

PIOBAIREACHD (*The Pipe Music*)

Piobaireachd is generally built up as follows:—

- (1) URLAR, or ground work.
- (2) Opening variations and SUIBHAL movement.
- (3) TAORLUATH movement variation.
- (4) CRUNLUATH movement variation.

The Crunluath movement is seldom heard in the lighter music (Marches), but modern composers are paying attention to this and we can hear an odd Crunluath movement creeping into certain Strathspeys, etc.

Prior to music, Piobaireachd was taught by singing what is known as CANNTAIREACHD. See illustration as follows:—



PIOBAIREACHD ARRANGEMENTS

There are two kinds of arrangements. (1) Where the first and second lines are of the same length and the third is shorter by one third, viz.:—first two lines consist of six bars and the third of four bars. (2) Where all three lines are equal in length, and the first line is played twice.

Class I can be divided into two main divisions, "A" Primary Piobaireachds, "B" Secondary Piobaireachds.

PRIMARY PIOBAIREACHD can be made up as follows:—two phrases of music, each phrase consisting of two bars. The two phrases can be called A and B.

The tune is built up thus:—

- LINE 1. A, A, B.
 LINE 2. A, B, B,
 LINE 3. A, B.

Each phrase A and B is of two bars, as in the tune "Mary's Praise" (Piobaireachd Society's Collection not included in this book, name used only for illustration purpose only).

SECONDARY PIOBAIREACHD can be made up as follows:—four phrases of which A and B are each half the length of C and D, that's to say generally A and B each at one bar, and C and D each of two bars.

The arrangement is:—

LINE 1. A, B, C, D.

LINE 2. C, B, A, D.

LINE 3. C, D.

A perfect example of this arrangement is the "Desparate Battle" (Piobaireachd Society's collection). Perfect examples are very rare, but C is nearly always the same in the second line as the first line. This is the principal feature which stamps the time as a Secondary Piobaireachd.

Class 2. All lines are equal and the first line is played twice.

URLAR—Melody or song, foundation of the piece.

SUIBHAL—Roughly a combination of low A's or low G's with prominent theme notes.

TAORLUATH—Generally follows the first or second variation and is followed by the

CRUNLUATH movement.

The expression given to the ground is what marks the Piobaireachd player, and the secret is largely in the treatment of the short notes, which we usually find written as semi-quavers.

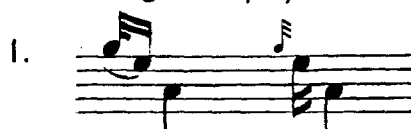
The difference between good and bad Piobaireachd playing is the same as that between good and bad reading or writing.

The good reader pays attention to his commas, etc., and the meaning of the words he is reading.

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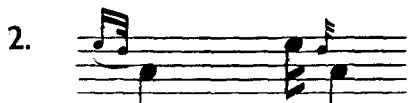
PIOBAIREACHD SET-UP**URLAR****I.**

eg. played



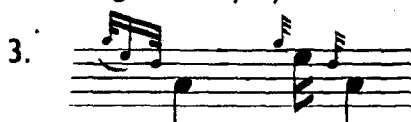
This note is played by (1) striking E with the G grace note, E thus being distinctly heard. (2) Then A follows as a plain note.

eg. played



In this case there is no G grace note. (1) Sound E as plain note. (2) Pass to low A with grace note.

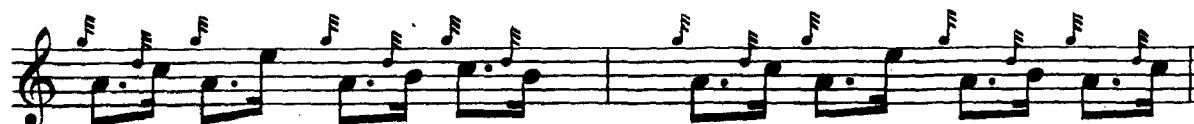
eg. played



Notice that this note is the result of combining the previous two notes. E here is also played as a plain note.

2.**SUIBHAL**

This is done with G and E grace notes.



This is done with G and D grace notes, and is a smart movement.

3.

LEUMLUATH MOVEMENT

(1)



(2)



(3)



One authority gives it as written in (1). Another gives it as (2) to be played in Urlar only. It is met with in certain tunes as a distinct movement following the Suibhal.

Take care that the low G is well sounded, and that the A following it is distinctly heard between the "cut" on the E. Note how it is done on D:—i.e., by B grace note.

4.

TAORLUATH

See Exercise 11 on page 10

TAORLUATH TRIPLING

A smart movement done with G, D, E grace notes, resting on the 4th note in each.

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5.

TAORLUATH a MACH



This is done on G, B, C, D. In doing it on C and D keep the little finger on the chanter. The lower fingers are kept open according to the note the movement is done on.

6.

TAORLUATH BREABACH



In Taorluath Breabach there is an extra note added to the Taorluath.

7.

CRUNLUATH



Play a G grace note on low A (first example), close the chanter to low G, follow smartly with a D grace note on low G, followed by E grace note on low A, F grace note on low A, then finish on E. All crunluath movements finish on E.

