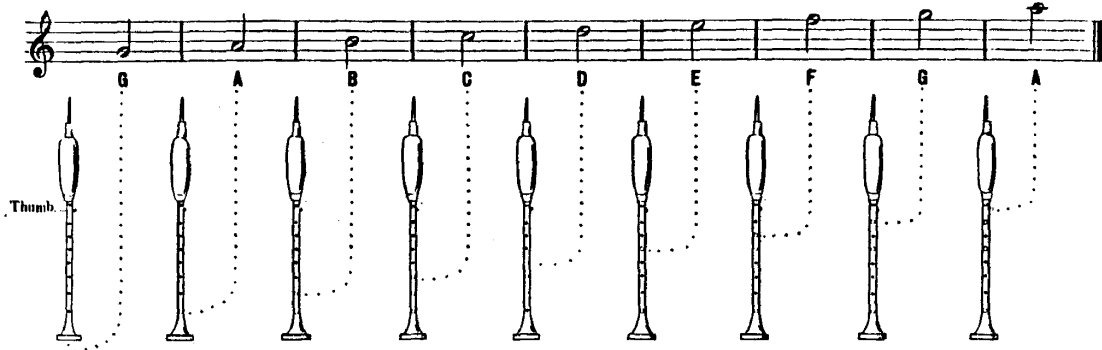



Scale for the Bagpipe.



General Preliminary Observations.

Musical sounds are expressed by certain characters called Notes, and receive their names from seven letters of the Alphabet, viz **A, B, C, D, E, F, G**, Placing those Notes on certain lines, or between them determines their relative situations with respect to Gravity, or acuteness. These lines are called *A STAVE* which contains five lines, and four spaces, the lines are counted from the bottom.

To the beginning of each Stave is affixed a certain mark called a Clef, which serves to distinguish the treble part from the Bass and Tenor, and also to determine the pitch and name of each Note. The Clef in use for Bag-pipe pieces is called G Clef, and is shaped thus  It is placed on the 2nd Line and gives its name to the Notes on that Line. It is strongly recommended to every one to become acquainted in the first place with the names of the Notes.



Five Notes are made use of in Pipe Music, viz.



The Notes and their relative Proportions.



The stems may be turned either up or down, and the notes tied or detached, their value is still the same.

A Dot placed after a note increases its value one half.



II
 The Time of a Musical Composition is *Common or Triple, Simple or Compound*. Simple Common Time is expressed by C or C or C or $\frac{2}{2}$. — Compound by $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$, Simple Triple Time by $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, Compound Triple Time by $\frac{9}{8}$, $\frac{9}{16}$.

Simple Com. Time. *Two Minims or equivalent in each Bar.* *Two Crotchets or equivalent.*

Compound Com. Time. *Six Quavers in a Bar.* *Twelve Quavers or equal Six Crotchets.* *Twelve Crotchets.*

Triple Time. *Simple* *Compound*
Three Minims in a Bar. *Three Crotchets.* *Three Quavers* *Nine Crotchets.* *Nine Quavers.*

$\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$ seldom used.

Single Bars drawn across the Stave divide a piece of Music into small quantities of equal duration according to the Time marked at the beginning of the piece.

Double Bars divide a Piece of Music into two or more parts. When dotted on both sides both parts are to be repeated, but when the dots are only on one side that part only is to be twice played.

A Pause requires that the sound be held out longer than its original value at the pleasure of the performer.

% Means to play over again from the part to which it is affixed.

A figure C placed over three Crotchets or Quavers, signifies that they must be played in the time of two: — a figure C in the time of four, etc.

Signifies that the first time, you play to the Double Bar and in repeating you omit the passage marked "1st time," and proceed to that marked "2^d time."

Divides each Variation into two, three or more parts for the greater convenience of the pupil.

A cheud Phort sa Phiobaireacht. i.e The first tune in Piping.

Example 1st

Example 2nd

Example 3^d

111

Siubhal

Siubhal Sleamhuinn.

Siubhal Singilte. Siubhal Dubaitt.

Taor-luath cheithir buillean Singilte.

Taor-luath Dubaitt.

Taor-luath thri buillean Dubaitt.

Grun-luath Dubaitt.

Taor-luath a mach.

Grun-luath a mach.

Taor-luath Fosgailte.

Grun-luath Fosgailte.

Taor-luath Braebach.

Grun-luath Braebach.

Beagan dhe na buillean sonraichte tha an sa Phiobaireachd.

Deughainn ghleus.

INSTRUCTIONS

Few instructions are necessary for those who commence playing the Highland Bag-Pipe. They should always be held on the left side, which leaves the right at liberty, and gives command of the sword for personal defence. The winding of the instrument, or preserving an equable current of air, so as to produce a continuous sound, is the chief requisite, and will be acquired by practice. The arm which supports the bag must be gently relaxed as it is distended by the air blown into it, and the compressure will naturally succeed in the interval of breath taking. While inflating the bag, the Pipes are suspended by the largest drone – the chanter being held between the thumb and two first fingers of the left hand; the tension will speedily put the instrument in the proper position, which it will retain during performance.

The fingers should not be bent to cover the holes, but placed straight over them, so that the notes B,C, and D are covered by the first joints.

The pupil should practice on the chanter until he has acquired a perfect knowledge of the scale and style of playing, when he may commence Piobaireachd and other complicated tunes, observing with particular attention the grace notes, which he will find vary in time, some being semi, and others demi-semi-quavers.

LIST OF ITALIAN, GAELIC, AND OTHER MUSICAL TERMS

Adagio, very slow and expressive.

Ad libitum, or *ad lib.* At pleasure – the time is left to the performer's discretion.

Allegro, synonymous with *siubhal*, a lively movement or variation.

All Segno, play over again.

Andantino, a slow and distinct movement.

Andante, a little faster than *andantino*.

Bis, twice, repeat the passage.

Cadenza, imports a pause which gives the opportunity for the introduction of an extempore flourish, according to the taste and fancy of the performer. It has a peculiarly happy effect at the close of a variation, in serving to introduce the *thema*, or groundwork, *Urlar*, before *Da Capo*.

Con animo, with great expression, i.e., with passionate feeling, where every note has a peculiar force and energy, and where even the severity of time may be relaxed for the sake of effect, as in Laments, Warnings, &c.

Da capo thema, or D.C., repeat the first strain.

Fine, the end or termination.

Grave, a very slow movement.

Gustoso, or *con gusto*, with taste.

Largo, slow, but somewhat quicker than *adagio*.

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Lentendo, implies that the succeeding notes should be played with increasing slowness.

Presto, quick.

Prestissimo, very quick.

Rondeau, a piece of music which, like the Piobaireachd, ends with the repetition of the first part.

Spiritoso, play with spirit.

Staccato, play the notes short and distinct.

Volti subito, or *V.S.* turn the leaf quickly.

Vite, quick – *plus vite*, quicker.

TERMS PECULIAR TO PIPE-MUSIC

Crun-luath, pr. Crun lua, a finish quick movement.

Crun-luath breabach, a smart starting movement.

Crun-luath fosgailte, an open quick movement.

Crun-luath a mach, or *Chath-luath*, the quickest of movements.

Deachan gleus, trial, or prelude of tuning.

Dubailt, double. – *Dublachadh*, doubling.

Port, tune or air.

Port teanaladh, or *cruinneachadh*, a gathering.

Singilte, single.

Siubhal, synonymous with *allegro*.

Taor-luath, a quick movement, generally the second variation.

Urlar, or *Calpa*, ground or *adagio*.