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# LEARN TO PLAY THE BAGPIPE

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A New Method of Practice Chanter  
Tuition by  
Pipe Major R. T. Shepherd

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# Foreword

"LEARN TO PLAY THE BAGPIPE" IS A NEW CONCEPT IN TUITION FOR THE PRACTICE CHANTER DEvised BY PIPE MAJOR R.T. SHEPHERD, CURRENT PRINCIPAL OF THE R.S.P.B.A. COLLEGE BOARD AND PIPE MAJOR OF THE WORLD FAMOUS DYSART & DUNDONALD PIPE BAND (TWICE WORLD CHAMPIONS) AND BALLINGRY SCHOOL JUVENILE PIPE BAND (8 TIMES WORLD CHAMPIONS).

THE CONTENTS OF THE TUTOR INCLUDE:

1. AN ABUNDANCE OF CLEAR PRECISE PHOTOGRAPHS SHOWING ALL THE FINGER POSITIONS PLUS THE DIFFERENT NOTE COMBINATIONS, ALL WITH EXPLICIT INSTRUCTIONS.
2. TIME COUNTING EXERCISES INCLUDING INSTRUCTIONS ON 'FOOT TAPPING', A NECESSARY EDUCATION TO HELP THE PIPER OBTAIN PERFECT MUSICAL TIMING.
3. A COMPLETELY NEW PHRASEOLOGY WHICH GUARANTEES A BETTER UNDERSTANDING OF 'INTERPRETATION' AND SIGHT READING OF MUSIC.
4. DETAILED DESCRIPTIONS ON THE PLAYING OF: MARCHES, STRATHSPEYS AND REELS. AIDED BY TWELVE CAREFULLY CHOSEN TUNES.
5. SUFFICIENT THEORY 'PAINLESSLY APPLIED' COMPLETE WITH QUESTIONS TO TEST THE KNOWLEDGE GAINED.

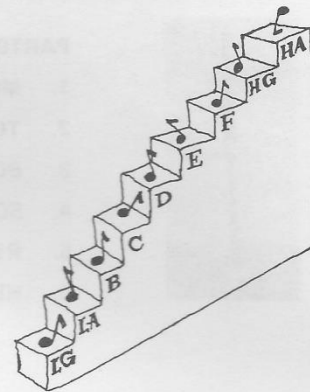
IT IS HOPED THAT THIS TUTOR WILL PROVIDE BOTH FOR THE BEGINNER AND INSTRUCTOR A PROGRAMMED METHOD OF LEARNING THAT WILL ASSIST IN THE DEVELOPMENT OF A GOOD FINGER TECHNIQUE COMBINING WITH A KEEN SENSE OF RHYTHM AND THE ABILITY TO SIGHT READ MUSIC.

FOR THE BEGINNER WHO UNFORTUNATELY HAS NO ACCESS TO A TEACHER A CASSETTE TAPE IS AVAILABLE TO COMPLEMENT THE TUTOR.

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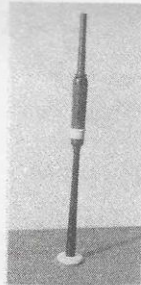
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## Section 1

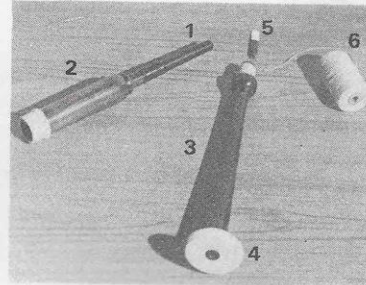
- (1) THE CHANTER
- (2) BLOWING LOW G
- (3) THE BAGPIPE SCALE

THE PRACTICE CHANTER

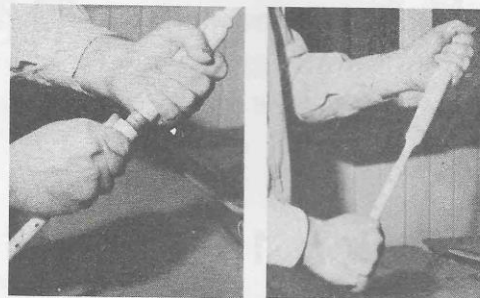


PARTS

1. MOUTH PIECE
2. TOP
3. BOTTOM
4. SOLE
5. REED
6. HEMP (MAINTENANCE)



WHEN REMOVING AND/OR REPLACING THE TOP AND BOTTOM ALWAYS GRASP THE MIDDLE OF THE CHANTER WITH BOTH HANDS.

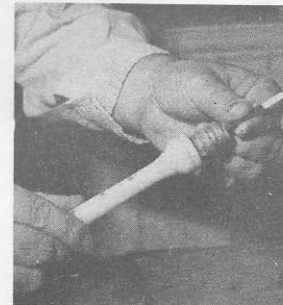


CORRECT

WRONG

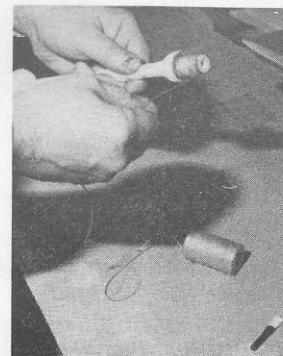
WHEN FITTING THE REED ALWAYS MAKE SURE OF A TIGHT FITTING. BY THE USE OF HEMP. (SEE BELOW)

**NOTE** NEVER HANDLE THE BLADES WHILST FITTING OR REMOVING.



HEMP IS USED TO MAKE AN AIRTIGHT JOINT, BUT STILL ALLOWING A TURNING MOVEMENT. HEMP CAN ALSO BE USED ON THE END OF REED TO ALLOW A TIGHT FITTING AND ALSO ALLOWS ADJUSTMENT.

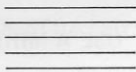
**NOTE** WHEN REHEMPING ALWAYS WAX THE FIRST FEW TURNS OF THE HEMP TO PREVENT SLIPPING.

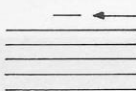



**BAGPIPE SCALE**

TO READ THE NOTES OF THE BAGPIPE SCALE WE USE

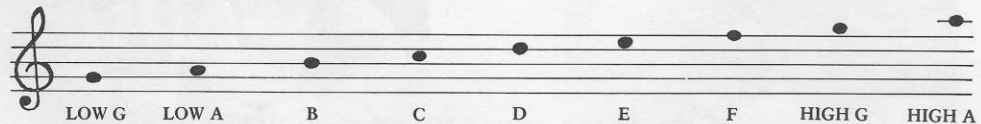
1. SEVEN LETTERS OF THE ALPHABET A, B, C, D, E, F, G.

2. THE STAFF  5 LINES, 4 SPACES

3. LEGER LINE  AN EXTENSION TO THE STAFF

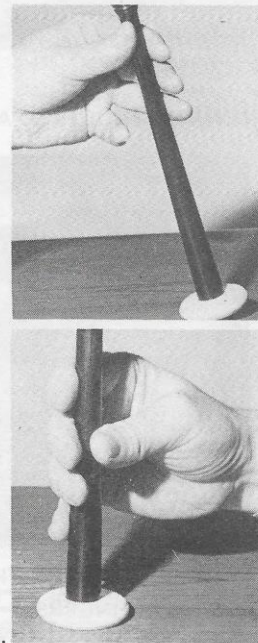
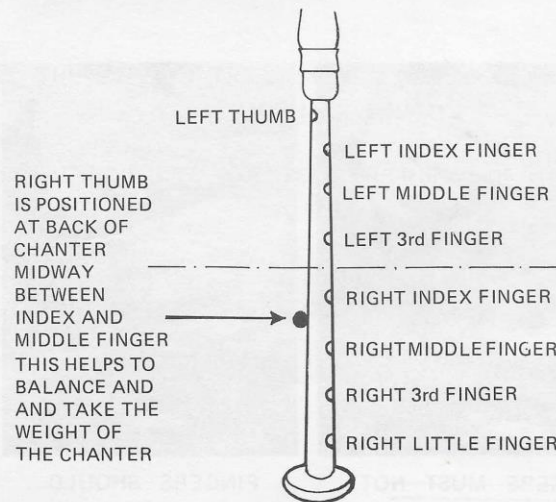
4. TREBLE OR G CLEFF  TO SHOW AND LOCATE THE POSITION OF G.

THE BAGPIPE SCALE IS WRITTEN



NOTICE WE USE G AND A TWICE HENCE WE SAY LOW G AND HIGH G, LOW A AND HIGH A, THE USE OF THE LEGER LINE PROVIDES A SPACE FOR HIGH G AND A LINE FOR HIGH A.

**PRACTICAL — PLACING FINGERS ON CHANTER**

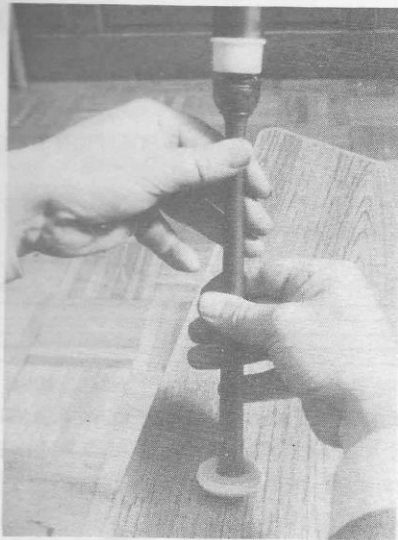


NOTE THE LITTLE FINGER OF THE LEFT HAND IS NEVER USED.

**FINGER POSTURE**

WHILST IN THE SITTING POSITION DURING PRACTISE THE CHANTER SHOULD REST ON ONE KNEE, OR A TABLE. THIS HELPS SUPPORT THE CHANTER. ENSURE THE HOLE IN THE SOLE OF CHANTER IS NOT COVERED AS THIS HAS A MUFFLING EFFECT.

FINGERS SHOULD NEVER BE HELD IN A TENSE MANNER. USE A MIRROR TO COMPARE YOUR OWN POSTURE WITH PHOTOGRAPHS.



**COMMON FAULTS TO AVOID**



NEVER USE THE TIPS OF FINGERS



FINGERS MUST NOT 'CURL'.



FINGERS SHOULD NOT BE TOO FAR OVER THE CHANTER.

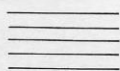
EXERCISE 1


BLOWING YOUR FIRST NOTE

WHEN ALL THE HOLES ARE COVERED AND THE CHANTER IS BLOWN, THE NOTE PRODUCED IS LOW G. THIS NOTE HAS A DEFINITE BASS (LOW) SOUND. THE CORRECT SOUND IS DEMONSTRATED ON THE CASSETTE WHICH IS AVAILABLE.

IF YOU FIND THE NOTE PRODUCED HAS A HIGH PITCHED OR MUFFLED SOUND, IT MEANS YOUR FINGERS ARE NOT COVERING THE HOLES IN A PROPER MANNER, ALLOWING AIR TO ESCAPE. TRY MOVING YOUR FINGERS SLIGHTLY UNTIL THE DESIRED NOTE IS OBTAINED. BLOWING TOO HARD OR SOFT WILL CAUSE SOUND DISTORTION. PRACTICE UNTIL YOU ARE CONFIDENT THAT YOU CAN PRODUCE THE CORRECT LOW 'G' SOUND EVERY TIME YOU TRY.

QUIZ

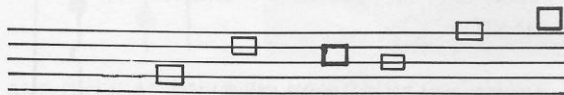
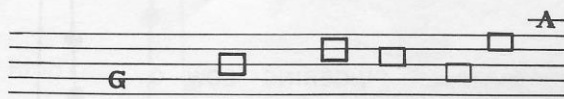
1.  THE NAME GIVEN TO THE 5 LINES, 4 SPACES IS THE .....

2.  THE SIGN PLACED ON THE STAFF IS CALLED THE ..... AND LOCATES THE POSITION OF THE NOTE .....

3. THE NOTES OF THE BAGPIPE SCALE ARE LOW ....., LOW ....., ....., ....., HIGH ....., HIGH .....

4. THE LINE USED TO EXTEND THE RANGE OF THE STAFF IS CALLED A .....

5. FILL IN THE MISSING NOTES



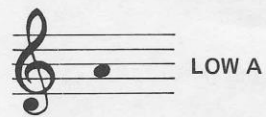
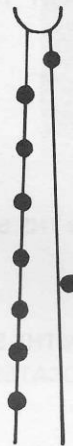
EXERCISE 2

DEVELOPING THE SCALE, BEGINNING WITH THE RIGHT HAND NOTES – LOW G, LOW A, B, C, D.



NOTE

PLAY SLOWLY AND WITH THE AID OF A MIRROR. COMPARE YOUR FINGER POSTURE AND FINGER POSITION WITH THE PHOTOGRAPHS.



- (1) START BY FINGERING LOW G (DO NOT BLOW)
- (2) LIFT LITTLE FINGER OF RIGHT HAND.
- (3) NOW BLOW TO SOUND LOW A.

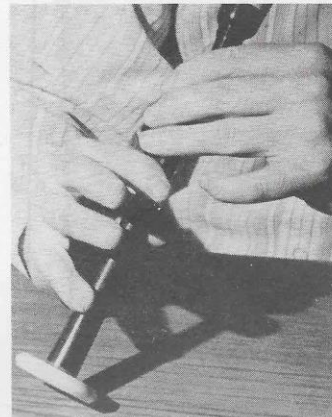


1. START BY FINGERING LOW G THEN LOW A (DO NOT BLOW)
2. LIFT THIRD FINGER OF RIGHT HAND.
3. NOW BLOW TO SOUND B.



1. START BY FINGERING LOW G THEN LOW A THEN B (AGAIN DO NOT BLOW)
2. LIFT MIDDLE FINGER OF RIGHT HAND AT THE SAME TIME REPLACE THE LITTLE FINGER ON CHANTER.
3. NOW BLOW TO SOUND C.

**NOTE** If one finger moves before it should the result would be a false note commonly known as a "Catching Noise" Listen carefully to the cassette demonstration.



1. AGAIN FINGER (DO NOT BLOW) LOW G, LOW A, B AND C.
2. LIFT INDEX FINGER OF RIGHT HAND.
3. NOW BLOW TO SOUND D.



PRACTICE THESE NOTES OVER AND OVER AGAIN UNTIL YOU GAIN CONFIDENCE.

