

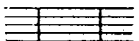


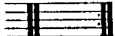
# INSTRUCTIONS.







Having a fixed scale, Bag Pipe music does not admit of transposition, therefore no signatures of Sharps or Flats are required. There are only seven notes in music denominated by the following letters viz: G. A. B. C. D. E. F. and these notes are placed on and between five parallel lines called a Stave  and counted from the bottom.

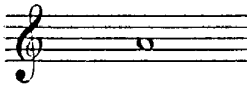
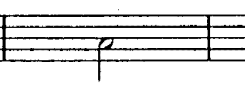
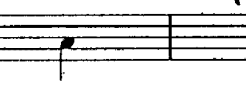
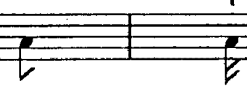


A musical character called a Clef is placed at the beginning of each stave;  There is only one used in Bag Pipe music called the Treble or G clef which is written on the second line, and gives its name to the notes on that line.

Single Bars, are represented by lines drawn across the stave, and are used for dividing a piece of music into parts of equal duration according to the time marked at the beginning of the piece. 

Double Bars, are represented by two lines, and are used to divide a piece of music into two or more parts called measures. When dotted on one side it means to repeat. 

Notes on the lines. 	Notes on the spaces. 
Space above the stave. 	Line above the stave. 

## NOTES AND THEIR RELATIVE VALUE.

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
					
1	2	4	8	16	32

Time is a very important feature in all music and must be carefully attended to. In Pipe music there are five kinds of time viz: Common time (C) four Crotchets in the bar and eight bars in the measure. Two four time ( $\frac{2}{4}$ ) two Crotchets in the bar and sixteen bars in the measure. Three four time ( $\frac{3}{4}$ ) three Crotchets in the bar and sixteen bars in the measure. Six eight time ( $\frac{6}{8}$ ) two dotted Crotchets or six quavers in the bar and sixteen bars in the measure. Nine eight time ( $\frac{9}{8}$ ) three dotted Crotchets or nine quavers in the bar and eight bars in the measure.

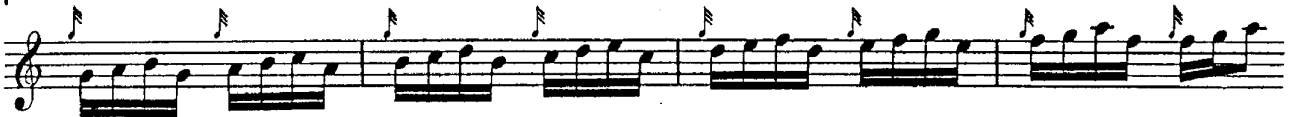
SCALE.

At this ● the holes are closed.  
At this ○ the holes are open.

The fingers of the right or lower hand should be placed well across the chanter so that the little finger will cover the lowest or G note with ease.

	G	A	B	C	D	E	F	G	A	G	A
Thumb.	●	●	●	●	●	●	●	○	○	●	○
1 <sup>st</sup> Finger.	●	●	●	●	●	●	○	○	○	○	○
2 <sup>nd</sup> do.	●	●	●	●	●	○	○	○	○	○	○
3 <sup>rd</sup> do.	●	●	●	●	○	○	○	○	○	○	○
1 <sup>st</sup> do.	●	●	●	○	○	○	○	○	○	○	○
2 <sup>nd</sup> do.	●	●	○	○	○	○	○	○	○	○	○
3 <sup>rd</sup> do.	●	○	○	○	○	○	○	○	○	○	○
Little Finger.	●	○	○	○	○	○	○	○	○	○	○

This Exercise should be practised by the pupil first with the plain notes according to the scale. When he has mastered this let him strike the first of every four with the G finger, taking the last note, of the previous four for the start note.



The following are a few explanations on the beats and shakes necessary in Bag Pipe music—:



Doubling of high A. Touch the thumb smartly as it is raised.



Doubling of G. Touch smartly the top or G finger once as you raise it.



Doubling of F. Strike F smartly twice with the G finger.



Doubling of E. Strike E with the G finger once and the F finger smartly after it. Be careful not to strike the G finger twice.



