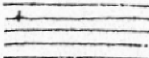




COMPLETE TUTOR. FOR THE GREAT HIGHLAND BAGPIPE.

All Musical Instruments have a range of Tones, comprising the extent of sound, the Instrument is capable of producing. In treating of the Great Highland Bagpipe, it is necessary to state the full compass it reaches, going up or down the Scale or Gamut, but, previous, it is proper to explain a few Characters, which constitute the Scale or Gamut, without which, the Notation of Music, could not be effected, and consequently not a Tune, or Air arranged for either the Great Highland Bagpipe, or any other Instrument.

These Five horizontal lines,  are called a Stave, on which all Characters of music, are marked either upon the lines or spaces between the lines, and becomes the ground plan of music notation.

This Character,  is called a Clef, and is placed at the beginning of all Bagpipe music, or properly speaking, is the Character used to shew the Melody part, for every Air, as also for every Instrument.

These,  are called Notes, which being placed upon the lines, or spaces, the stem or tail turned up,

or down, being the same, produces all kinds of music. There are no Sharps#. Nor Flatsb. on the Bagpipe.

EXPLANATION OF THE SCALE. ,

The Gamut or Scale, which, like the Alphabet, must be learned before the pupil proceeds to play, and is the only eligible one for the Great Pipes:










To play well on the Pipe, much depends upon the method of placing the fingers, they should cross the Chanter so far as, that the little finger can be used, with ease and freedom, in beating the lower note G. and the other notes A.B.C.D.E.F.G.A. are performed as in the opposite Scale. The pupil must continue practising the guiding Chanter, untill he has acquired a complete knowledge of the Scale, then proceed.

To finger the Chanter, Place the tips of your three left hand fingers upon the three upper holes, and the Thumb upon the back hole, and the first four joints of your four right hand fingers upon the four lower holes, so as to enable the little finger to cover its hole firmly. Keep the cap on the chanter, for fear of spoiling the reed.

There are nine Notes upon the chanter, G.A.B.C.D.E.F.G.A. and all the notes, on lines, or spaces, are counted upwards.

The black dots and ciphers placed underneath the notes, between the perpendicular lines, represent the chanter, and signify what holes are to be stopped, thus, ●, and those to be left open, thus, O. For instance, to

sound low G. all the holes must be stopped, as appears by the seven black dots immediately beneath it, the thumb being at the same time upon the back hole; and then, upon blowing into the chanter, you sound the first or lowest note. To sound A, the lowest finger of your right hand must be raised, and so on, as the scale directs. You will learn the names of the notes by heart, and practise them on the chanter, up and down, till you can do it with readiness; and know every note where ever you see it.

A Crotchet, thus, ; A Quaver, thus, ; A Semiquaver, thus, ; A Demisemiquaver, thus, ; A Bar, thus, . A Double Bar is thus,  to divide the tune into parts or measures; and when dotted on both sides, thus, : shews the measures are to be repeated, when the dots are on one, thus  or : the measure next the dots.

Every note has its value, or proportion of sound it bears to another, The Crotchet is the longest note, The Quaver the half of Crotchet. The Semiquaver half of the Quaver, And Demisemiquaver half of Semiquaver.

There are also a dot, which when added to any note, gives it, one half more, of its original length of sound.

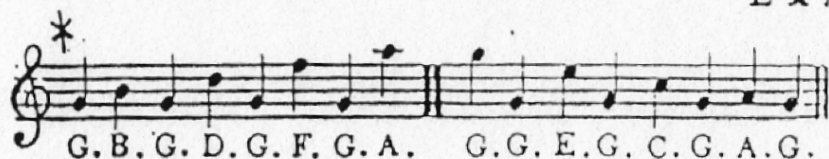
There, is a silence, equavalant to the length of each note, named a Rest. See the opposite page.

TIME is the grand Ground work of Music, withouth which, the best Players become nothing, as none can either Dance, Sing, or March, to a Piper, a bad timeiest, Time is closely allayed to the length of the notes.

Common Time is marked, thus, C, which consists of four Crotchets in the bar, or four regular paces with your

left foot, The figures $\frac{2}{4}$, are half Common Time, or two Crotchets in the bar, Thus, $\frac{3}{4}$, three Crotchets in the bar. Thus, $\frac{6}{8}$, is called Triple Time and consists of two dotted Crothets, or three Quavers in the bar.

EXAMPLES.



In playing the following Examples, we see the great beauty and utility of the warblers. Without them, these eight notes would appear, in playing, one continued sound; whereas now they sound quite distinct, by this warbling peculiar to our National Instrument.



In order to play the chanter by the notes, you will observe the first note in the above example * which is G, refer to the scale, sound G, and fix it on your ear. Apply that sound to the G in the example; for whatever way the note sounds in the gamut, it has a similar one in the tune before you. You will then ascertain, by the same rule, how B, the next note, is played; You will thus proceed to play all the notes of the examples, referring to the gamut when you are at a loss, for any particular note.

S C A L E,
FOR THE SCOTCH PIPE.

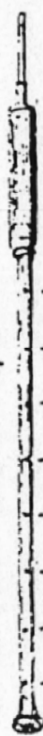
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Thumb

At this ● the holes are shut.

At this ○ the holes are open.

	G	A	B	C	D	E	F	G	A
1	●	●	●	●	●	●	●	●	○
2	●	●	●	●	●	●	●	○	○
3	●	●	●	●	●	●	○	●	●
4	●	●	●	●	●	○	○	○	○
5	●	●	●	●	○	●	●	●	●
6	●	●	●	○	○	●	●	●	●
7	●	●	○	○	○	●	●	●	●
8	●	○	○	○	●	○	○	○	○



4

A Crotchet	A Quaver	A Crotchet dotted	A Quaver dotted	A Semiquaver dotted	RESTS.
is equal to	is equal to 2	is equal to 3	is equal to 3	is equal to 3	Each Rest by its tongue
2 quavers.	Semiquavers.	Quavers.	Semiquavers.	Demisemiquavers.	{ is a silence for the note it represents.

THE HIGHLAND LADDIE.