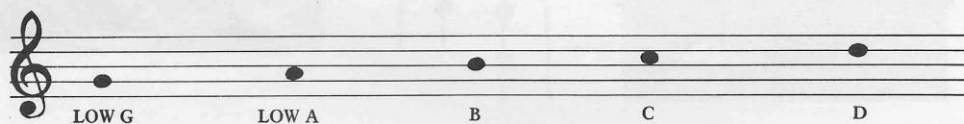
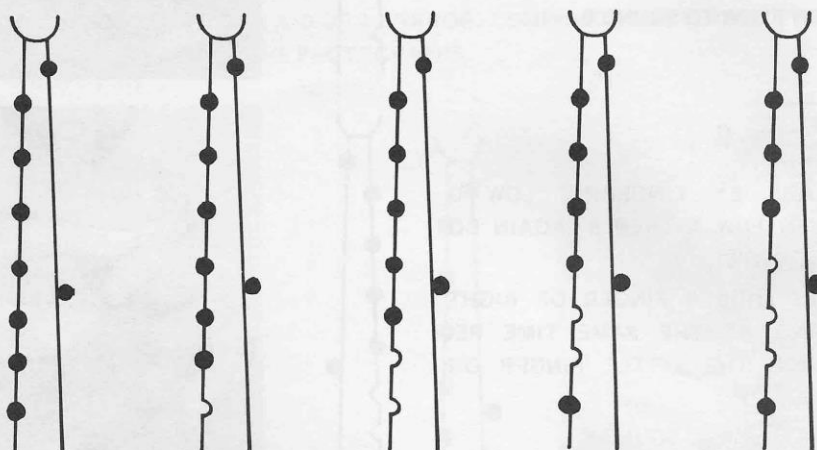
EXERCISE 3

AIM

TO PLAY THE NOTES LOW G, LOW A, B, C, D, AS A **CONTINUOUS SOUND** i.e. WITHOUT TAKING A BREATH.

NOTE

WITH THE USE OF A MIRROR, MAKE SURE YOUR **FINGER POSITION AND POSTURE** IS CORRECT, THEN **FINGER THE FIVE NOTES WITHOUT SOUND**. REPEAT UNTIL CONFIDENCE IS GAINED IN THE FINGER MOVEMENTS. AT THIS POINT PROCEED FROM LOW G TO D BY BLOWING WITH CONTINUOUS BREATH, THIS IS AGAIN DEMONSTRATED ON THE CASSETTE.

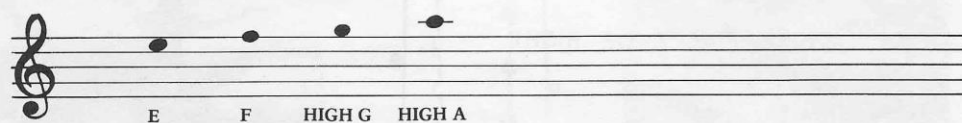


REPEAT THE EXERCISE GOING DOWN THE SCALE i.e. D, C, B, LOW A, LOW G

EXERCISE 4

AIM

FURTHER DEVELOPMENT OF THE SCALE EMPLOYING THE LEFT HAND TO PRODUCE NOTES E, F, HIGH G AND HIGH A.



NOTE

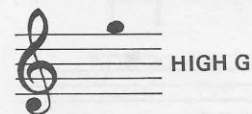
AGAIN PLAY **SLOWLY** AS INDICATED ON THE TAPE AND WITH THE AID OF A MIRROR CHECK YOUR FINGER POSTURE AND POSITION.



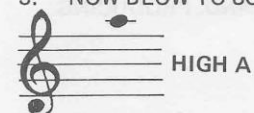
1. AGAIN FINGER (DO NOT BLOW) LOW G
2. LIFT **SIMULTANEOUSLY** THE LITTLE FINGER OF THE RIGHT HAND AND THE THIRD FINGER OF THE LEFT HAND.
3. NOW BLOW TO SOUND E.



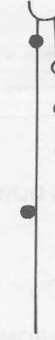
1. FINGER (DO NOT BLOW) E REMEMBER! TO KEEP THE LITTLE FINGER OF RIGHT HAND OFF THE CHANTER.
2. LIFT THE MIDDLE FINGER OF LEFT HAND.
3. NOW BLOW TO SOUND F



1. FINGER F (DO NOT BLOW) REMEMBER THE LITTLE FINGER OF RIGHT HAND IS OFF THE CHANTER.
2. LIFT INDEX FINGER OF LEFT HAND.
3. NOW BLOW TO SOUND HIGH G



1. FINGER HIGH G (DO NOT BLOW)
2. AT EXACTLY THE SAME TIME LIFT LEFT THUMB OFF WHILE **REPLACING** THIRD FINGER OF LEFT HAND. REMEMBER AS BEFORE TO HAVE YOUR RIGHT LITTLE FINGER OFF THE CHANTER.
3. NOW BLOW TO SOUND HIGH A.



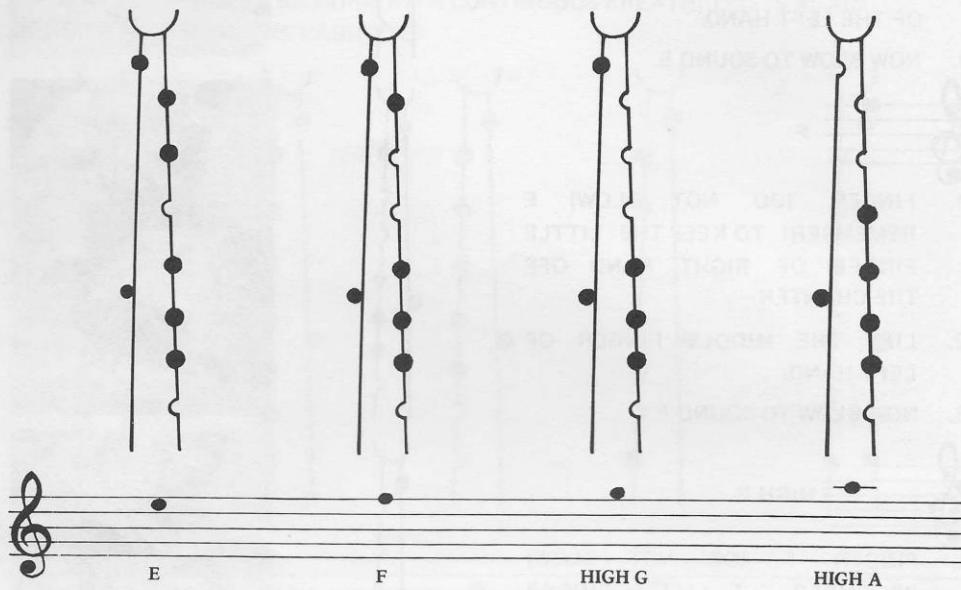
EXERCISE 5

AIM

TO PLAY THE NOTES E, F, HIGH G AND HIGH A WITH A CONTINUOUS BREATH.

NOTE

AS IN EXERCISE 3 TRY PRODUCING THE NOTES IN SEQUENCE A FEW TIMES WITHOUT SOUNDING THE CHANTER AND AFTER YOU GAIN CONFIDENCE THEN PROCEED TO OBTAIN THE NOTE SEQUENCE E, F, HIGH G AND HIGH A WITH CONTINUOUS SOUND.



REPEAT EXERCISE GOING DOWN THE SCALE, HIGH A, HIGH G, F AND E

EXERCISE 6

AIM

TO DEVELOP THE CROSS OVER FROM RIGHT HAND TO LEFT HAND. PRODUCING E FROM D.

NOTE

PLAY SLOWLY AND LISTEN CAREFULLY TO CHECK THAT YOU ARE NOT MAKING A "CROSSING NOISE" AS INDICATED ON THE TAPE.

"CROSSING NOISES" LIKE "CATCHING NOISES" ARE CAUSED BY AN INTERMEDIATE NOTE OR SOUND BEING PRODUCED BECAUSE OF A DELAY IN RAISING OR LOWERING A FINGER AND BECAUSE THIS CONSTITUTES ONE OF THE BIGGEST FAULTS WITH BEGINNERS, IT MUST BE STRESSED THAT CAREFUL AND DILIGENT PRACTICE IS NECESSARY AT THIS STAGE.



1. FINGER D (DO NOW BLOW)
2. NOW AS ONE MOVEMENT AS IN A 'SEESAW' ACTION LIFT THIRD FINGER OF LEFT HAND. LIFT LITTLE FINGER OF RIGHT HAND. REPLACE THIRD, MIDDLE AND INDEX FINGER OF RIGHT HAND.
3. NOW BLOW TO SOUND E.

YOU SHOULD NOW BE ABLE TO PLAY EVERY NOTE ON THE SCALE INDIVIDUALLY.

YOUR NEXT TASK IS THE CONTINUOUS BLOWING OF THE SCALE, BUT AS IT IS SOMETIMES DIFFICULT FOR MOST LEARNERS TO BLOW THE ENTIRE SCALE CONTINUOUSLY YOU SHOULD AT FIRST PLAY LOW G, LOW A, B, BREATHE, C, D, E, BREATHE, F, HIGH G, HIGH A.

TAKE TIME OVER EACH NOTE AND ALSO IN THINKING OUT THE FINGER POSITION FOR THE NEXT NOTE, BUT THE **MOVEMENT** BETWEEN ONE NOTE AND THE NEXT MUST BE PERFORMED SMARTLY.

EXERCISE 7

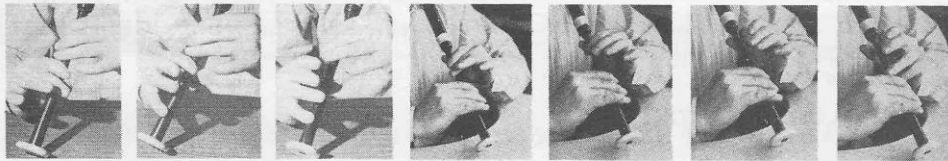
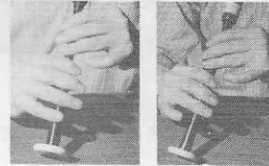
AIM

TO PRODUCE THE SCALE WITH CONTINUOUS SOUND (APART FROM BREATHING DESCRIBED PREVIOUSLY).

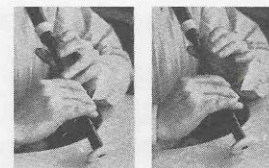
NOTE

1. STUDY THE POSITION OF THE NOTES ON THE STAFF AND LEARN THESE POSITIONS. TO DO THIS PRACTICE RE-WRITING THEM ON MANUSCRIPT. TEST YOURSELF BY SELECTING PHOTOGRAPHS AT RANDOM AND NAMING THE NOTE DEPICTED BY PHOTOGRAPH.
2. CHECK YOUR FINGER POSTURE WITH THE PHOTOGRAPHS (USE THE MIRROR)
3. PRACTICE A FEW TIMES WITHOUT SOUND
4. TRY NOW THE SCALE WITH CONTINUOUS SOUND **REMEMBER** TAKE CARE ON THE 'CROSS-OVER' AND BREATHE WHERE TAUGHT.

ASCENDING THE SCALE



DESCENDING THE SCALE





## **Section 2**

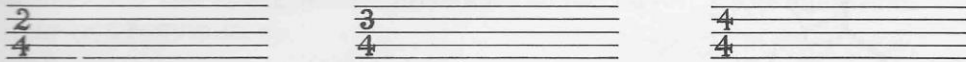
COUNTING

HAND CLAPPING

FOOT TAPPING

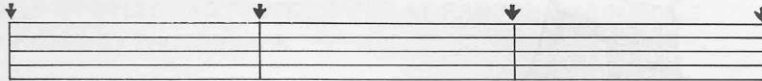
TIME SIGNATURES - HOW TO COUNT

1. THESE NUMBERS ARE CALLED TIME SIGNATURES

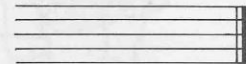


IN THE ABOVE EXAMPLES THE TIMING IS CALLED – TWO FOUR, THREE FOUR AND FOUR FOUR.

2. BAR LINES DIVIDE MUSIC INTO MEASURES OR BARS.



3. A DOUBLE BAR LINE MARKS THE END OF A PIECE OF MUSIC.



4. MUSIC IS PLAYED WITH A STEADY BEAT



THE TOP NUMBER TELLS US HOW MANY BEATS YOU COUNT IN EACH MEASURE/BAR AND IS USUALLY DUPLÉ (2 BEATS) TRIPLE (3 BEATS) AND QUADRUPLE (4 BEATS).

| NOTE VALUES                      |                                |                                 |
|----------------------------------|--------------------------------|---------------------------------|
| Quarter Note<br><br>Count 1 beat | Half Note<br><br>Count 2 beats | Whole Note<br><br>Count 4 beats |




SO MEANS FOUR BEATS EACH TO THE VALUE OF A QUARTER NOTE, IN EACH COMPLETE BAR. (QUADRUPLE TIME).

THIS IS ALSO CALLED COMMON TIME. THE TIME SIGNATURE USED

AND MEANS THREE BEATS TO THE VALUE OF A QUARTER NOTE IN EACH COMPLETE BAR. (TRIPLE TIME).

AND MEANS TWO BEATS TO THE VALUE OF A QUARTER NOTE IN EACH COMPLETE BAR (DUPLÉ TIME).

CLAP HANDS AND COUNT

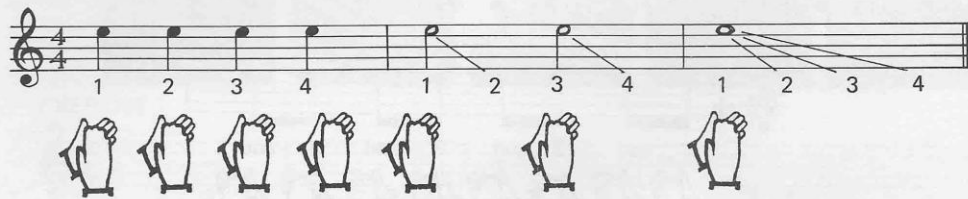
ONLY CLAP WHEN YOU SEE  ,  or 

BUT COUNT 1, 2, 3, 4 FOR EACH BAR IN LINES 1 AND 2

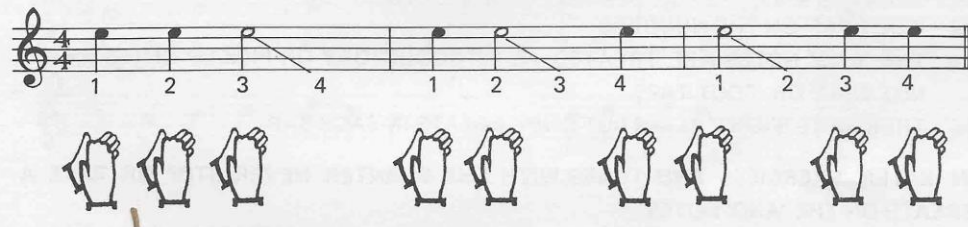
AND COUNT 1, 2, 3 IN EACH BAR IN LINE 3

AFTER A FEW TRIES COMBINE A 'FOOT TAP' WITH THE NUMBERS.

