots are positioned vertically below the notes in the staves above, indicating fingerings or specific techniques for each note.

XII

The image shows a musical score for a piece titled 'XII'. It consists of two staves of music. The top staff is in treble clef and contains a sequence of eighth-note chords. The bottom staff is in bass clef and contains a sequence of eighth-note chords. Below the staves is a large rectangular box divided into eight vertical columns, each corresponding to a measure of music. Each column contains a 4x2 grid of dots. The dots are either solid black or hollow white, representing a specific fingering or voicing for each note in the chords. The first two rows of dots in each column correspond to the notes in the top staff, and the last two rows correspond to the notes in the bottom staff.

TUTOR.

TABLE OF BEATS.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eight measures. Below the staff is a table with two rows and eight columns, corresponding to the eight measures of music. Each cell in the table contains a vertical column of four symbols representing fingerings for the four fingers of the right hand (index, middle, ring, pinky). A solid black dot indicates a finger to be placed on its hole, while a solid black dot with a horizontal line through it indicates a finger to be lifted from its hole. An open circle indicates a hole to be blown into. The symbols in the table are as follows:

• • • •	• • • •	• • • •	• • • •	• • • •	• • • •	• • • •	• • • •
• • • •	• • • •	• • • •	• • • •	• • • •	• • • •	• • • •	• • • •

The fingers indicated by figures in the above table are beat upon their holes — The holes that have a line drawn across them are the holes that are beat upon.

TUTOR.

XIV

TABLE OF CUTTINGS Called Taorluath.

The image displays six columns of musical notation for Taorluath cuttings. Each column contains two staves of music. The first staff of each column is in treble clef and shows a sequence of notes with stems, often including grace notes. The second staff is also in treble clef and shows a sequence of notes, some with fingerings (1st, 2nd, 3rd) indicated above them. Below the musical notation are two rows of fingering charts, each consisting of a 3x3 grid of circles. In these charts, solid black circles represent fingers to be pressed down, and open circles represent fingers to be lifted. The patterns of solid and open circles vary across the columns and rows, corresponding to the specific notes and fingerings in the music above.

TUTOR.

The image shows musical notation and fingering for a piece on page XV. The notation consists of two staves of music with treble clefs and a 7/8 time signature. The first four measures are grouped together, and the fifth measure is separate. Below the notation are two rows of dots representing fingerings. The first row has four columns of four dots each, and the second row has four columns of five dots each. The fifth measure has two columns of five dots each. Some dots in the second row are hollow circles, indicating specific fingering techniques.

*In this beat the little finger (7) beats the lowest hole twice, at the second beat the finger is drawn across the Chanter.

TUTOR.

XVI

BLOWING THE PIPES.

Having learned to play a few tunes on the Chanter, the learner may proceed to learn the blowing of the Pipes. In doing so, begin by placing the Drones on the left shoulder, the Blowpipe in the mouth, holding the Chanter with the left hand, the thumb, and the first and second fingers covering their respective holes; blow into the bag, and when full place it under the left arm with the right hand. The arm must be pressed on the bag while the breath is being drawn, so as to keep up a constant supply of wind to the reeds. The blowing must be steady and uniform, and with the longest breath conveniently possible. The strength of the breath ought to be such as to keep the reeds in their full sound, quite independent of the use of the arm.

TUNING THE DRONES.

The Drones are tuned to the key note of the Chanter, (low A.) In learning to tune the Drones, it is better to begin by tuning them one by one, beginning with the outside small Drone, thus— Sound the E note of the chanter, and keep on doing so, while with the Right hand you move the top or tuning Joint of the Drone up or down until it comes into tune, having done so replace the right hand on the chanter and sound low A, and if the Drone is in unison with it, it is correctly tuned. The others are tuned in the same manner.

EXERCISE 8th

1st PRACTICE. 2nd PRACTICE. 3rd 4th

COUNT 1 2 3 4 1 2 1 2 1 2 1 2 1 2

EXERCISE 9th

1st PRACTICE. 2nd PRACTICE. 3rd 4th

COUNT 1 2 3 4 1 2 1 2 1 2 1 2 1 2

THE REEDS.

To prove if the Chanter Reed is correctly fitted, tune one of the small Drones to low A, then sound the high A, and if the Drone is in tune with it, the reed is right. Should the Drone require to be moved up to bring it into tune, the reed is too flat on the upper notes, and must be put further into the Chanter. Should the Drone require to be moved down to bring it into tune, the reed is too sharp and requires to be lifted up a little.

Lengthening the Tongue of a Drone Reed by pushing back the tuning thread, causes the Drone to tune down. Shortening the Tongue by pushing forward the tuning thread, causes the Drone to tune further up.

IN BEATING TIME.

Rest on the heel, and strike the ground with the ball of the large toe, just loud enough to make it audible. When doing so, all movement of the body and head should be avoided.

Tables explanatory of the Cuttings used in Piobaireachd will be found in D. G's Collection of Ancient Piobaireachd.

EXERCISE 10th



EXERCISE 11th



Further Exercises will be found on Page 34
TUTOR.