Doubling of D. Close the Chanter (which sounds low G) touching the D finger smartly as you raise it. Keep the little finger on the Chanter.



Doubling of C. Strike C with the D finger twice smartly. Be sure the little finger is kept off.



Doubling of B. Strike B with the high G finger and the D finger smartly after it.



Doubling of A. Strike A with high G finger and touch the little finger smartly after it.



### GRIP OR ROUND MOVEMENT.



Strike A with high G finger then close the Chanter (which sounds G) and strike the D finger smartly, lifting E with the little finger. Although D is written as a plain note in this movement it is done as a grace note.



This is the same done from B.



This is the same done from C.



In this D being the note that the movement is done from, B must be substituted. Care must be taken that the B is done as a grace note.



This is the same, D being again used as a grace note.



This is the same movement from F to F.



The same from G to G.



The same from A to A.



### This is Part of a DOUBLE CUT or TAORLUIDH.



Strike A with the high G finger then close the Chanter and strike the D finger smartly and raise the little finger.

By adding the E grace note smartly you sound the Double Cut or Taorluidh.



### A ROUND AND DISTINCT MOVEMENT.



The first notes being doubled be sure to put on the second notes smartly with the E finger.



The figure 3 signifies to be done in the time of two.



This is the most difficult of the class. Three notes being on the same line, care must be taken to strike the second and third immediately after the first.



IV

A SHARP AND DISTINCT MOVEMENT.

The first note being cut the value is put on the second.

This movement is done with the G and D fingers and care must be taken, to strike the second note smartly with the D finger.

A DISTINCT AND ROUND MOVEMENT.

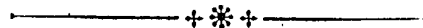
This is very useful in playing Reels and Jigs; it is done with the G, D and E grace notes. Care must be taken to strike the E finger smartly after the D.

Another note is added in Reel playing.

The following Shakes are sometimes used instead of Doublings;

The little finger is greatly used among Pipers and it graces a tune very nicely, but care must be taken to use it with discretion.

It is generally used in place of other executions according to taste, as;—



DIRECTIONS FOR KEEPING THE BAG.

It is of the utmost importance to have the Bag perfectly tight, as without this a Pipe will never go well.

To keep the Bag in good order, mix two or three tablespoonfuls of Treacle to one of water and pour in. Rub the Bag well and hang it up in a position that the Treacle will run into the Chanter Stock, then let it out. This can be done immediately before using the Pipe but it is preferable to do it at night, so that what the Bag does not take in may be dripped out by morning. In doing this it is necessary to take off the cover and cork the Stocks securely.

## IMPORTANT HINTS TO THE PUPIL.

---

In commencing to learn the Scale and Exercises on the practising Chanter, the Pupil should, at the same time, proceed to learn to blow the Pipe, so that by the time he can play a tune on the practising Chanter, he will have little difficulty in playing it on the Pipe.

The winding, or preserving an equal current of air in the Bagpipe is of the utmost importance. Without this, the instrument cannot be correctly tuned. The Pupil, in commencing, must hold up the Drones on the left shoulder with the right hand, and hold the Chanter having the fingers of the left hand closing the notes A. G. and F.

The Bag must then be blown full and put under the arm. The arm must be kept firm on the Bag, and when drawing breath, press the arm so as to keep the Chanter and Drones going the same as when blowing into the Bag, and so on, alternately blowing and pressing, and by a little practice he will be able to keep the Pipe going. Two Drones ought to be stopped and only one used, (either of the small ones) until such time as the Pupil has had sufficient practice to enable him to keep the Pipe going steadily.

### DRONE REEDS.

In tuning, if the Drones seek too far out, then the Reed is too sharp, and the tuning string must be pulled back, making the tongue of the Reed a little longer. If the Drone seek too far in, then the Reed is too flat; but by pulling forward the tuning string, making the tongue of the Reed shorter, you sharpen the tone. If the Reed is too long, a piece may be cut off, which will sharpen it without touching the tuning string.

### CHANTER REEDS.

Tune the Pipe to low A, and prove it with high A; if they are in unison, the Chanter reed is right; but if the Drone requires to be tuned out to suit high A, then the Chanter reed is too flat, and must be let down; if the Drone requires to be tuned in, the Chanter reed is too sharp and therefore must be raised.