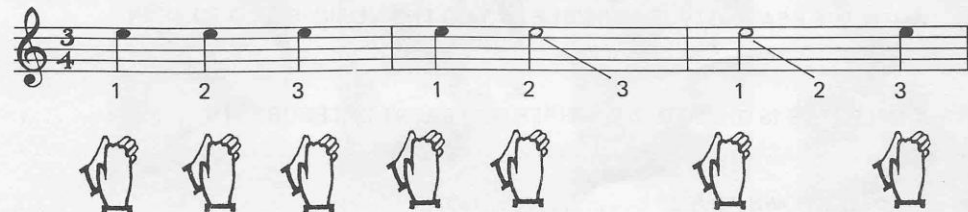
LINE 1




LINE 2



LINE 3



IN THE ABOVE EXAMPLES SOMETIMES THE NOTE 

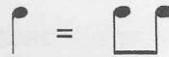
IS REPLACED BY A TIED NOTE WHICH LOOKS LIKE 

A TIED NOTE MEANS COMBINING TWO NOTES OF THE SAME PITCH.



**EIGHTH NOTES**

AN EIGHTH NOTE IF ALONE IS WRITTEN  AND WHEN TWO ARE TOGETHER 

EIGHTH NOTES ARE PLAYED AT TWICE THE TEMPO (SPEED) OF A QUARTER NOTE  
i.e. (2 ON ONE BEAT)



WHEN THE BEAT NOTE CAN BE DIVIDED BY 2, THE MUSIC IS SAID TO BE  
IN **SIMPLE TIME**





THE FOLLOWING BAR HAS 4 BEATS, BUT THE COUNTING IS DIFFERENT BECAUSE THE  
BEAT NOTE  HAS BEEN REPLACED BY 

IN THE ABOVE EXAMPLE REMEMBER

- (a) 'FOOT TAP' ON THE NUMBERS
- (b) THE 'AND' NOTES ARE TREATED AS INTRODUCTORY OR PICK-UP NOTES (i.e. DO NOT BEAT OR 'FOOT TAP')
- (c) THERE ARE 'EIGHT' CLAPS BUT ONLY 4 BEATS IN EACH BAR.

IN LATER EXERCISES AND TUNES WITH THE CHANTER **NEVER STOP** OR TAKE A BREATH ON THE 'AND' NOTES

**QUIZ**

- 1) WHEN THE BEAT NOTE IS DIVISIBLE BY TWO THE MUSIC IS SAID TO BE IN .....
- 2) SIMPLE TIME IS DIVIDED INTO THREE DIFFERENT CATEGORIES (a) .....  
(b) ..... (c) .....
- 3)  IS KNOWN AS A ..... NOTE
- 4)  IS KNOWN AS A ..... NOTE
- 5)  IS KNOWN AS A ..... NOTE
- 6)  IS KNOWN AS A ..... NOTE
- 7) WHEN COUNTING, THE 'AND' NOTES ARE TREATED AS .....  
NOTES OR ..... NOTES.

RIGHT HAND EXERCISES

NOTE ALWAYS BEGIN THE FOLLOWING EXERCISES BY 'HAND CLAP' AND COUNTING BEFORE MAKING AN ATTEMPT ON THE CHANTER.

REMEMBER (1) HAND CLAP ON EACH NOTE. (2) COUNT AND 'FOOT TAP' ON THE NUMBERS.



EXERCISE 1



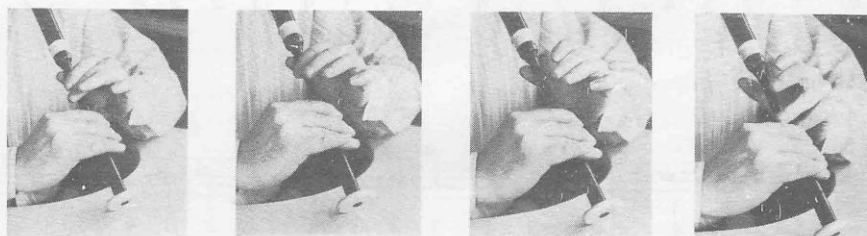
EXERCISE 2



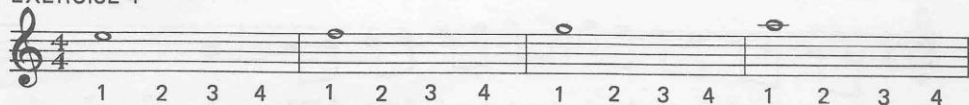
EXERCISE 3



LEFT HAND EXERCISES



EXERCISE 4



NOTE REMEMBER WHILST PLAYING THE TOP NOTES (THE LEFT HAND) THE LITTLE FINGER OF THE RIGHT HAND IS ALWAYS RAISED. CHECK YOU ARE CARRYING OUT THIS INSTRUCTION.

EXERCISE 5



EXERCISE 6



NOTE IN EXERCISE 6 THE TIED NOTES. REMEMBER SOUND THE FIRST NOTE AND HOLD OVER TO SOUND THE NEXT NOTE.

HAND CHANGING EXERCISE

REMEMBER TO AVOID THE "CROSSING OR CATCHING NOISE"



EXERCISE 7



FULL SCALE

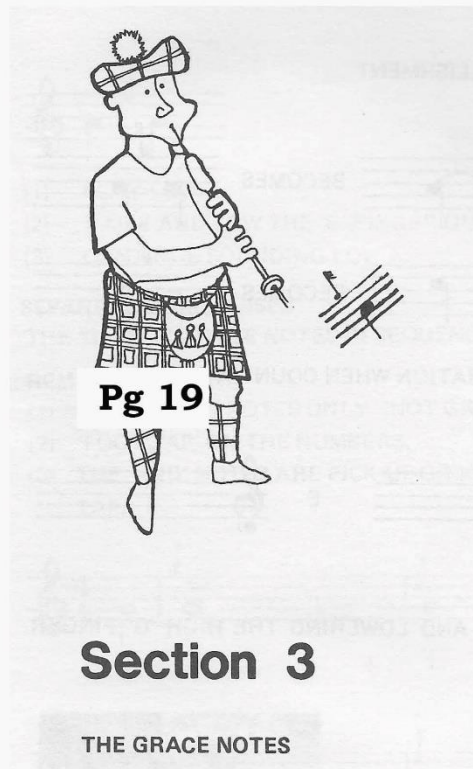
EXERCISE 8



EXERCISE 9



REMEMBER IN EXERCISE 9 'FOOT TAP' ON THE NUMBERS ONLY AND NEVER STOP FOR A BREATH ON THE 'AND' NOTES. YOU SHOULD EVENTUALLY BE ABLE TO SOUND CONTINUOUSLY FROM START TO FINISH OF EXERCISE.



**GRACE NOTES**

A GRACE NOTE  IS AN EMBELLISHMENT

USES

- TO SEPARATE NOTES e.g.  BECOMES 
- TO EMPHASISE A NOTE e.g.  BECOMES 

GRACENOTES ARE NOT TAKEN INTO CONSIDERATION WHEN COUNTING TIME

**THE THREE COMMON GRACE NOTES**

G  D  E 

**SEPARATING NOTES**

THE 'G' GRACE NOTE IS MADE BY RAISING AND LOWERING THE HIGH 'G' FINGER QUICKLY.



- (1) PLAY LOW A
- (2) RAISE AND LOWER THE HIGH 'G' FINGER.
- (3) CONTINUE SOUNDING LOW A.



THE 'D' GRACE NOTE IS MADE BY RAISING AND LOWERING THE 'D' FINGER QUICKLY.



- (1) PLAY LOW A.
- (2) RAISE AND LOWER THE 'D' FINGER QUICKLY.
- (3) CONTINUE SOUNDING LOW A.



THE 'E' GRACE NOTE IS MADE BY RAISING AND LOWERING THE 'E' FINGER QUICKLY.



- (1) PLAY LOW A.
- (2) RAISE AND LOW THE 'E' FINGER QUICKLY.
- (3) CONTINUE SOUNDING LOW A.



**SEPARATION EXERCISES**

**THE 'G' 'D' 'E' GRACE NOTES IN SEQUENCE**

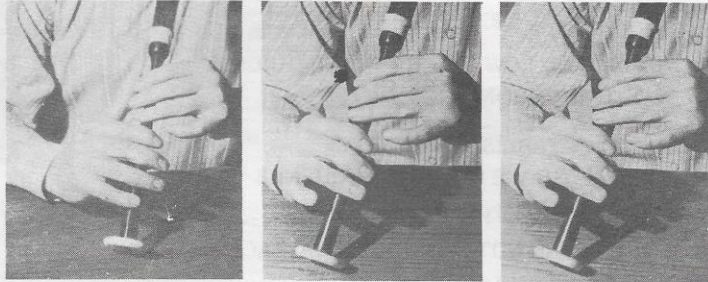
**REMEMBER**

- (1) COUNT MAIN NOTES ONLY (NOT GRACE NOTES).
- (2) 'FOOT TAP' ON THE NUMBERS.
- (3) THE 'AND' NOTES ARE PICK-UP OR INTRODUCTORY NOTES DO NOT BEAT OR FOOT TAP.



EMPHASISING USING THE 'G' GRACE NOTE

TO EMPHASISE A NOTE, THE GRACE NOTE IS PLAYED AS YOU CHANGE FROM ONE NOTE TO ANOTHER NOTE.



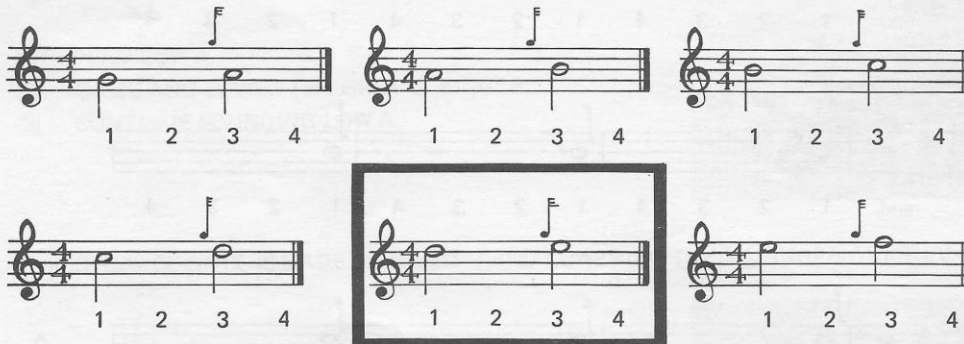
SOUND LOW G

RAISE AND LOWER THE 'G' GRACE NOTE QUICKLY WHILE SIMULTANEOUSLY RAISING THE LITTLE FINGER TO SOUND LOW A.

NOTE AVOID THE FOLLOWING FAULTS

- (a) LITTLE FINGER MOVING BEFORE THE GRACE NOTE.
- (b) LITTLE FINGER MOVING AFTER THE GRACE NOTE.

EXERCISES (ASCENDING WITH A GRACE NOTE)

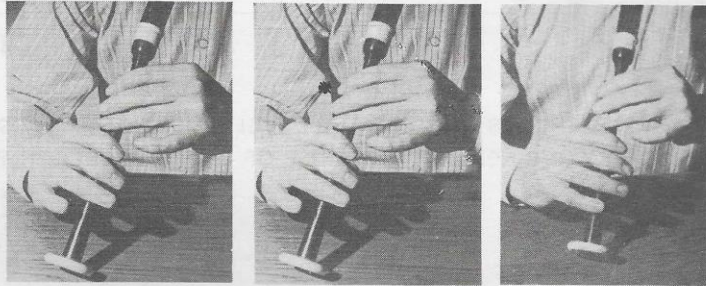


Remember to avoid the CROSSING NOISE



DESCENDING WITH A GRACE NOTE

i.e. PLAYING A GRACE NOTE AS YOUR FINGER POSITION IS CHANGED TO PRODUCE A NOTE LOWER IN THE SCALE.

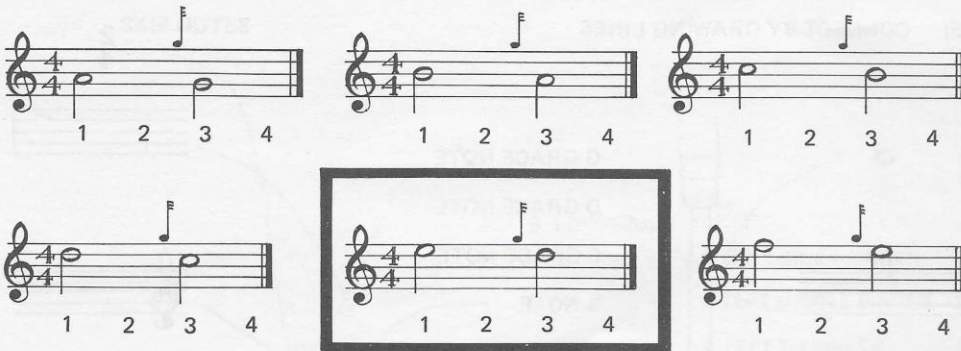


SOUND LOW A

RAISE AND LOWER THE 'G' GRACE NOTE FINGER QUICKLY WHILE SIMULTANEOUSLY LOWERING THE LITTLE FINGER TO SOUND LOW G.

EXERCISES

DESCENDING WITH GRACE NOTES



Remember to avoid the CROSSING NOISE



ASCENDING AND DESCENDING WITH GRACE NOTES

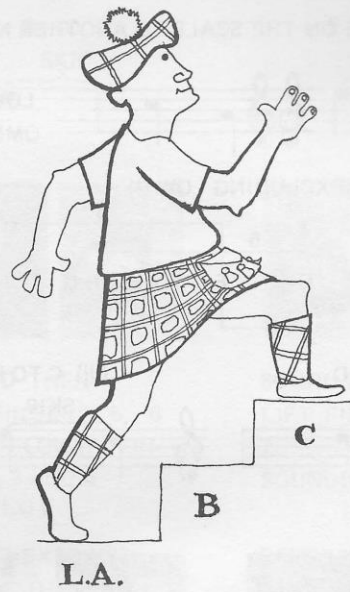


FUTURE EXERCISES WILL SEE THE DEVELOPMENT OF ALL POSSIBLE COMBINATIONS OF NOTES COMBINED WITH THE USE OF OTHER EMBELLISHMENTS INCLUDING THE 'G' GRACE NOTES.

