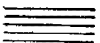



# I N S T R U C T I O N S

FOR THE

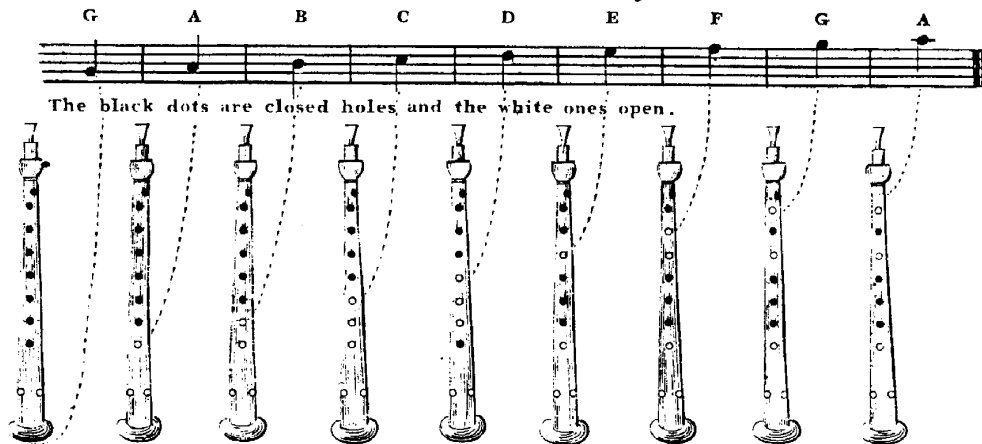
## G R E A T H I G H L A N D B A G P I P E.

There are in Music but Seven Notes, which are denominated by the following Letters, namely, G. A. B. C. D. E. F. These Notes are placed on five parallel lines called a Stave  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 also to determine the pitch and name of each note.

The Clef in use for Bagpipe Peices is called G. Clef and shaped thus  it is placed on the Second line and gives its name to the notes on that line.

### The Natural and only Scale.



1<sup>st</sup> 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. &c. are performed as in the above scale. The Student ought to continue practising on the Guiding Chanter, till he has acquired a proper knowledge of the Scale and then proceed to the Lessons and Examples.

2<sup>d</sup> In attempting to blow the Bagpipe the pupil must commence, by holding up the Drones with the hand which he intends to be the lower at the same time seizing the Chanter with the upper, placing the thumb on the hole behind, and the fore and middle fingers of the same hand on the two uppermost holes in front. When the Bag is nearly full shove it up under the arm of the same hand which holds the Chanter, when the pupil will discover a difficulty in preserving a uniformity of sound, which is remedied by a gradual pressure of the arm to supply the reeds while he is fetching another draught and in this manner he must continue blowing till he is able to produce a regular and constant sound from the Instrument, let him then put on the lower hand, (observing that the holes must be well closed, otherwise the Pipe will never give its proper tone) and commence playing the Lessons he learned on the practising Stick.

3<sup>d</sup> In blowing the Pipe the cheeks must be kept firmly contracted, with a smile on the countenance in a free and manly posture, and not twisting the body, nor disfiguring the face, which are disgusting and ought to be particularly guarded against.

4<sup>th</sup> The fingers should be raised high off the Chanter, that they may give the greater report on their fall and the Piper is to pay no attention to the flats and sharps marked on the Clef as they are not used in pipe music; yet the pipe imitates several different keys, which are real, but ideal on the Bagpipe, as the music cannot be transposed for it in any other key than that in which it is first played or marked.

3

5<sup>th</sup> It must be remembered that, as the chorus of a Song is to the verses, so is the ground of a Piobaireachd to its Variations, and ought to be played after the doubling and where it happens tripling of each measure. It is also the conclusion of each piece, as well as its beginning.

Of the different Species of Notes.

Four equal to Eight or Sixteen or Thirty two  
Crotchets Quavers Semiquavers Demisemiquavers.

There are only four kinds of Notes made use of in Bagpipe Music, namely, a Crotchet | a Quaver | a Semiquaver | a Demisemiquaver |

Of the Dot.

A Crotchet dotted is equal to 3	A Quaver dotted is equal to 3	A Semiquaver dotted is equal to 3
Quavers	Semiquavers	Demisemiquavers

Of Time.