Great care must be taken in shifting the Chanter reed, as very little will make a great difference.

PIOBAIREACHD EXERCISES.

SIUBHAL.

SINGLE.



This Exercise is done with the G and E grace notes.

SINGLE.



This is a smart movement and done with the D and E grace notes.

SIUBHAL SLEAMHUINN.

DOUBLE.



DOUBLE.



GRIP OR ROUND MOVEMENT.



This is a very nice Exercise and is played in many piobaireachd but written in a different style, thus:



This form should only be played in the urlar.

Strike the first note with the G finger closing the Chanter, and strike the D finger smartly lifting E with the little finger.

Although D is written as a plain note, it is done as a grace note.

When the movement is done on D, B is substituted; care must be taken that the B is done as a grace note.



Part of a DOUBLE CUT or TAORLUATH.



Strike A with the high G finger, then close the Chanter and strike the D finger smartly raising the little finger.

By adding the E grace note smartly you sound the Double Cut or Taorluath.



TAORLUATH MACH.



This is the same as the Taorluath only that the lower fingers are kept open according to the note they are done on.



TRIPLING.

This is done with the G, D and E grace notes; no rest until you sound the following note.



1<sup>st</sup> SCALE OF INSTRUCTIONS.

## EXERCISES ON THE URLAR.



This movement is done with the G and F finger. Care must be taken to play the G plain note with the F finger on the chanter.



This is the same movement in plain notes so that the pupil may know the ground of it.



In this, first strike G with the thumb, then strike the G finger smartly twice, letting the finger rest on a little the second time, so that it sounds like a plain note.



This is the same grace note but done with the F finger.



This is also the same done with the E finger in the same manner as you do G and F.



Strike E with the G finger, then touch the D finger smartly, observing to close the chanter well in doubling the second D so as to play the G as a plain note.



This is done open, the same as the Taorluadh Mach with a grip on the low hand.



Strike E and keep the C finger on, while playing the D grace note having the B finger ready to make the beat when the D finger is put on.



In coming from E to A with the D grace note. Strike the little finger twice firmly and in doing so only one finger is used in doing the D grace note.

2<sup>nd</sup> SCALE OF INSTRUCTIONS.

This is a grip from A to G and is done by striking the E and F fingers. G must be sounded with the F finger on.



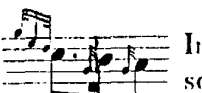
A grip from A to F which is done by striking F and G fingers.



This is done with the E and F fingers. Be sure that A is sounded between each finger and although the first E is a plain note it is done as a grace note.



In doing this movement, after doubling D close the chanter, and strike D and C, and lift B with the little finger. D and C are done with one finger like a grace note. Plain notes in all grips of this kind are done with one finger instead of lifting according to the scale.



In doing three grace notes in front of this movement the second is played as a plain note. On sounding C close the chanter and play B as a grace note.

VIII  
2<sup>nd</sup> SCALE CONTINUED.

EXERCISES ON THE URLAR.



This movement is done open like the Taorluadh Mach touching the little finger on sounding A...



This is the same movement done on B...



3<sup>rd</sup> SCALE OF INSTRUCTIONS.

ON CRUNLUATH.



This movement must be practised in two parts. Sound A then close the chanter (which sounds low G.) And strike the D finger smartly lifting the little finger.



Sound E and put the E finger on, striking the F finger sharply and raise the E finger. When combined they form the Crunluadh the two centre notes A and E being played in the time of grace notes.



4<sup>th</sup> SCALE.

ON CRUNLUATH BREABACH.



This is done the same as the Crunluadh with an addition of two notes.



5<sup>th</sup> SCALE.

ON CRUNLUADH FOSGAILTE.

A TRIPPLING.



This is done open the same as the Crunluadh Mach but no grip on the lower hand.



6<sup>th</sup> SCALE.

ON CRUNLUADH MACH.



This movement is done on four notes viz D C B and low G. Although open care must be taken to close the lower fingers on sounding the last E.

7<sup>th</sup> SCALE.

THE EXERCISE ON ACCIDENTALS.