QUIZ

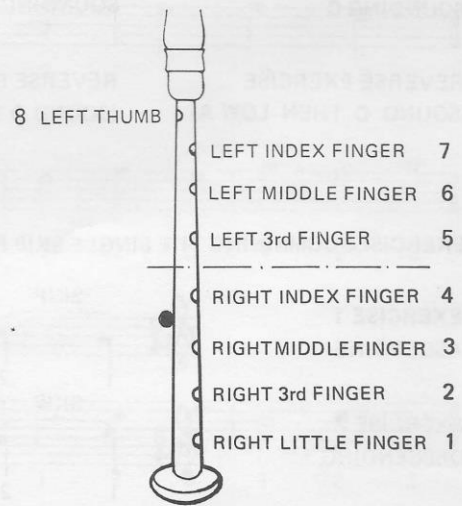
- (1) GRACE NOTES ARE ..... USED IN COUNTING TIME.
- (2) GRACE NOTES ARE CALLED .. .. .
- (3) GRACE NOTES ARE USED TO EITHER .... NOTES OR  
..... NOTES.
- (4) THE MOST COMMONLY USED GRACE NOTES ARE ..... AND .....
- (5) CONNECT BY DRAWING LINES

|  |  |  |
|--|--|--|
|  | <p>G GRACE NOTE</p> <p>D GRACE NOTE</p> <p>E GRACE NOTE</p> <p>¼ NOTE</p> <p>WHOLE NOTE</p> <p>BAR LINES</p> <p>TREBLE CLEFF</p> <p>1/8 NOTE</p> <p>TIME SIGNATURE</p> |  |
|--|--|--|



## Section 4

SKIP NOTES

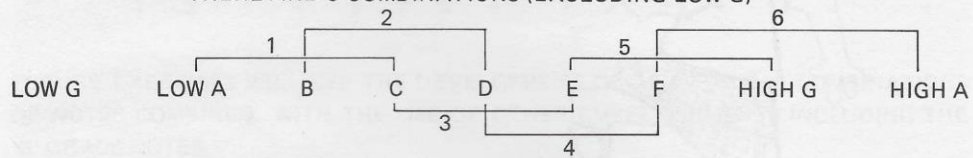



**"ONE NOTE" SKIP**


ASCENDING OR DESCENDING FROM ONE NOTE ON THE SCALE TO ANOTHER NOTE ON THE SCALE OMITTING THE NOTE BETWEEN


e.g.  LOW A TO C  
OMITTING B

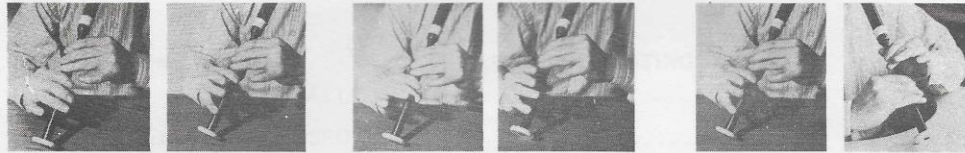
THERE ARE 6 COMBINATIONS (EXCLUDING LOW G)



(i) LOW A TO C SKIP 

(ii) B TO D SKIP 

(iii) C TO E SKIP 



**SOUND LOW A THEN**  
LIFT FINGERS 2, 3  
AND AT SAME TIME  
LOWER FINGER 1  
**SOUNDING C**

**SOUND B THEN**  
LIFT FINGERS 3 AND  
4 REPLACE FINGER  
1  
**SOUNDING D**

**SOUND C THEN**  
LIFT FINGERS 1 AND  
5 LOWER FINGERS 2  
AND 3  
**SOUNDING E**

REVERSE EXERCISE  
(SOUND C THEN LOW A)

REVERSE EXERCISE  
(SOUND D THEN B)

REVERSE EXERCISE  
(SOUND E THEN C)



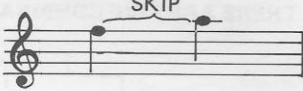
**EXERCISES COMBINING THE SINGLE SKIP FINGER MOVEMENTS [ (i) (ii) (iii) ]**

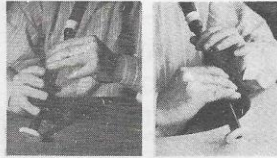
**EXERCISE 1**  
ASCENDING



**EXERCISE 2**  
DESCENDING

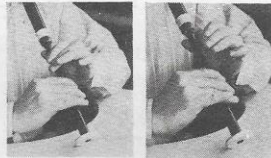


|   |   |  |
|---|---|--|
| (iv)<br>D TO F<br>SKIP  | (v)<br>E TO HIGH G<br>SKIP  | (vi)<br>F TO HIGH A<br>SKIP  |
|  |  |  |



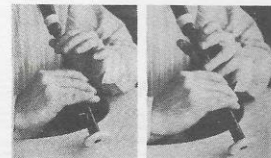
SOUND D THEN  
LIFT FINGERS 5, 6  
AND 1 LOWER FIN-  
GERS 2, 3 AND 4  
SOUNDING F

REVERSE EXERCISE  
(SOUND F THEN D)



SOUND E THEN  
LIFT FINGERS 6 AND  
7  
SOUNDING HIGH G

REVERSE EXERCISE  
(SOUND HIGH G THEN E)



SOUND F THEN  
LIFT FINGERS 7 AND 8  
LOWER FINGER 5  
SOUNDING HIGH A

REVERSE EXERCISE  
(SOUND HIGH A THEN F)

EXERCISE CONTAINING THE ONE SKIP FINGER MOVEMENTS (iv) (v) & (vi)

EXERCISE 3  
ASCENDING

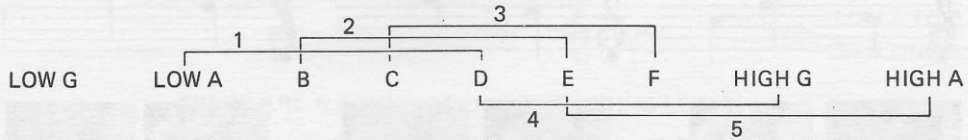
EXERCISE 4  
DESCENDING

EXERCISE 5

EXERCISE 6

**"TWO NOTE" SKIP**

THIS TIME WE OMIT TWO INTERMEDIATE NOTES  
THERE ARE FIVE COMBINATIONS (EXCLUDING LOW G)



|                           |                        |                         |
|---------------------------|------------------------|-------------------------|
| (i)<br>LOW A TO C<br>SKIP | (ii)<br>B TO E<br>SKIP | (iii)<br>C TO F<br>SKIP |
|                           |                        |                         |



SOUND LOW A THEN  
LIFT FINGERS 2, 3 AND 4  
AND REPLACE FIN-  
GER 1 SIMULTANEOUSLY TO SOUND D

SOUND B THEN LIFT  
FINGER 5 AND LOWER  
FINGER 2 SIMULTANEOUSLY TO  
SOUND E

SOUND C THEN SIMULTANEOUSLY RAISE  
FINGERS 5, 6 AND 1  
AND LOWER 2, 3 TO  
SOUND F

REVERSE EXERCISE  
(SOUND D THEN LOW A)

REVERSE EXERCISE  
(SOUND E THEN LOW A)

REVERSE EXERCISE  
(SOUND F THEN  
CHANGE FINGER POS-  
ITIONS TO SOUND C

**EXERCISES COMBINING THE ONE AND TWO SKIP FINGER MOVEMENTS (i) (ii) & (iii)**

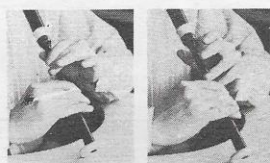
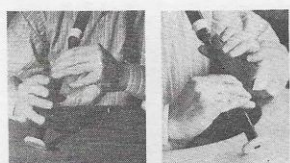
(NOTE: HOW WE MAKE USE OF ONE SKIPS FROM THE EXERCISE ON PAGE 1)

**EXERCISE 1**  
ASCENDING

**EXERCISE 2**  
DESCENDING

(iv) D TO HIGH G SKIP

(v) E TO HIGH A SKIP



SOUND D THEN RAISE FINGERS 5, 6, 7 AND 1 WHILST LOWERING FINGERS 2, 3 AND 4 TO SOUND HIGH G

REVERSE EXERCISE (SOUND HIGH G THEN D)

SOUND E THEN LIFT FINGERS 6, 7 AND 8 AND LOWER FINGER 5 SIMULTANEOUSLY TO SOUND HIGH A

REVERSE EXERCISE BY SOUNDING HIGH A THEN E

MORE EXERCISES COMBINING THE ONE AND TWO SKIP FINGER MOVEMENTS (iv) & (v)

EXERCISE 3 ASCENDING

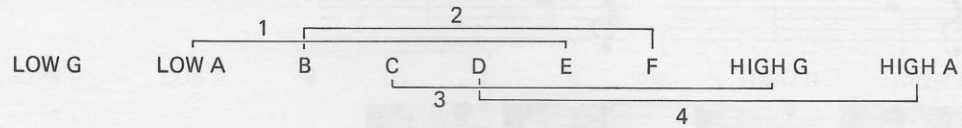
EXERCISE 4 DESCENDING

EXERCISE 5

EXERCISE 6

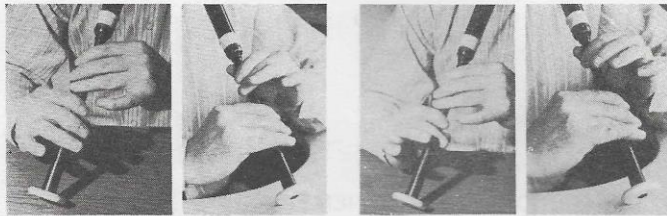
**"THREE NOTE" SKIP**

OMITTING THREE INTERMEDIATE NOTES  
THERE ARE (4) COMBINATIONS, AGAIN EXCLUDING LOW G



(i)  
LOW A TO E

(ii)  
B TO F



SOUND LOW A THEN  
RAISE FINGER 5 TO  
SOUND E

SOUND B THEN RAISE  
FINGERS 5, 6 AND  
LOWER FINGER 2 SIMULTANEOUSLY TO SOUND F

REVERSE EXERCISE  
(SOUND E THEN LOW A)

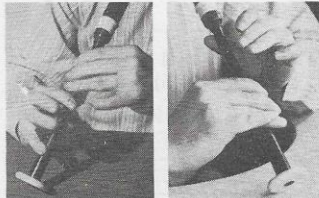
REVERSE EXERCISE  
(SOUND F THEN B)

**EXERCISES COMBINING THE TWO & THREE SKIP COMBINATIONS.**

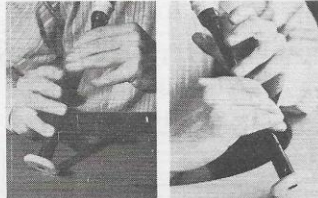
NOTE: THIS TIME THE USE OF 'DOUBLE SKIP' MOVEMENTS FROM PAGE 3

EXERCISE 1  
ASCENDING

EXERCISE 2  
DESCENDING



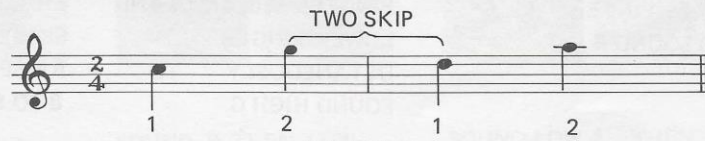
SOUND C THEN LOWER FINGERS 2 AND 3 AND RAISE FINGERS 5, 6, 7 AND 1 SIMULTANEOUSLY TO SOUND HIGH G  
REVERSE EXERCISE (SOUND HIGH G THEN C)



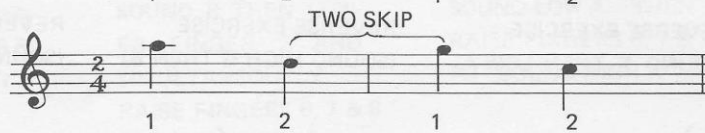
SOUND D THEN LOWER FINGERS 2, 3, 4 AND SIMULTANEOUSLY RAISE FINGERS 1, 6, 7, 8 TO SOUND HIGH A  
REVERSE EXERCISE (SOUND HIGH A THEN D)

EXERCISES COMBINING TWO & THREE NOTE SKIP COMBINATIONS

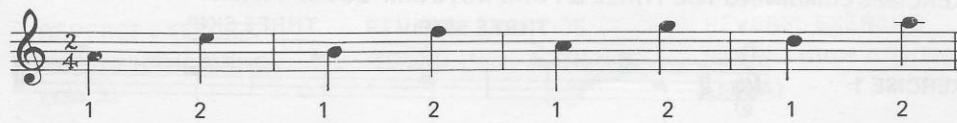
EXERCISE 3  
ASCENDING



EXERCISE 4  
DESCENDING



EXERCISE 5



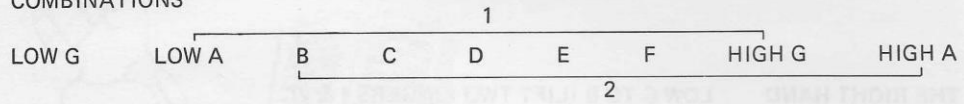
EXERCISE 6



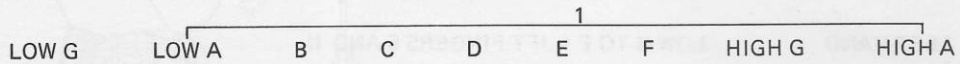


**"FIVE NOTE SKIPS" AND "SIX NOTE SKIPS"**

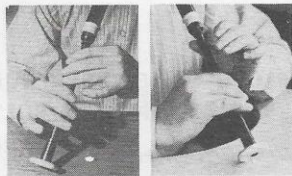
WHEN FIVE NOTES ARE OMITTED AND LOW G EXCLUDED THERE ARE ONLY TWO COMBINATIONS



AND IF SIX INTERMEDIATE NOTES ARE OMITTED THERE IS ONLY 1 POSSIBLE RESULT (EXCLUDING LOW G)



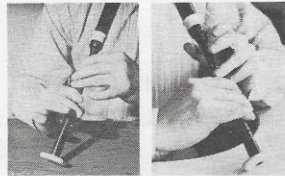
(i)  
LOW A TO HIGH G



SOUND LOW A THEN RAISE FINGERS 5, 6 & 7 TO SOUND HIGH G

REVERSE EXERCISE (SOUND HIGH G THEN LOW A)

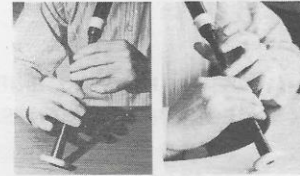
(ii)  
B TO HIGH A



SOUND B THEN LOWER FINGER 2 AND SIMULTANEOUSLY RAISE FINGERS 6, 7 & 8 TO SOUND HIGH A

REVERSE EXERCISE (SOUND HIGH A THEN B)

(iii)  
LOW A TO HIGH A



SOUND LOW A THEN RAISE FINGERS 6, 7 & 8 TO SOUND HIGH A

REVERSE EXERCISE (SOUND HIGH A THEN LOW A)

NOTE : HIGH A TO LOW A OR LOW A TO HIGH A IS CALLED AN OCTAVE (EIGHT NOTES)

TO FINISH THE SECTION ON SKIP NOTES YOU CAN TACKLE ALL THE LOW G COMBINATIONS WHICH SHOULD BE A RELATIVELY EASY TASK.

