



SCQF Level 4 – Bagpipes

Workbook

# **Syllabus**

## **Level 4 SQA Certificate Piping (Bagpipes)**

### **1. Maintenance**

Candidates must demonstrate an understanding of the following:

- a. Naming all the parts of a bagpipe
- b. How to properly replace and remove the pipe chanter
- c. How to properly replace and remove the drones
- d. Correct hemping/sealing of pipe joints
- e. How to correctly tie on and space the drone cords

### **2. Practical**

On the bagpipes, candidates must demonstrate competence in the following:

#### **a. Exercises**

1. All doublings (Low G to High A), from any note of the scale
2. Throw on D from each note of the scale
3. Grips (including grips with a B Gracenote)
4. Birl and birl with a G Gracenote from each note of the scale
5. Tarluaths to Low A from each note of the scale (including tarluaths from D with a B Gracenote)
6. Tachums
7. C doublings to Low A and B doublings to Low G with E Gracenote as used in Strathspey Playing (Round movement)
8. Basic monotone exercises in Simple and Compound Time

#### **b. Tunes**

Candidates submit five tunes comprising:

1. 2 parts of a Slow Air
2. 2 parts of a March in 3/ 4 or 4/4 Time

3. 2 parts of a March in 6/8 or 9/8 Time
4. 2 parts of a Strathspey
5. 2 parts of a Reel

The music is to be presented to the examiner and played on the bagpipe in accordance with the written score. The music does not have to be written out by the candidate.

The tunes submitted must incorporate some of the embellishments from the exercises listed in section a.

### **3. Theory**

Candidates must be able to:

- a. Understand simple time rhythms
- b. Explain what a time signature is
- c. Place bar lines according to a time signature
- d. Explain what a treble clef is
- e. Identify the time signature from a piece of music presented by the Examiner
- f. Write out all doublings and embellishments in section 2.a.
- g. Write out 8 bars of a Simple Time tune from memory. The tune is to be selected from those submitted by the candidate for the practical section
- h. Be able to draw a note value table and understand relative note durations

## **Maintenance**

### **Dismantling the Practice Chanter**

- Grip chanter at the bowl and at the ferrule end of the top section
- Turn and lift top section straight off bottom section
- Do not grip chanter at the bottom/ sole of the chanter as some chanters (especially wooden ones) can split if the joint is too tight. If gripped and twisted from the sole stress can cause the bottom section to twist and split.
- Take care not to damage the reed when removing top section.

### **Cleaning and drying the practice chanter**

- Periodically the chanter and reed should be cleaned with a mild disinfectant, wooden chanters should not be immersed in water.
- Shake off or dry off any excess moisture from chanter and reed.
- Allow to dry.
- Brush out mouthpiece.

### **Correct Hemping**

- Use waxed hemp to create an airtight and waterproof seal.
- Wind hemp evenly and straight to produce an even joint that doesn't 'rock' when the top is fitted.
- Test and rehemp as necessary periodically.

## **Weakening and Strengthening practice chanter reed**

### Weakening

- Close blades of reed with carefully applying either a band or bridle.

### Strengthening

- Open blades of reed by applying pressure of sides of reed or with carefully removing band or bridle.

## **Sharpening and Flattening the reed**

### Sharpening

- Sink reed into the reed seat.
- Apply a band or bridle.