The time of a Musical Composition is Common or Triple, Simple or Compound. Simple Common Time is expressed by C or C or D or 2/4. Compound Time by 6/8. Simple Triple Time is expressed by 3/4. Compound Triple Time by 9/8.

Examples of Time.

Of various Characters used in Music.

Single Bars. Double Bars. Binds. Slurs. Repeats. or D.C. Pause.

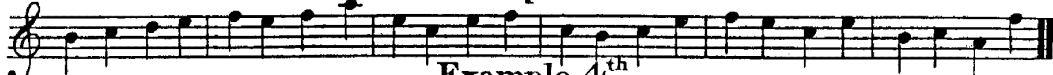
Single bars drawn across the Stave, divide a piece of Music into small quantities of equal duration, according to the time marked at the beginning of the piece. — Double Bars divide a piece of Music into two or more parts. A Bind over two Notes on the same line or space unites them into one so that the second Note is not played, but the first is kept down the time of two. — A Slur over two or more Notes, shews they are to be played smooth & connected. A Figure 3 placed over three Crotchets or Quavers, signifies they must be played in the time of two. — A Repeat means to play the part over again. — A Pause means to dwell upon a Note at the pleasure of the Player.

The Scale set down promiscuously for Exercise.

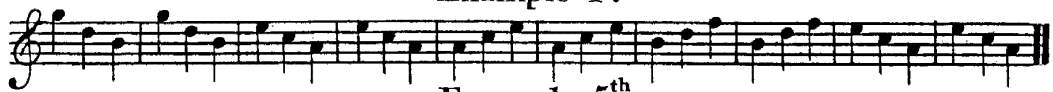
4  
Example 2<sup>d</sup>



Example 3<sup>d</sup>



Example 4<sup>th</sup>



Example 5<sup>th</sup>

Shewing the Appoggiaturas.



Example 6<sup>th</sup>



Example 7<sup>th</sup>



Example 8<sup>th</sup>



Example 9<sup>th</sup>



Example 10<sup>th</sup>



Example 11<sup>th</sup>



Dictionary of Music Terms.

PORST	-----	Tune or Air.
PORST TIANNAIL	-----	A Gathering.
CUMH	-----	A Lament.
FAILTE	-----	A Salute.
CNAMH, URLAR, NA CALEPE A PHUIRST	-----	Ground or Adagio.
NA SIULECHIN	-----	Variations Allegro Time.
TAORLUDH	-----	A quick movement, generally the 3 <sup>d</sup> Variation.
CREANLUIDH	-----	Round, quick & yielding.
CREANLUIDH FOSGILT	-----	An open Running.
CREANLUIDH BREABICH	-----	A Smart and Starting Running.
CLIALUIDH	-----	The quickest of all runnings.
DEACHIN GHLEUST	-----	A Trial of Tuning or Prelude.

5

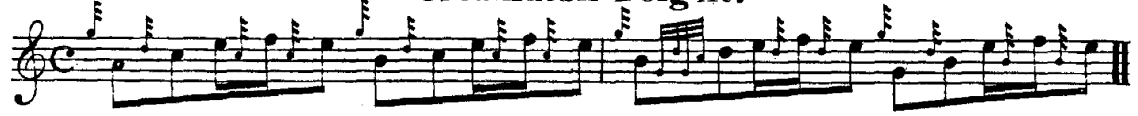
Taorluidh.



Creanluidh.



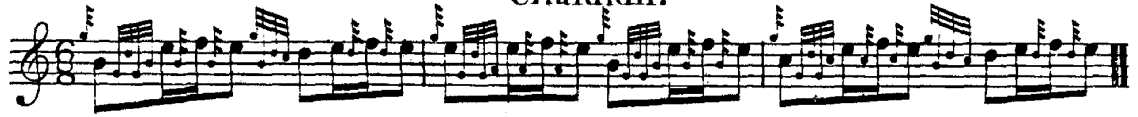
Creanluidh Fosgilt.



Creanluidh Breabich.



Chialuidh.



An Example very useful but difficult to Perform.



Deachin Ghleust.

Preludes of Tuning.