**THE RIGHT HAND**      LOW G TO B (LIFT TWO FINGERS 1 & 2)  
                                    LOW G TO C (LIFT TWO FINGERS 2, 3)  
                                    LOW G TO D (LIFT THREE FINGERS 2,3,4)

**LEFT HAND**              LOW G TO E (LIFT FINGERS 5 AND 1)  
                                    LOW G TO F (LIFT FINGERS 5, 6 AND 1)  
                                    LOW G TO HIGH G (LIFT FINGERS 5, 6, 7 AND 1) (AGAIN THIS IS AN OCTAVE)  
                                    LOW G TO HIGH A (LIFT FINGERS 6, 7, 8 AND 1)

**QUIZ**

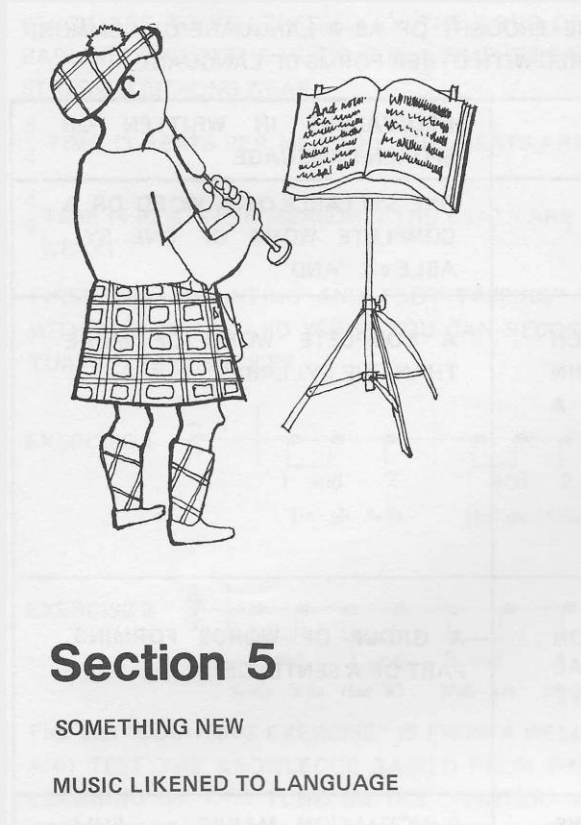
(1) WHEN PLAYING SKIP NOTES ON THE CHANTER YOU MUST MAKE SURE YOUR FINGER MOVEMENTS ARE DONE S. \_\_\_\_\_, OR THE RESULT COULD BE THAT C. \_\_\_\_\_ N. \_\_\_\_\_ ARE PRODUCED.

(2) CIRCLE THE SKIP NOTES.



(3) ON THE CHANTER THERE ARE TWO OCTAVES – LOW A TO ... LOW G TO ...

(4) THERE ARE ... NOTES IN AN OCTAVE






## Section 5

SOMETHING NEW

MUSIC LIKENED TO LANGUAGE

SOMETHING NEW

MUSIC IS UNIVERSAL AND CAN BE THOUGHT OF AS A LANGUAGE OF COMMUNICATION AND CAN ALSO BE COMPARED WITH OTHER FORMS OF LANGUAGE.

| MUSIC NOTATIONS   | EQUIVALENT IN WRITTEN OR SPOKEN LANGUAGE                                       |
|---|--|
| <p>SINGLE NOTE </p>  | <p>ONE SYLLABLE OF A WORD OR A COMPLETE WORD OF ONE SYLLABLE e.g. "AND"</p>    |
| <p>A COLLECTION OF NOTES WHICH MAKES A RHYTHMIC PATTERN (IN MUSICAL TERMS KNOWN AS A MOTIVE)</p>           | <p>A COMPLETE WORD OF MORE THAN ONE SYLLABLE</p>                               |
| <p>A MUSICAL PHRASE. A SECTION OF MELODY CONTAINING SEVERAL MOTIVES WITH A DISTINCTIVE CLOSING EFFECT.</p>  | <p>A GROUP OF WORDS FORMING PART OF A SENTENCE</p>                             |
| <p>CADENCE -- A CADENCE CONVEYS THE IMPRESSION OF A MOMENTARY OR PERMANENT CONCLUSION, BREAKING MUSIC INTO PHRASES OR SENTENCES</p>   | <p>PUNCTUATION MARKS e.g. FULL STOPS, COMMAS, COLANS, QUESTION MARKS etc.,</p> |
| <p>RHYTHM THE OCCURENCE OF THE STRONG BEAT -- INDICATED BY THE USE OF BAR LINES AND TIME SIGNATURES</p>  | <p>IN SPEECH STRESSING CERTAIN WORDS OR SYLLABLES, SUCH AS <u>PIP</u> - ER</p> |
| <p>GRACENOTES -- SEPARATING AND/OR EMPHASING NOTES</p>  | <p>JUST AS IN DICTION, A MANNER OF EXPRESSING WORDS</p>                        |

IN THE FOLLOWING "COUNTING EXERCISES" WORDS HAVE BEEN INSERTED. NOTICE HOW THE POSITION OF THE BAR LINES INDICATE THE WORDS AND THEREFOR NOTES WHICH ARE TO BE STRESSED (i.e. THE WORD OR NOTE IMMEDIATELY AFTER THE BARLINE). WHEN THE MUSIC IS IN  $\frac{2}{4}$  TIME (2 BEATS PER MEASURE) THE BEATS ARE STRESSED (STRONG WEAK)

$\frac{3}{4}$  TIME (3 BEATS PER MEASURE) THE BEATS ARE STRESSED (STRONG WEAK WEAK)

$\frac{4}{4}$  TIME (4 BEATS PER MEASURE) THE BEATS ARE STRESSED (STRONG WEAK MEDIUM WEAK)

FIRST TRY "COUNTING AND FOOT TAPPING" THEN SUBSTITUTE THE COUNTING WITH THE WORDS AND SEE IF YOU CAN RECOGNISE HOW BEST TO PHRASE (PUNCTUATE) THE EXERCISES.

EXERCISE 1  $\frac{2}{4}$

1 and 2      1 and 2      1 and 2 and      1 2

Jin - gle Bells      Jin - gle Bells      Jin - gle All The      Wa - y

EXERCISE 2  $\frac{4}{4}$

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

Scots - Wha Hae Wi      Wall - ace Bled      Scots - Wha Bruce has      oft - en led

THE 2nd "COUNTING EXERCISE" IS FROM A WELL KNOWN PIPE TUNE. LET US APPLY AND TEST THE KNOWLEDGE GAINED FROM THE COUNTING EXERCISES WITH THE LEARNING OF THIS TUNE ON THE CHANTER. AS YOU STILL HAVE MANY OTHER FORMS OF EMBELLISHMENTS TO LEARN, THIS TUNE HAS BEEN ARRANGED TO INCLUDE, ONLY THE 'G' GRACE NOTE EMBELLISHMENT.

'SCOTS WHA HAE'

1st PART (THE 1st SENTENCE, WITH THE PHRASES INDICATED)

PHRASE 1      PHRASE 2

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

PHRASE 3      PHRASE 4

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

PHRASE 1

VERTICAL DOTTED LINES HAVE BEEN INSERTED TO HELP YOU:

1. PICK OUT THE **MUSICAL MOTIVES AND/OR WORDS**
2. ESTABLISH THE RHYTHM BY INDICATING THE **WORDS OR NOTES** WHICH SHOULD BE STRESSED. NOTICE HOW THE 'AND' NOTES ARE NOT STRESSED AND ONLY SERVE AS INTRODUCTORY OR PICK-UP NOTES.
3. SEE HOW THE 'G' GRACE-NOTE HELPS TO INDICATE AND EMPHASIS THE BEAT NOTES, THUS HELPING CREATE EMPHASIS AND EXPRESSION.

NOW

ON THE CHANTER ONLY SOUND THE NOTE OR NOTES FOR EACH **MUSICAL MOTIVE** BETWEEN EACH PAIR OF VERTICAL LINES, BE SURE TO 'FOOT TAP' ON THE NUMBERS. LIKE SO:

THEN TRY

FOLLOWED BY

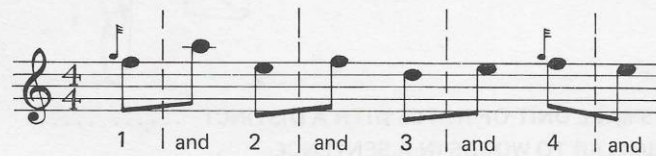
FINALLY COMPLETE BY SOUNDING THE WHOLE PHRASE.

NOW TRY THE OTHER PHRASES USING THE SAME METHOD – i.e. LEARN EACH MOTIVE INDIVIDUALLY THEN BUILD UP UNTIL YOU SOUND THE FULL PHRASE, REMEMBER ALWAYS 'FOOT TAP' ON THE NUMBERS.

**PHRASE 2.**



**PHRASE 3.**



**PHRASE 4.**



YOU SHOULD NOW POSSIBLY BE REALISING THE BENEFITS THAT CAN BE GAINED BY USING THIS METHOD OF INTERPRETATION AND LEARNING AND FOR THE REMAINDER OF THE TUTOR THE MUSICAL MOTIVES WILL ALWAYS BE INDICATED BY THE VERTICAL DOTTED LINES AND FOR CONVENIENCE WILL BE KNOWN AS "INTERRUPTOR LINES". THE MUSICAL MOTIVES, WE WILL SIMPLY CALL WORDS.

THE RULES FOR LEARNING EACH EXERCISE AND/OR TUNE WILL ALWAYS BE THE SAME.

1. BEFORE PLAYING AN EXERCISE OR TUNE, FIRST TRY AS A COUNTING EXERCISE – REMEMBERING THE RULES FOR ‘HAND CLAPPING’ AND ‘FOOT TAPPING’.
2. LEARN EACH WORD – ‘THE MUSIC BETWEEN TWO “INTERRUPTOR LINES” INDIVIDUALLY (EVEN IF THE WORD CONSISTS OF ONLY ONE NOTE).
3. AS YOU GAIN CONFIDENCE GRADUALLY PIECE TOGETHER TWO WORDS THEN THREE AND SO ON UNTIL YOU ACCOMPLISH A PHRASE WITH CONTINUOUS BLOWING.
4. EVENTUALLY LINK THE PHRASES TOGETHER TO FORM A SENTENCE TERMED IN PIPING AS A PART.

**NOTE** REMEMBER NEVER STOP FOR A BREATH ON THE INTRODUCTORY OR PICK-UP NOTES.

**QUIZ**

1. A MOTIVE IN MUSIC IS A SMALL UNIT OF NOTES WITH A DISTINCT .....  
..... SIMILAR TO WORDS IN A SENTENCE.
2. A MUSICAL PHRASE IS A SECTION OF A MELODY CONTAINING SEVERAL MOTIVES WITH A DISTINCT ..... EFFECT.
3. IN THIS TUTOR VERTICAL DOTTED LINES ARE CALLED .....  
AND HAVE BEEN USED TO SHOW THE MUSICAL ..... WHICH FOR CONVENIENCE WILL BE CALLED .....
4. IN THE FOLLOWING MEASURE OF MUSIC. PUT IN THE MISSING NUMBER TO COMPLETE THE TIME SIGNATURE AND INSERT THE INTERRUPTOR LINES. CHECK YOUR ANSWER WITH PHRASE 2 OF SCOTS WHA HAE







NOW USING MELODY NOTES ON THE CHANTER

NOTICE HOW THE DOTTED NOTE GIVES MORE EFFECT IN (b) AND HOW THE INCLUSION OF THE 'G' GRACE NOTE ADDS EVEN MORE EMPHASIS TO THE DOTTED NOTE.

EXERCISE 1

(a) 

(b) 

(c) 

EXERCISE 2



EXERCISE 3 AN IMPORTANT USE OF THE 'D' GRACE NOTE

THIS EXERCISE DEVELOPING THE 'D' GRACE NOTE ON THE LOW G IS AN IMPORTANT FIRST STEP IN THE DEVELOPMENT OF THE 'GRIP' AND 'TAORLUATH' EMBELLISHMENTS WHICH WILL FOLLOW IN SECTION 7.

(a) 

(b) USING A DOTTED LOW A AND 'G' GRACE NOTE



(c) INTERRUPTOR LINES INSERTED TO HELP YOU OBTAIN A SHORT LOW G BEFORE SOUNDING THE 'D' GRACENOTE.



(d)  IN PIPING THE CIRCLED NOTE HERE IS SOMETIMES TERMED A "CUT NOTE".





## Section 7

### EMBELLISHMENTS

SECTION 3 DEALT WITH THE EMPHASIS OR SEPARATION OF NOTES BY A SINGLE GRACE-NOTE. IN THIS SECTION NOTES WILL BE EMPHASISED OR SEPARATED BY A COMBINATION OF GRACE-NOTES.

**NOTE.** INTERRUPTOR LINES HAVE BEEN INSERTED TO ENABLE YOU TO PRACTISE EACH 'WORD' INDIVIDUALLY BEFORE ATTEMPTING EACH EXERCISE WITH CONTINUOUS BLOWING.

