

VI

Exercise on the grace notes and Beats made use of in Piobaireachd.

EXAMPLE 1<sup>ST</sup>

The musical score consists of 11 staves, each representing a different variation of the exercise. The staves are labeled 1<sup>ST</sup> through 11<sup>TH</sup>. The time signatures vary across the staves: 6/8, 2/4, 2/4, 2/4, 6/8, 6/8, 2/4, C, C, 6/8, and 6/8. Each staff contains a sequence of notes, many of which are marked with a grace note symbol (a small 'v' or 'w' shape above the note). The music is written in a single melodic line on a treble clef staff. The overall style is characteristic of traditional Scottish Piobaireachd.

Taurluiddh, A quick movement. VII



Creanluiddh, A round and a quick movement.



Creanluiddh fosgilt, An open movement.



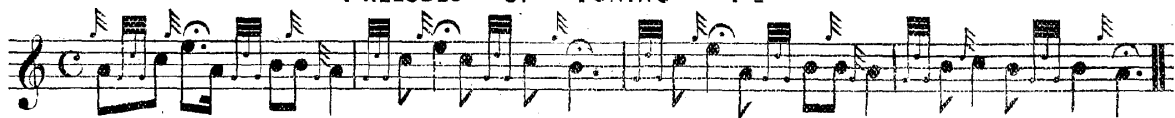
Creanluiddh Breabich, A smart and startling movement.



Creanluiddh Mach, The quickest of all movements.



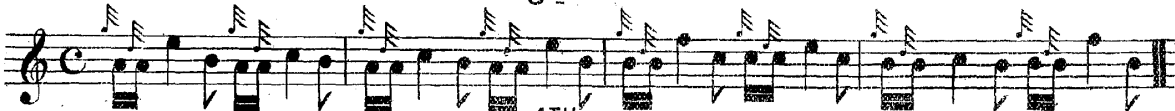
PRELUDES OF TUNING 1<sup>ST</sup>



2<sup>ND</sup>



3<sup>RD</sup>



4<sup>TH</sup>



5<sup>TH</sup>



## VIII

## INSTRUCTIONS FOR KEEPING THE PIPES IN ORDER.

To have the pipes in good order the reeds should be made of the best Spanish cane and of a proper shape and size, with tuning strings firmly tied on the Drone Reeds, otherwise they will not keep in Tune. There should be good lapping on the tuning joints with a little grease rubbed on them to make them slide with ease. The chanter reed is of the most importance and should not be taken out of the chanter when it has been fitted in it; if the chanter reed is too flat on the high A, the reed should be let down, and if too sharp it should be raised up. The bag of the pipes being in good order has a great deal to do with the pipes going well; when the stocks are in the bag put about a table spoonfull of warm honey or treacle in the bag and rub it well into the skin, these are the best as they do not throw the damp on the reeds: grease or salt should never be put in the bag as they throw the damp on the reeds.

## DICTIONARY OF TERMS PECULIAR FOR PIPE MUSIC.

<i>Gaelic.</i> Port .....	<i>English.</i> A Tune or Air.
Port tionail .....	A Gathering.
Cumha .....	A Lament.
Failte .....	A Salute.
Cnamh urlar na port .....	The ground of the tune.
Na siubhlaichean .....	The variations.
Taor Luidh .....	A quick movement.
Crean Luidh .....	A round and quick movement.
Crean Luidh fosgailte .....	An open movement.
Crean Luidh breabach .....	A smart and startling movement.
Crean Luidh mach .....	The quickest of all movements.
Deachin ghleust .....	A prelude of tuning.
V.S. turn the leaf. ....	D.C. repeat the first part.

The following are the only times used in Pipe music and ought to be well mastered before the Pupil makes further progress.

1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers.

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

32 Demisemiquavers.

1 2 3 4

1 Minim, 2 Crotchets, 4 Quavers, 8 Semiquavers, 16 Demisemiquavers.

1 2 1 2 1 2 1 2 1 2 1 2 1 2

2 Dotted Crotchets, 6 Quavers, 12 Semiquavers, 24 Demisemiquavers.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

3 Crotchets, 6 Quavers, 12 Semiquavers, 24 Demisemiquavers.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

3 Dotted Crotchets, 9 Quavers, 18 Semiquavers, 36 Demisemiquavers.

1 2 3 4 5 6 7 8 9. 1 2 3 4 5 6 7 8 9. 1 2 3 4 5 6 7 8 9. 1 2 3 4 5 6 7 8 9.

The following bars in Macdonald Mackay, or Ross's Piobaireachd ought to be played as written here; although often written with Grace notes; as the 2<sup>nd</sup> half of the 3 following bars.

All the run down Grace notes in Macdonald's Piobaireachds ought to be played with a rest on the E. Grace note, for Example take the first part of the Prince's Salute, as it is written here.