As this movement is produced in demi-semi-quaver time, please note that there is no pause from the first low G until the note is complete.

8.

CRUNLUATH FOSGAILTE

(1) Open



(2) Closed



The Crunluath Fosgailte may be played either:—(1) Open (2) Closed. In (1) (a) play A with G grace note, (b) D grace note on C, (c) follow immediately with E and F grace note on C, finishing with plain E.

In (2) Closed, (a) G grace note on A, (b) play C with D grace note. (c) As E is sounded put the C and B fingers of the low hand on the chanter again. (d) F grace notes following E grace note and notice that the F grace note is now on A.

9.

CRUNLUATH a MACH

This is played on B, D, C notes.

Played on B. (a) Play B with G grace note. (b) Make a grip to B, close chanter, play low G with D grace note and then sound B. The more distinct low G is between the two B notes the more depth there is to the note. (c) Dwell on B. (d) Follow with E and F grace notes on B. (e) Close the lower fingers when sounding the last E.

Played on C. The same as last. Keep little finger on the chanter, but take care to lift it as the last E is sounded.

Played on D. (a) Play B with high grace note. (b) Double D smartly but take care that low G is well heard. (c) Dwell on D. This is what gives expression to this note. (d) Now come in on D with E and F grace notes in quick succession. (e) Sound E as an ordinary note, D, C and B fingers on chanter, little finger off chanter.

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10.

CRUNLUATH BREABACH



11.

INCIDENTAL MOVEMENTS



These are all played in the same way on every note except D, where D grace note is replaced by E grace note.

1. (a) (b)



In this note notice first of all that the E grace note and the last G grace note are semiquavers. They are of equal value. (1) Strike E with high G grace note, dwelling on E a moment. (2) With the D grace note pass smartly to B and strike the chanter smartly twice. (3) The second time the chanter is struck pause a moment on low G making it equal in value to the preceding E grace note.

2. (a) (b)



- A. This is the same note as last, done on D.
- B. May also be met with, the last D being doubled. In practising this note take care that low G is heard before doubling D.

3.





In this note the grip from C to C should be distinctly apart from the second C, and the pupil should not sound the second C until he has completed the low G note.


4.







In doing this note remember to sound E as a plain note, dwelling on it a moment. Then pass to low A with D grace note and immediately follow by striking the little finger twice.


5.  In making a grip from a low note to the high hand do not "rush" the note but, lifting the fingers as high as possible play the note slowly and distinctly. (1) Sound low G, and keep the little finger on until high G is played. (2) Play E as grace note on low G. (3) Play F as grace note on low G. (4) Sound high G with the F finger on the chanter, but take care to lift the little finger immediately high G is sounded. E and F grace notes should follow each other in quick succession, pausing on low G ere high G is sounded.


6. (A.)  A. (1) Close the chanter—low G. (2) Follow quickly by lifting the little finger and completing the grip on A to high G. i.e., do an E, F grace note on low A. Take care to sound high G with the F finger on.


(B.)  B. This is a plain grip from A to G. E, F, follow each other as grace notes in quick succession.

7.  In this note the first F is sounded as a grace note. (1) Sound low A. (2) Follow with F and immediately sound E. (3) Immediately E is sounded strike it with G grace note. (4) With E still sounding come to F.

8. (a)  (b)  or  A grip on E. Remember E and F are grace notes and follow each other in quick succession. (1) Sound low A. (2) With low A still sounding strike it with E, and then with F. (3) With low A still sounding come to E. It may also be written as:

9. (a.)  Here the main sound is low G, and the pupil should hear (a) each G distinctly before making the note following it. (1) With E sounding double the D. (2) Now close the chanter. (3) On low G do a D grace note and then a C grace note dwelling on low G a moment ere the succeeding note is sounded, i.e., B.

(b.)  (b) It may also be met with in a somewhat similar form as in (b) Here E is sounded and then the chanter closed. D and C grace notes coming in on low G.

10.  Remember the E is sounded plain here. Having passed to C with a D grace note: (1) Close the chanter—low G. (2) With low G sounding strike it with the B finger, then come to A.

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11.

(a)



In this movement the note which should be aimed at is the low G. (1) Strike C with G grace note. (2) Close the chanter and strike low G with D grace note. (3) Return to C and finish by touching the chanter with the little finger as low A is sounded. Keep the little finger on the chanter when sounding C.

(b)



This is the same movement on B.

12.

(a)



This note is one of the most expressive notes in Piobaireachd and if practised slowly as given in (b) is easily understood.

(b)



(1) The first E is a plain note, but the F following it is played as a grace note. (2) With plain E sounding lift the F finger. (3) Sound E again. (4) Strike E with G grace note. (5) Strike E with F grace note. (4) Come to high G with F finger on chanter.

It may also be met with as in (c)

(c)



13.



This is done in exactly the same way but notice that high G is sounded here from F and not from E as in the last movement.

14.



Strike the G finger smartly twice with the F finger on the chanter. The second time let the G finger rest on the chanter so that the last E grace note may sound as a plain note.

15.



This is the same note done on F.

The same note done on E