EXERCISES 1 TO 8 HAVE BEEN DIVIDED INTO TWO PARTS. PART (a) IS A STEPPING STONE FOR PART (b). THEREFORE CAREFUL PRACTISE OF PART (a) WILL MAKE THE TASK OF PLAYING THE FULL EMBELLISHMENT IN PART (b) THAT MUCH EASIER.

YOU ARE NOW WELL ON THE WAY TO HAVING A COMPETENT ENOUGH "VOCABULARY" TO TACKLE MOST BAGPIPE TUNES.



EXERCISE 2 DOUBLE ON 'F'

PART (a) EMBELLISH 'F' WITH 'G' GRACE NOTE

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | and 4 |

+WORD 1+

PART (b) THE 'F' DOUBLING (USING TWO 'G' GRACE NOTES)

(i) PLAY WORD 1 FROM EXERCISE (a)

and 1

FOLLOW BY ADDING A 'G' GRACE NOTE ON 'F'

and 1

NOW PRACTICE AND SHORTEN THE FIRST F

and 1

UNTIL IT BECOMES

and 1

WHICH IS WRITTEN

and 1

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | and 4 |

Word 6 | Word 7 |



EXERCISE 4 (THE 'C' DOUBLING)

PART (a) ASCENDING AND DESCENDING TO 'C' WITH A 'G' GRACENOTE

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | and 4  
←WORD 1→

PART (b) 'C' DOUBLING ('G' AND 'D' GRACE NOTES)

(i) PLAY WORD 1 FROM EXERCISE (a) FOLLOW BY ADDING A 'D' GRACE NOTE

NOW PRACTICE AND SHORTEN THE FIRST C UNTIL IT BECOMES

WHICH IS WRITTEN

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | and 4  
Word 6 Word 7

WORD 6, 7 HALF-DOUBLINGS



EXERCISE 6 ('D' DOUBLINGS)

PART (a) ASCENDING AND DESCENDING TO 'D' WITH A 'G' GRACE NOTE

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | and 4  
↳ WORD 1 ↳

(b) 'D' DOUBLING (USING 'G' AND 'E' GRACE NOTES)

(i) PLAY WORD 1 FROM EXERCISE (a) ABOVE

FOLLOW BY ADDING A 'E' GRACE NOTE ON 'D'

NOW PRACTICE

UNTIL IT BECOMES

WHICH IS WRITTEN

Word 6 | Word 7

WORD 6, 7 HALF-DOUBLINGS

EXERCISE 7 THE 'D' THROW

PART (a) ASCENDING AND DESCENDING TO 'D' FROM EACH NOTE IN SCALE

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | and 4

PART (b)

SOUND LOW A THEN LOW G NOW A 'D' GRACE NOTE FINALLY SOUND D

COLLECTIVELY

NOW PRACTICE UNTIL YOU CAN CONSIDERABLY SHORTEN THE C AND ALSO SHORTEN THE LOW G, BUT MAKING SURE THAT THE SHORTENED LOW G IS STILL HEARD.

BECOMES AND IS WRITTEN

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | and 4

EXERCISE 8 HIGH A DOUBLING

PART (a) ASCEND TO HIGH A FROM EACH NOTE ON THE SCALE

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | 4

PART (b) FROM WORD 1 IN PART (a)

SOUND LOW A THEN HIGH A SLIDE THE THUMB OVER THE BACK HOLE SMARTLY DOWNWARDS SOUND

NOTE SLIDING THE THUMB MAKES A SHORT HIGH G THIS HIGH 'G' WILL NOT BE A TRUE NOTE.

COLLECTIVELY SOUND

NOW PRACTICE UNTIL YOU CAN SHORTEN THE DURATION OF THE FIRST HIGH A

THEN BECOMES AND IS WRITTEN SOUND

and 1 | and 2 | and 3 | and 4 | and 1 | and 2 | and 3 | 4

**EXERCISE 9 THE TACHUM (COMBINING THE USE OF THE 'G' AND 'D' GRACENOTES ON NOTE CHANGES)**

THIS MOVEMENT IS CALLED THE 'TACHUM' BECAUSE THAT IS HOW IT SOUNDS.

(a) **CHANGING C TO LOW A**

Tach - um

- (1) PLAY A 'G' GRACE-NOTE ON C
- (2) GO TO LOW A WITH A 'D' GRACE-NOTE.

(b) WATCH CAREFULLY FOR DOTTED AND CUT NOTES.

(a) **CHANGING FROM B TO LOW G**

- (1) PLAY A 'G' GRACE-NOTE ON B
- (2) GO TO LOW G WITH A 'D' GRACE-NOTE

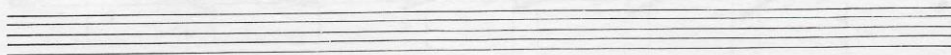
Tach - um

(b)

**QUIZ**

ON THE STAFF BELOW WRITE THE

- (a) DOUBLING ON E EMBELLISHMENT      DOUBLING ON D EMBELLISHMENT
- DOUBLING ON C EMBELLISHMENT      DOUBLING ON F EMBELLISHMENT
- DOUBLING ON B EMBELLISHMENT      DOUBLING ON HIGH A EMBELLISHMENT
- (b) THE THROW ON HIGH G                  THE THROW ON D.



**EXERCISE 10 THE TAORLUATH AND GRIP EMBELLISHMENTS (SEPERATORS)**

BEFORE PROCEEDING WITH THIS EXERCISE, REVISE AND MAKE SURE YOU ARE COMPETENT WITH EX. 3 IN SECTION 6.

**PART 1 THE TAORLUATH**



|   |                     |   |  |
|---|---------------------|---|--|
| (i)<br>SOUND LOW A<br>WITH A 'G'<br>GRACENOTE | (ii)<br>SOUND LOW G | (iii)<br>PLAY A 'D'<br>GRACE NOTE ON<br>LOW G | (iv)<br>RETURN TO<br>LOW A WITH AN<br>'E' GRACE NOTE |
|   |                     |   |  |

NOW SOUND CONTINUOUSLY

PRACTICE UNTIL YOU CAN SHORTEN THE TWO LOW G'S LIKE WHICH IS WRITTEN

**TAORLUATHS IN COMMON USE**

(1) LOW A (2) B (3) C

**PART 2 THE GRIP EMBELLISHMENT IS ALMOST IDENTICAL TO THE TAORLUATH, THE DIFFERENCE BEING WHEN YOU RETURN TO THE ORIGINAL NOTE AFTER LOW G, YOU OMIT THE 'E' GRACE-NOTE.**

**THE GRIPS IN COMMON USE**

(1) E (2) F (3) HIGH G HIGH A

IN THE NEXT TWO GRIPS NOTICE HOW THE NOTE YOU FINISH ON IS DIFFERENT FROM THE STARTING NOTE. THIS MEANS WE ARE USING THESE TWO GRIPS AS AN EMPHASIS EMBELLISHMENT AND NOT FOR SEPARATING TWO NOTES.

LOW A TO C B TO C

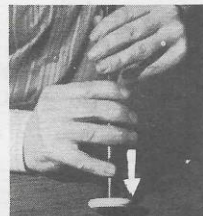
**EXERCISE 11 THE BIRL**

THERE ARE TWO ALTERNATIVE METHODS OF PERFORMING THIS EMBELLISHMENT AND ALTHOUGH ONLY ONE FINGER (THE LITTLE FINGER OF THE RIGHT HAND) IS USED, MOST PEOPLE FIND THE BIRL, A DIFFICULT EMBELLISHMENT TO LEARN AND EXECUTE PROPERLY.

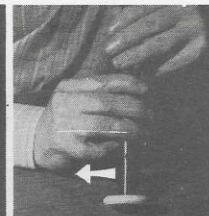
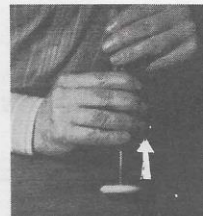
**METHOD 1 (SLIDING THE LITTLE FINGER)**



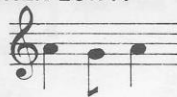
SOUND LOW A



MOVE SMALL FINGER AND SLIDE DOWNWARDS OVER THE LOW G HOLE—THUS SOUNDING A LOW G THEN THEN LOW A



QUICKLY CURL THE LITTLE FINGER TOWARDS THE PALM OF THE HAND TOUCHING THE HOLE WHILE ON THE MOVE



**LINKING TOGETHER**



AFTER MUCH PRACTICE, THE DOWN SLIDE AND UP SLIDE AND CURL-OFF SHOULD BE SPEEDED UP UNTIL THE LOW G, LOW A, LOW G ARE THE DURATION OF GRACE-NOTES.



e.g.

WHICH IS WRITTEN



**METHOD 2** INSTEAD OF SLIDING THE LITTLE FINGER, STRIKE THE HOLE TWICE SIMILAR TO THE WAY YOU MAKE A GRACE-NOTE, DURING SECOND STRIKE CURL FINGER TOWARDS THE PALM OF THE HAND.


WHICH EVER METHOD YOU ADOPT IT IS ESSENTIAL THAT NO OTHER FINGER MOVEMENT TAKES PLACE ESPECIALLY THE No. 2 FINGER, YOU MUST ALSO AIM FOR A SMOOTH CONTINUAL MOVEMENT OF THE LITTLE FINGER WITH NO APPARENT HESITANCY.

ONLY CONTINUAL PRACTICE WILL HELP YOU WITH THIS EMBELLISHMENT.

WHEN A BIRL HAS TO BE PLAYED FROM ANY OTHER NOTE APART FROM LOW A YOU MUST MOMENTARILY SOUND A LOW A, BEFORE THE BIRL MOVEMENT.

e.g. THE BIRL FROM E

SOUND E  THEN LOW A  THEN PLAY THE BIRL 

NOW AS A CONTINUOUS MOVEMENT 

PRACTICE UNTIL YOU CAN SHORTEN THE FIRST LOW A


SO  BECOMES  AND IS WRITTEN 




NOW TRY THE SCALE



**EXERCISE 12 STRIKES OR HITS**

A STRIKE (OR HIT) IS A FAIRLY STRAIGHT FORWARD EMBELLISHMENT. IT CONSISTS OF STRIKING AN INTERMEDIATE NOTE BETWEEN TWO NOTES OF THE SAME PITCH, BUT AS IN OTHER EMBELLISHMENTS THIS INTERMEDIATE NOTE HAS TO BE SHORTENED IN DURATION AND PLAYED AS A GRACE-NOTE.

e.g. STRIKE ON E 

METHOD SOUND E  STRIKE LOW A  SOUND E 




IN THE FOLLOWING SCALE EXERCISE NOTE HOW THE 'STRIKE' NOTE CHANGES FROM LOW G, TO LOW A, C, E, F THEN HIGH G



\* SOMETIMES THE 'D' STRIKE IS PLAYED USING LOW G AS THE STRIKE NOTE.

e.g. 




FOR GREATER EMPHASIS AND/OR NOTE SEPARATION SOMETIMES A 'G' GRACE-NOTE IS PLAYED IN CONJUNCTION WITH THE STRIKE MOVEMENT.

e.g. SOUND E  SOUND D WITH A 'G' GRACENOTE  STRIKE THE C 

NOW SHORTENING THE INTERMEDIATE 'D'

 BECOMES  AND IS WRITTEN 



THE MOST COMMON ONES IN USE ARE

|   |   |   |
|---|---|---|
| (a)  | (b)  | (c)  |
| E to B<br>'G' GRACENOTE TO B<br>FOLLOWED BY A<br>LOW 'G' STRIKE                       | E to C<br>'G' GRACE NOTE TO 'C'<br>FOLLOWED BY A<br>LOW 'G' STRIKE                    | E to D<br>'G' GRACENOTE TO 'D'<br>FOLLOWED BY A<br>'C' STRIKE                           |

TRY REPEATING THE ABOVE EXAMPLES, BUT CHANGE THE INTRODUCTORY NOTE FROM E TO F.

**EXERCISE 13 THE HIGH 'A' GRACENOTE (OR THUMB GRACENOTE)**

ALTHOUGH THIS GRACENOTE IS PLAYED IN A SIMILAR MANNER TO THE HIGH 'G', 'D' AND 'E' GRACENOTES, PURPOSELY 'A' HAS BEEN LEFT UNTIL NOW – TO ALLOW THE STUDENT MAXIMUM TIME FOR CORRECT FINGER AND WRIST DEVELOPMENT.

e.g. SOUND LOW A  GO TO HIGH G AND AT SAME TIME RAISE AND LOWER THE HIGH A THUMB 

PRACTICALLY, YOUR LEFT HAND FOR A VERY SHORT PERIOD OF TIME WILL HAVE NO CONTACT WITH THE CHANTER.

SINGLE GRACENOTE EXERCISE



and 1 | and 2 | and 1 | and 2 | and 1 | and 2 |

DOUBLING USING HIGH A GRACENOTE

SOUND HIGH G



GO TO F WITH A HIGH 'A' GRACENOTE



FOLLOW BY SOUNDING A HIGH 'G' GRACENOTE ON F



NOW SHORTENING THE INTERMEDIATE F



BECOMES



AND IS WRITTEN



IN THE FOLLOWING SCALE EXERCISE PAY PARTICULAR ATTENTION TO THE GRACENOTES THAT ARE USED TO FOLLOW THE HIGH A GRACENOTE TO COMPLETE THE DOUBLING.

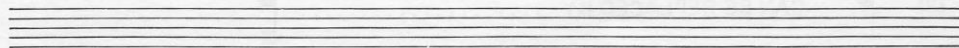


and 1 | and 2 | and 1 | and 2 | and 1 | and 2 |

QUIZ


ON THE STAFF BELOW WRITE


- (a) THE TAORLUATH EMBELLISHMENT
- (b) THE GRIP EMBELLISHMENT
- (c) THE BIRL EMBELLISHMENT



QUIZ


(1) A DOT PLACED AFTER A NOTE INCREASES THE LENGTH OF THAT NOTE BY ..... ITS VALUE AGAIN.



(2)  IS CALLED A ..... NOTE



(3)  IS CALLED A ..... NOTE



(4) HOW MANY  MAKE 

HOW MANY  MAKE 

(5)  IS CALLED A ..... NOTE

(6)  CAN BE REPLACED BY ..... 

(7)  CAN BE REPLACED BY ..... 

(8)  CAN BE REPLACED BY ..... 