X

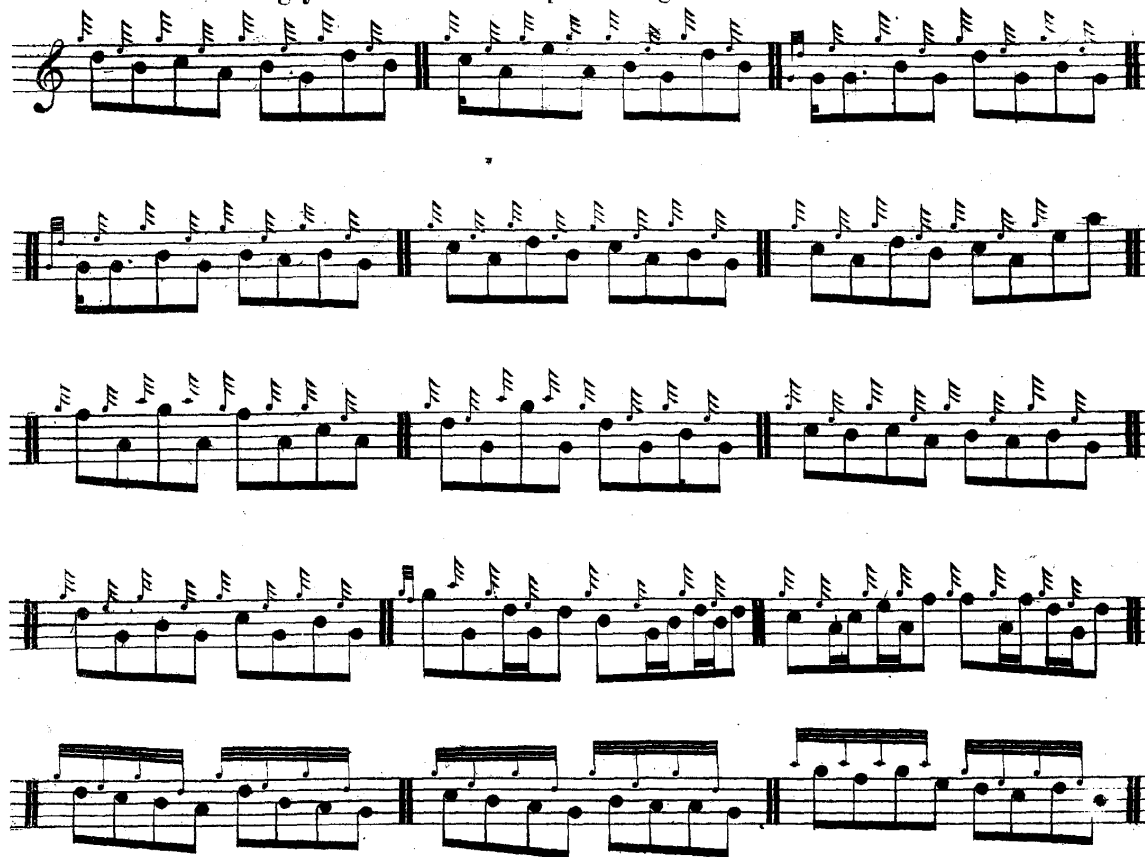
Example 2<sup>nd</sup> take the 1<sup>st</sup> part of the FINGER LOCK.



Example 3<sup>rd</sup> take the 1<sup>st</sup> part of PIOBAIREACHD OF DONALD DUIBH.



If the Rules laid down for those 3 parts were adhered to in all the tunes in Macdonald's Book: The objections that most Pipers have had to them would to some extent be corrected: As the great difficulty of Pipe playing is in the Grace notes. If the following bars were well practised separately, the performer would find them of great assistance when such bars would occur in tunes: The first variation of the Praise to Marion is strongly recommended for practising the Grace notes.



XI

The image displays ten staves of musical notation, likely for a single melodic line. The notation is written in a traditional style with a treble clef and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. There are several measures with complex rhythmic figures, including triplets and sixteenth-note runs. The notation includes various accidentals, such as flats and naturals, and some measures feature slurs or phrasing marks. The overall style is characteristic of traditional Irish or Scottish folk music.

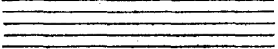
## INSTRUCTIONS.

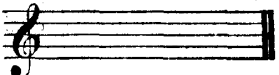
Few instructions are necessary for those who commence playing the Highland Bag Pipe. The winding of the instrument or preserving an equal current of air, so as to produce a continuous sound is its chief requisite, and will be acquired by practice; the arm which supports the bag must be gently relaxed, as it is distended by the air blown into it, and the compressure will naturally succeed in the interval of taking breath.

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; the fingers should not be bent to cover the holes but placed straight over them, so that the notes B, C, & D, are covered by the first joints. The fingers should be raised high above the chanter that they may give the greater report in their fall: in blowing the pipes the cheeks must be kept firmly contracted, with a smile on the countenance. An easy posture should be maintained without twisting the body, or disfiguring the face.


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 lessons and easy tunes, observing with particular attention the Grace Notes which he will find vary in time, some being semiquavers and others demisemiquavers.