## **Section 8**

**MELODIES**

**MEMORISING AIDS**

BEFORE PLAYING, FIRST ANALYSE THE TUNE AND LOOK FOR THE FOLLOWING:--

- (1) PHRASES WHICH ARE REPEATED (SOME TUNES HAVE THE SAME PHRASE REPEATED SEVERAL TIMES, WHICH CUTS DOWN LEARNING TIME)
- (2) PHRASES WHICH CONTAIN ALREADY LEARNED EXERCISES OR PARTS OF THE SCALE.

DO NOT BE DISCOURAGED IF AT FIRST PROGRESS SEEMS SLOW. SIGNS OF IMPROVEMENT MAY BE GRADUAL. YOU MAY PRACTICE A TUNE FOR DAYS WITH NO APPARENT PROGRESS, THEN, WHEN YOU HAVE ALMOST GIVEN UP, SUDDENLY IT ALL FALLS INTO PLACE AND YOU DISCOVER YOU HAVE OVERCOME ALL THE DIFFICULTIES.

**HOW BEST TO UTILISE PRACTICE TIME**

NOW THAT YOU HAVE REACHED THE POINT OF PLAYING TUNES, THE FOLLOWING SCHEDULE IS SUGGESTED:--

- 1/5 OF AVAILABLE TIME BE SPENT ON TECHNICAL EXERCISES.
- 3/5 OF AVAILABLE TIME BE SPENT ON TUNES.
- 1/5 OF AVAILABLE TIME BE SPENT ON "COUNTING" AND SIGHT READING.

TO ENABLE YOU TO FOLLOW THIS SCHEDULE THE FOLLOWING FOUR SETS OF EXERCISE CHARTS HAVE BEEN COMPILED. IF POSSIBLE TRY TO PRACTICE A DIFFERENT SET DAILY IN CONJUNCTION WITH THE TUNE YOU ARE PRACTICING/PLAYING.

**EXERCISES TO PRACTICE IN CONJUNCTION WITH LEARNING THE TUNES IN THIS SECTION**

- |              |                               |              |                               |
|--------------|-------------------------------|--------------|-------------------------------|
| <b>SET A</b> | (1) 'G' 'D' 'E' GRACENOTES    | <b>SET B</b> | (1) THE 'BIRL'                |
|              | (2) DOUBLINGS ON A,F,E,D,C,B. |              | (2) DOUBLINGS ON A,F,E,D,C,B. |
|              | (3) THE 'D' THROW             |              | (3) TAORLUATH                 |
|              | (4) GRIP                      |              | (4) TACHUM                    |
|              | (5) BIRL                      |              | (5) BACK GRACENOTES           |
| <b>SET C</b> | (1) THROW ON 'G'              | <b>SET D</b> | (1) DOUBLINGS ON A,F,E,D,C,B. |
|              | (2) STRIKES                   |              | (2) THROW ON 'G'              |
|              | (3) THE 'D' THROW             |              | (3) STRIKES                   |
|              | (4) GRIP                      |              | (4) TAORLUATH                 |
|              | (5) 'TACHUM'                  |              | (5) 'TACHUM'                  |

TUNE 1

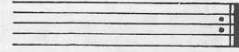
THE BARNYARDS

NOTE (1) TWO DOTS IN FRONT OF DOUBLE BAR LINES

INDICATE THAT THE WHOLE PART IS REPEATED.

IN ALL FUTURE TUNES, BE ON THE LOOK-OUT FOR THESE DOTS.

NOTE (2) THERE IS A SLIGHT CHANGE IN COUNTING IN 'WORD' 4.



THE 'AN' NOTE IS USED TO COMPLETE THE PHRASE AND IS NOT TREATED AS A PICK-UP OR INTRODUCTORY NOTE.

THE BARNYARDS

1st PART

Musical score for the first part of 'The Barnyards' in 2/4 time. The score is divided into four systems, each containing two phrases. The first system has PHRASE 1 and PHRASE 2. The second system has PHRASE 3 and PHRASE 4. The third system has PHRASE 1 and PHRASE 2. The fourth system has PHRASE 3 and PHRASE 4. Each phrase is bracketed and includes a double bar line with two dots in front of it. The lyrics '1 and 2 and 1 and 2 an' are written below the notes for each phrase.

**MARIE BHAN**

**1st PART**

PHRASE 1 PHRASE 2

and 1 | and 2 | and 1 | and 2 | 1 | and 2 | and 1 | and 2

PHRASE 3 PHRASE 4

1 | and 2 | and 1 | and 2 | 1 | and 2 | and 1 | 2

**2nd PART**

PHRASE 1 PHRASE 2

1 | and 2 | 1 | and 2 | 1 | and 2 | and 1 | and 2

PHRASE 3 PHRASE 4

1 | and 2 | 1 | and 2 | 1 | and 2 | and 1 | 2

**BONNIE GALLOVA'**

**1st PART**

PHRASE 1 PHRASE 2

1 | 2 and 3 | 4 | 1 and 2 | 3 | 4 | 1 | 2 and 3 | 4 | 1 | 2 and 3 | 4

PHRASE 3 PHRASE 4

1 | 2 and 3 | 4

**2nd PART**

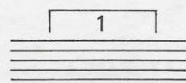
PHRASE 1 PHRASE 2

1 | 2 and 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 and 3 | 4 | 1 and 2 and 3 | 4

PHRASE 3 PHRASE 4

1 | 2 and 3 | 4 | 1 and 2 | 3 | 4 | 1 | 2 and 3 | 4 | 1 | 2 and 3 | 4

JACOBITES



THE SIGN MEANS THAT THE NOTE OR NOTES WITHIN THE SIGN ARE ONLY PLAYED THE FIRST TIME AND ARE NOT PLAYED THE SECOND TIME THROUGH LATER YOU WILL COME ACROSS THE SAME SIGN WITH A 2 INSERTED IN THIS CASE THE NOTE OR NOTES CONTAINED WITHIN THE SIGN ARE ONLY PLAYED DURING THE REPEATING OF THE PART.

PHRASE 1 PHRASE 2

1 | and 2 | and 3 | 4 | 1 | 2 | 3 | 4 | and 1 | and 2 | and 3 | 4 | and 1 | 2 | 3 | 4 | and

PHRASE 1 PHRASE 2

and 1 | 2 and 3 | 4 and 1 | and 2 and 3 | 4 and 1 | 2 and 3 an | 4 and 1 | 2 and 3 | 4 and

PHRASE 3 PHRASE 4

1 | 2 and 3 | 4 and 1 | and 2 and 3 | 4 and 1 | 2 and 3 and 4 and 1 | 2 | 3 | 4

DYSART & DUNDONALD PIPE BAND

I. McCRIMMON

1st PART

PHRASE 1 PHRASE 2

1 and 2 3 and 1 and 2 3 1 and 2 3 and 1 and 2 3

PHRASE 3 PHRASE 4

1 and 2 3 and 1 and 2 3 1 and 2 3 and 1 and 2 3

2nd PART

PHRASE 1 PHRASE 2

1 and 2 3 and 1 and 2 3 1 and 2 3 and 1 and 2 3

PHRASE 3 PHRASE 4

1 and 2 3 and 1 an 2 3 1 and 2 3 and 1 and 2 3

SALUTE TO MAJOR WILSON

R. BARRON

1st PART

PHRASE 1 PHRASE 2

1 and 2 3 and 1 and 2 3 1 and 2 3 and 1 and 2 3

PHRASE 3 PHRASE 4

1 and 2 3 and 1 and 2 3 1 and 2 3 and 1 an 2 3

2nd PART

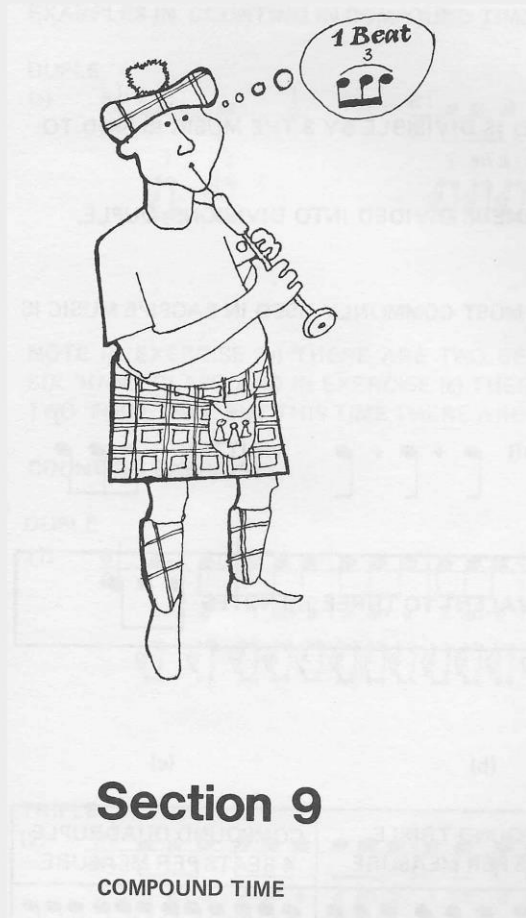
PHRASE 1 PHRASE 2

1 and 2 3 and 1 and 2 3 1 and 2 3 and 1 and 2 3

PHRASE 3 PHRASE 4

1 and 2 3 and 1 and 2 3 1 and 2 3 and 1 an 2 3

The image shows a page of blank musical notation. It consists of ten systems of five-line staves, arranged vertically. Each system is separated by a small gap. The page is otherwise blank, with no notes or markings. The page number 'Pg 68' is printed in the top right corner.



**MORE ON TIME**

WHEN THE BEAT NOTE IS DOTTED AND IS DIVISIBLE BY 3 THE MUSIC IS SAID TO BE IN COMPOUND TIME.

JUST AS IN SIMPLE TIME, COMPOUND TIME IS DIVIDED INTO DIVISIONS; DUPLÉ, TRIPLE AND QUADRUPLE.

THE BEAT NOTE FOR COMPOUND TIME MOST COMMONLY USED IN BAGPIPE MUSIC IS  OR THE EQUIVALENT.

e.g. 1 BEAT =  OR  OR  WRITTEN 




THEREFORE ONE BEAT IS EQUIVALENT TO THREE 1/8 NOTES 

SO WHEN CONSIDERING A BAR OF:

(a)

(b)

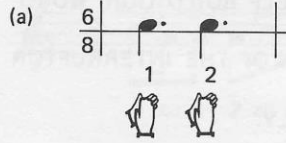
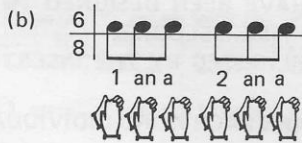
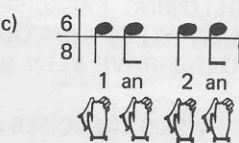
(c)

| COMPOUND DUPLÉ<br>2 BEATS PER MEASURE   | COMPOUND TRIPLE<br>3 BEATS PER MEASURE   | COMPOUND QUADRUPLE<br>4 BEATS PER MEASURE   |
|---|--|---|
|  |  |  |
| SIX 1/8 NOTES   | NINE 1/8 NOTES   | TWELVE 1/8 NOTES  |
| THEREFORE<br>TIME SIGNATURE   | THEREFORE<br>TIME SIGNATURE  | THEREFORE<br>TIME SIGNATURE   |
| 6<br>8  | 9<br>8   | 12<br>8   |

**CONCLUSION** IN COMPOUND TIME THE TOP FIGURE OF THE TIME SIGNATURE INDICATES THE NUMBER OF NOTES (OR THEIR EQUIVALENT) IN EACH BAR OR MEASURE AND THE BOTTOM FIGURE THEIR VALUE. BY DIVIDING THE TOP FIGURE BY THREE, WE FIND THE NUMBER OF BEATS PER BAR OR MEASURE THUS DETERMINING IF THE TIMING IS DUPLÉ, (TWO BEATS), TRIPLE, (THREE BEATS), OR QUADRUPLE, (FOUR BEATS).

EXAMPLES IN COUNTING IN COMPOUND TIME

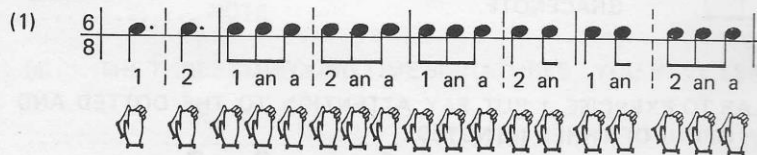
DUPLE

(a)  (b)  (c) 

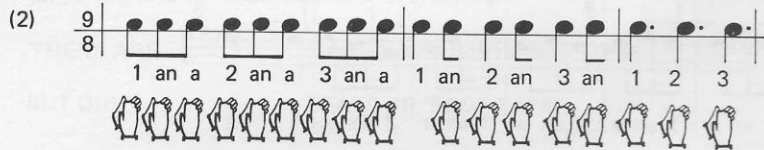
NOTE IN EXERCISE (b) THERE ARE TWO BEATS THEREFORE TWO 'FOOT TAPS' BUT SIX 'HAND CLAPS' AND IN EXERCISE (c) THERE ARE AGAIN 2 BEATS AND THEREFORE TWO 'FOOT TAPS' BUT THIS TIME THERE ARE 4 'HAND CLAPS'

COUNTING EXERCISES

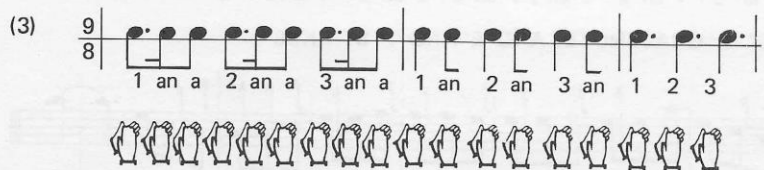
DUPLE

(1) 

TRIPLE

(2) 

EXERCISE 3 IS SIMILAR TO EXERCISE 2, EXCEPT FOR THE FIRST BAR WHERE DOTTED AND CUT NOTES ARE INTRODUCED.

(3) 

CHANTER EXERCISES

THE FOLLOWING EXERCISES HAVE BEEN DESIGNED TO HELP BUILD OUR 'WORD VOCABULARY' FOR COMPOUND TIME MELODIES. THE 'WORDS' HAVE BEEN HIGHLIGHTED BY THE INSERTION OF THE INTERRUPTOR LINES – AS IN PREVIOUS EXERCISES LEARN EACH WORD INDIVIDUALLY.

EXERCISE 1

1 an a | 2 an a | 1 an a | 2 an a | 1 an a | 2 an a | 1 2

IN 'WORD' 6 DIFFICULTY IS OFTEN ENCOUNTERED PLAYING THE 'D' GRACENOTE.

EXERCISE 2 SIMILAR TO EXERCISE 1 BUT PAY ATTENTION TO THE DOTTED AND CUT NOTES IN EACH GROUP OF THREE 1/8 NOTES.

e.g. BECOMES = 3/8

1 an a | 2 an a | 1 an a | 2 an a | 1 an a | 2 an a | 1 2

EXERCISE 3 'G' 'D' & 'E' GRACENOTES

1 an a | 2 an a | 1 an a | 2 an | 1 an a | 2 an a | 1 an a | 2

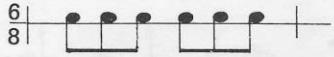
EXERCISE 4 'G' 'D' 'E' GRACENOTES AND 'E' AND 'F' STRIKES

1 an a | 2 an a | 1 an a | 2 an a | 1 an a | 2 an a | 1 an a | 2 an a | 1 | 2

EXERCISE 5

1 an a | 2 an a | 1 an a | 2 an a | 1 an a | 2 an a | 1 an a | 2 an a | 1 | 2

QUIZ

- (1) WHEN THE BEAT NOTE IS A DOTTED NOTE AND CAN BE DIVIDED BY THREE THE MUSIC IS SAID TO BE IN .....
- (2) COMPOUND TIME HAS THREE DIVISIONS ....., AND .....
- (3) THE BEAT NOTE FOR PIPE MUSIC IN COMPOUND TIME IS USUALLY A DOTTED ..... NOTE
- (4) THE THREE COMPOUND TIME SIGNATURES YOU HAVE LEARNED ARE  
.....
- (5) IN COMPOUND TIME, DIVIDING BY TOP NUMBERS OF THE TIME SIGNATURE BY THREE TELLS US THE NUMBER OF ..... IN EACH MEASURE.
- (6) IN THE  $\frac{6}{8}$  TIME COUNTING EXERCISE  THERE ARE ..... HANDCLAPS IN THE MEASURE BUT ONLY ..... BEATS OR 'FOOT TAPS'.

KENMURE LADS

Pg 74



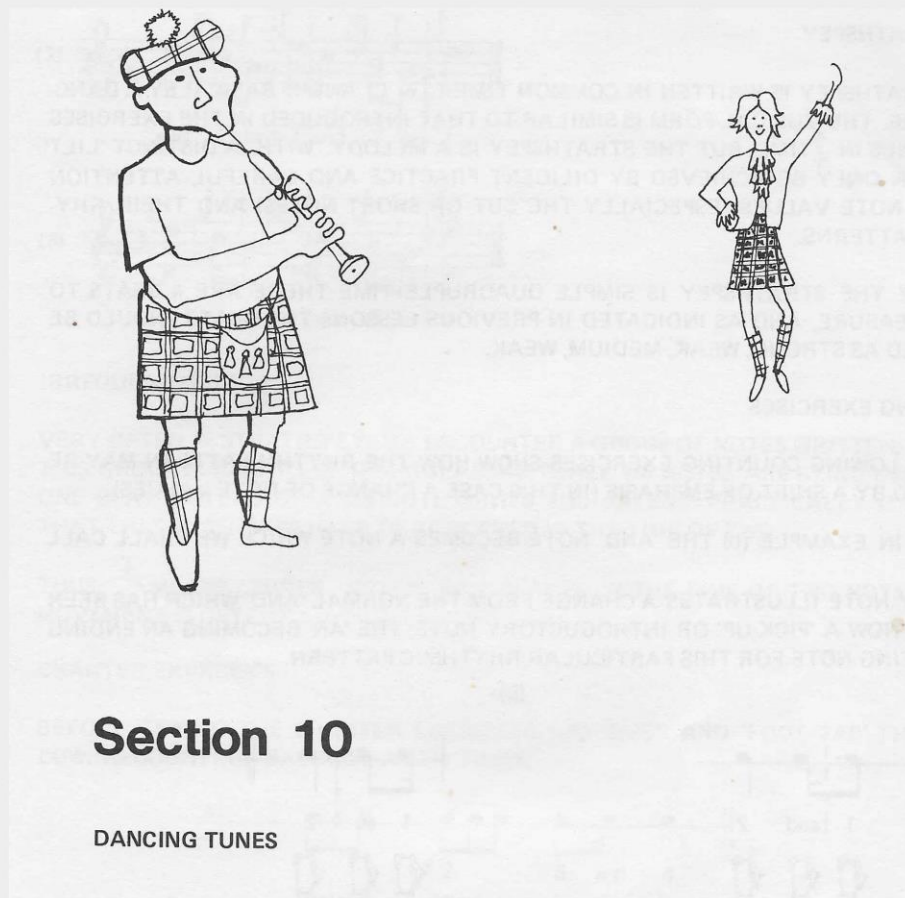
an 1 an a 2 an a 1 an a 2 an 1 an a 2 an a 1 an 2 an  
1 an a 2 an a 1 an a 2 an a 1 an a 2 an a 1 an 2  
an 1 an 2 an a 1 an a 2 an 1 an 2 an a 1 an 2 an  
1 an 2 an a 1 an a 2 an a 1 an a 2 an a 1 an 2

GIN I WERE A BARON'S HEIR

SLOW AIR



1 an 2 an 1 an 2 an 1 an 2 an 1 an 2 an  
1 an 2 an 1 an 2 an 1 a 2 an 1 2  
an 1 an 2 an 1 an 2 an 1 an 2 an 1 an 2 an  
1 an 2 an 1 an 2 an 1 a 2 an 1 2



## Section 10

DANCING TUNES

THE STRATHSPEY

THE STRATHSPEY IS WRITTEN IN COMMON TIME ( $\frac{4}{4}$  or C) AND IS BASICALLY A DANCING TUNE. THE MUSICAL FORM IS SIMILAR TO THAT INTRODUCED IN THE EXERCISES AND TUNES IN  $\frac{4}{4}$  TIME, BUT THE STRATHSPEY IS A MELODY WITH A DISTINCT 'LILT' AND CAN ONLY BE ACHIEVED BY DILIGENT PRACTICE AND CAREFUL ATTENTION TO THE NOTE VALUES (ESPECIALLY THE CUT OR SHORT NOTES) AND THEIR RHYTHMIC PATTERNS.

BECAUSE THE STRATHSPEY IS SIMPLE QUADRUPLE TIME THERE ARE 4 BEATS TO EACH MEASURE, AND AS INDICATED IN PREVIOUS LESSONS THE BEATS SHOULD BE STRESSED AS STRONG, WEAK, MEDIUM, WEAK.

COUNTING EXERCISES

THE FOLLOWING COUNTING EXERCISES SHOW HOW THE RHYTHM PATTERN MAY BE ALTERED BY A SHIFT OF EMPHASIS (IN THIS CASE A CHANGE OF NOTE VALUES).

NOTICE IN EXAMPLE (b) THE 'AND' NOTE BECOMES A NOTE WHICH WE SHALL CALL 'AN'.

THE 'AN' NOTE ILLUSTRATES A CHANGE FROM THE NORMAL 'AND' WHICH HAS BEEN UP TILL NOW A 'PICK-UP' OR INTRODUCTORY NOTE; THE 'AN' BECOMING AN ENDING OR CLOSING NOTE FOR THIS PARTICULAR RHYTHMIC PATTERN.

(a)

(b)

IN THE ABOVE, NOTICE HOW THE INSERTION OF THE INTERRUPTOR LINES HELP ILLUSTRATE THE CHANGE IN EXPRESSION AND THAT EXAMPLE (b) IS SIMILAR TO THE TACHUM EXERCISE.

C.


CHANTER EXERCISES


(1)

(2)   
 and 1 an | 2 | and 3 an | 4

(3)   
 and 1 an | 2 | and 3 an | 4

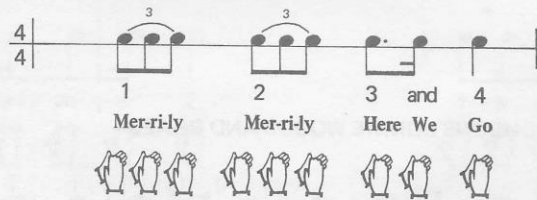
**IRREGULAR GROUPS**

VERY OFTEN IN STRATHSPEYS WE ENCOUNTER A GROUP OF NOTES WRITTEN,  THIS GROUP IS SAID TO BE IRREGULAR, AS THREE 1/8 NOTES ARE BEING USED FOR ONE BEAT INSTEAD OF A 1/4 NOTE OR ITS EQUIVALENT. PRACTICALLY IT MEANS THAT THREE 1/8 NOTES HAVE TO BE PLAYED IN THE TIME OF TWO.

THUS  MEANS THREE NOTES ARE PLAYED IN THE TIME OF TWO NOTES. THIS MOVEMENT IS OFTEN CALLED A TRIPLET.

**CHANTER EXERCISES**

BEFORE TRYING THE CHANTER EXERCISES, SAY OVER AND 'FOOT TAP' THE FOLLOWING COUNTING EXERCISE A FEW TIMES.



(1)   
 1 | 2 | 3 and | 4

(2)   
 1 | 2 | 3 and | 4

IN THE FOLLOWING TWO STRATHSPEYS ONLY THE BEATS ARE NUMBERED TO AID YOUR COUNTING LOOK OUT FOR INTRODUCTORY "ANDS".

BECAUSE HE WAS A BONNY LAD

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

1st TIME

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

2nd TIME

and 1 2 3 4 1 2 3 4

LOUDONS BONNIE WOODS AND BRAES

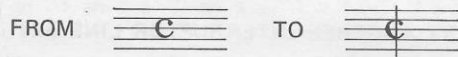
and 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

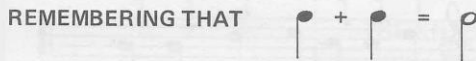
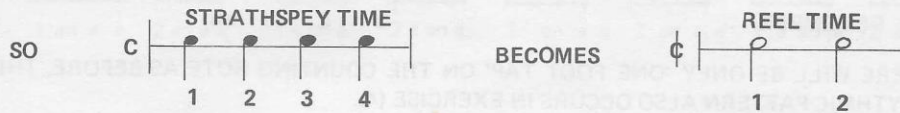
REELS

REEL RHYTHMS LIKE STRATHSPEY RHYTHMS ARE WRITTEN IN SIMPLE TIME BUT IN THE CASE OF REELS EACH MEASURE HAS A DISTINCTIVE (2 BEATS) TIMING.

AS IN STRATHSPEYS EACH MEASURE HAS THE EQUIVALENT TO 4 – 1/4 NOTES BUT TO GIVE THE ALL IMPORTANT CHANGE FROM 4-BEATS IN STRATHSPEY RHYTHM TO 2 BEATS IN REEL RHYTHM, THE VALUE OF THE BEAT NOTE CHANGES FROM THE 1/4 NOTE IN STRATHSPEY RHYTHM TO A 1/2 NOTE IN REEL RHYTHM OR ITS EQUIVALENT AND THE TIME SIGNATURE IS ALTERED



WHICH IS KNOWN AS CUT COMMON TIME OR ALLA BREVE



COUNTING EXERCISES

(a)

(b)

(c)

(d)

(e)

ONCE AGAIN NOTICE HOW THE INSERTION OF THE INTERRUPTOR LINES ILLUSTRATE THE CHANGE IN EXPRESSION AND SHOW DISTINCTLY THAT EXERCISE (a) AND (b) BOTH HAVE A PICK-UP ON INTRODUCTORY NOTE TO THE 2nd BEAT. THIS NOTE THEREFORE WOULD ALWAYS BE TREATED AS OUR OLD FRIEND THE 'AND' NOTE. EXERCISE (e) SHOWS YET ANOTHER DISTINCT CHANGE IN EMPHASIS WITHIN THIS RHYTHMIC PATTERN WHICH IS COMMON TO REEL PLAYING.

CHANTER EXERCISES

(1) 

(2) 

NOTICE IN EXERCISE (2) THE SECOND 'WORD'



HAS 4-NOTES.

WHICH MAY PROVE DIFFICULT, IF SO INSERT ANOTHER INTERRUPTOR LINE BETWEEN THE SECOND AND THIRD NOTES LIKE




BUT REMEMBER

THERE WILL BE ONLY 'ONE FOOT TAP' ON THE COUNTING NOTE AS BEFORE. THIS RHYTHMIC PATTERN ALSO OCCURS IN EXERCISE (4).

(3) 

(4) 

(5) 

(6) 

AGAIN A 4-NOTE 'WORD' BECAUSE OF THE RHYTHMIC PATTERN IS USED IN EXERCISES 5 AND 6 AND IF DIFFICULTY IS ENCOUNTERED ANOTHER INTERRUPTOR LINE MAYBE INSERTED.

SO 

BECOMES



BUT REMEMBER

DO NOT 'FOOT TAP' ON THE 'AN' NOTE.

COL. STUART OF GARTH

an 1 a an a 2 a an a | 1 a an a 2 a an a 1 a an a 2 a an a | 1 a an a 2 a an a |

an 1 an a a 2 an a a 1 a an a 2 a an a 1 an a a 2 an a a 1 a an a 2 a an a

1 an a a 2 an a a 1 a an a 2 a an a 1 an a a 2 an a a 1 a an a 2 a an a

THE KILT IS MY DELIGHT



2nd TIME SECOND PART

an 1 a an a 2 a an a 1 an a 2 a an a 1 a an a 2 a an a 1 an a 2 an

1st TIME SECOND PART

an 1 an a 2 an a 1 an a 2 a an a 1 an a 2 an a 1 an a 2 a

QUIZ

- (1) THE TIME SIGNATURE FOR A STRATHSPEY RHYTHM IS ..... WHICH IS CALLED ..... TIME.
- (2) THE TIME SIGNATURE FOR A REEL RHYTHM IS ..... WHICH IS CALLED ..... TIME OR .....
- (3) STRATHSPEY RHYTHMS ARE IN SIMPLE ..... TIME.
- (4) REEL RHYTHMS ARE IN SIMPLE ..... TIME.
- (5) WHEN A COMPOUND GROUP OF NOTES e.g.  IS INCLUDED IN A 'SIMPLE TIME' RHYTHM, THIS GROUP OF NOTES IS SAID TO BE AN ..... GROUP.
- (6)  MEANS THAT THE THREE NOTES HAVE TO BE PLAYED IN THE TIME OF .....NOTES.