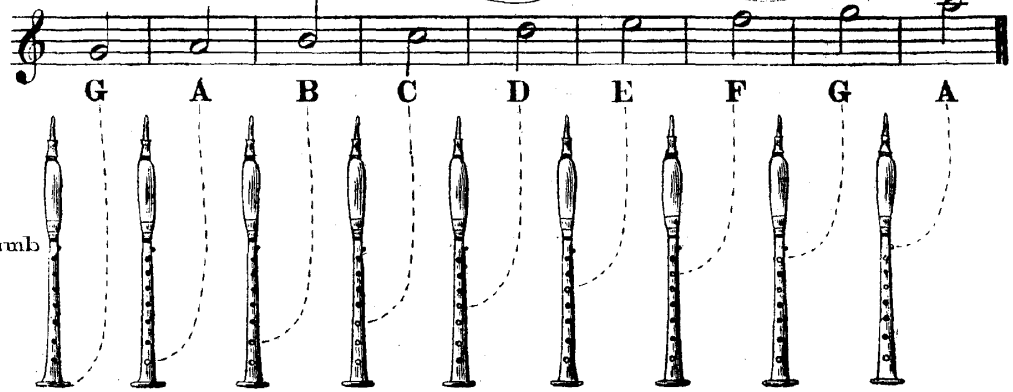
The player should observe that the holes are well closed, otherwise the pipe will never give its proper tone, The Bag-Pipe scale is fixed and does not admit of transposition, therefore no signatures of sharps or flats are used in Bag Pipe music; there are in music; but seven notes denominated by the following

letters. viz: G, A, B, C, D, E, F; these notes are placed on five parallel lines called a *stave*  the lines being counted from the bottom.

At 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* used in Bagpipe music is called the G *clef* and is thus shaped  It is placed on the second line and gives its name to the notes on that line.

The following is a representation of the proper scale and fingering of the chanter of the Highland Bag Pipe.

  
**SCALE for the BAGPIPE.**



The diagram illustrates the scale for the bagpipe chanter. It shows a musical staff with a G-clef and the notes G, A, B, C, D, E, F, G, A. Below the staff, ten bagpipes are shown, each with a dashed line indicating the finger used to play a specific note. The first bagpipe is labeled "Thumb".



|||

Notes on the lines.      Notes in the spaces.      Space above the staff.      Line above the staff.

G B D F A C E G A

Notes that are made use of in Pipe music.

A Minim.      A Cróchet.      A Quaver.      A Semiquaver.      A Demisemiquaver.

The musical note is written six different ways, to indicate the duration of sound to be given to each, The first and longest duration of time is represented by the Semibreve as in common time.

Common time.

1      2      4      8      16      32

Two four time.      Six eight time.

1      2      4      8      16      2      6      12      24

Three four time.      Nine eight time.

3      6      12      24      3      9      18      36

Six four time.      Three two time.      Nine four time.      Three eight time.

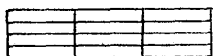
6      3      9      3

Twelve four time.      Twelve eight time.

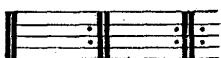
12      12

Simple common time C,  $\frac{2}{4}$ . Compound common time  $\frac{6}{8}$   $\frac{12}{8}$   $\frac{6}{4}$   $\frac{12}{4}$ .

Triple time  $\frac{3}{2}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{9}{4}$   $\frac{9}{8}$ .  $\frac{6}{4}$   $\frac{12}{4}$   $\frac{3}{2}$   $\frac{3}{8}$   $\frac{9}{4}$  are seldom used in Pipe music.



Single Bars drawn across the staff 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.

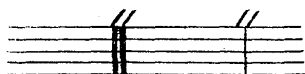
$\times$  means to play over again from the part to which it is affixed.



A figure (3) placed over three crotchets or quavers signifies that they must be played in the time of two. a (6) in the time of four.



Signifies that the first time you play to the double bar, and in repeating, you omit the passage marked 1<sup>st</sup> time, and proceed to that marked 2<sup>nd</sup> time.



To divide into parts for the convenience of the pupil.



A Dot placed after a note increases its value one half, or a note cut decreases its value one half.

Each musical note has its rest, but rests are not used in Bag Pipe music; the left foot should always go down at the beginning of every bar. There should be 75 paces in a minute in slow time, 108 in quick time, and 150 in double time.

The whole of these instructions should be thoroughly mastered before the pupil proceeds farther.

Except in Piobaireachds, and very slow airs.

### Promiscuous Scales for Exercise. v

1<sup>st</sup>

2<sup>nd</sup>

3<sup>rd</sup>

Exercise on the beats and shakes made use of in Marches Strathspeys and Reels in this work.

#### EXAMPLE 1<sup>ST</sup>

1<sup>ST</sup>

2<sup>ND</sup>

3<sup>RD</sup>

4<sup>TH</sup>

5<sup>TH</sup>

6<sup>TH</sup>

7<sup>TH</sup>

8<sup>TH</sup>

9<sup>TH</sup>

10<sup>TH</sup>

11<sup>TH</sup>