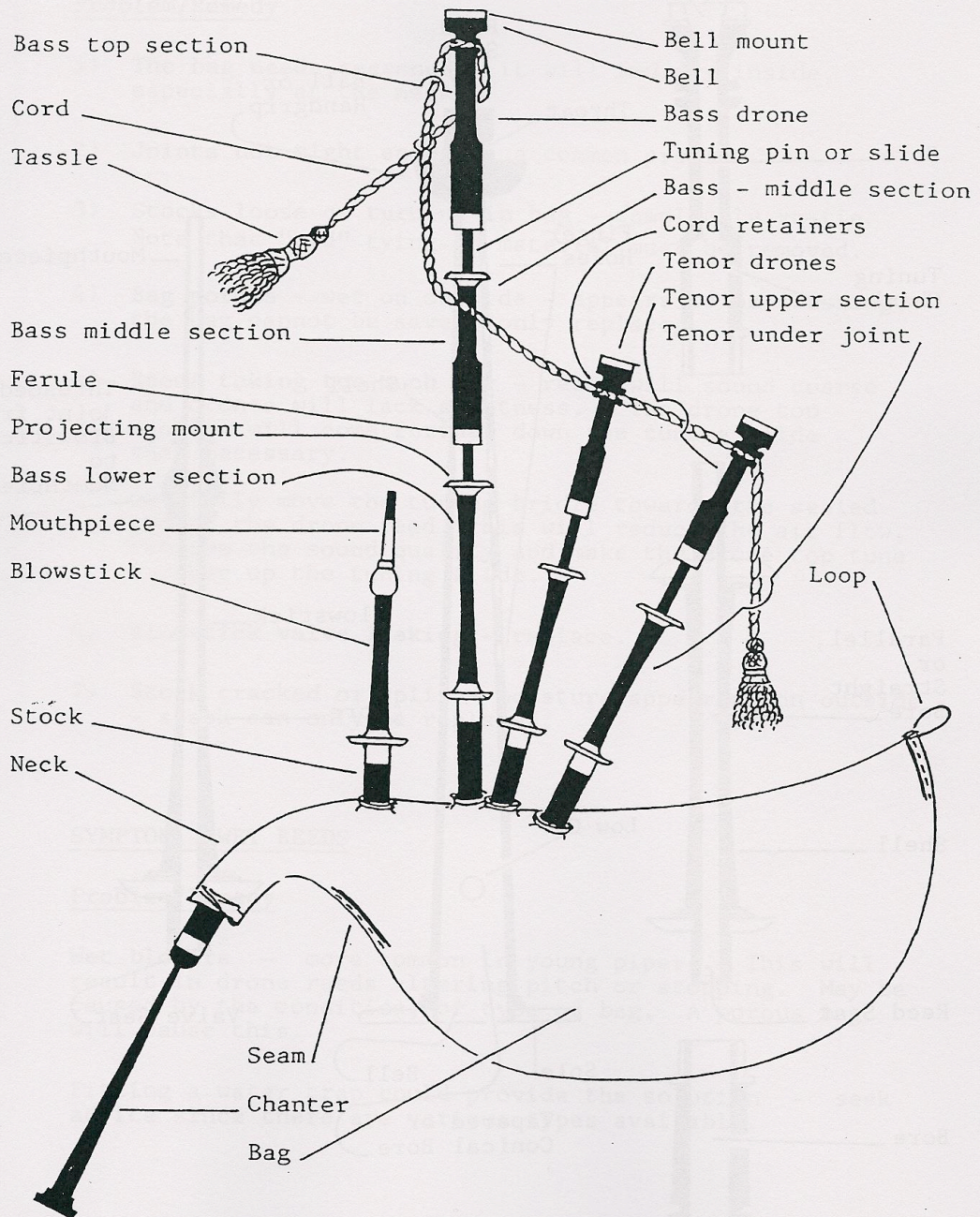
### Flattening

- Raise reed into the reed seat.
- Remove band or bridle.



1.20.5

PARTS OF THE GREAT HIGHLAND BAGPIPE



# **What 2 Tunes are you going to play?**

**Piece 1 – Slow Air**

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**Piece 2 – 3 4 or 4 4 March**

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**Piece 3 – 6 8 March**

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**Piece 4 - Strathspey**

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**Piece 5 - Reel**

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## Practical Exercises

This page contains 14 staves of musical notation for practical exercises. The first 13 staves feature a continuous eighth-note scale exercise, likely in G major, ascending and then descending. The 14th staff shows a different rhythmic pattern, possibly a triplet exercise, with eighth notes grouped in threes.



## Level 4 Monotones



## The Bagpipe Scale

### The Scale



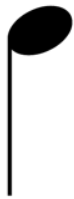
### Notes on the Lines



### Notes in the Spaces

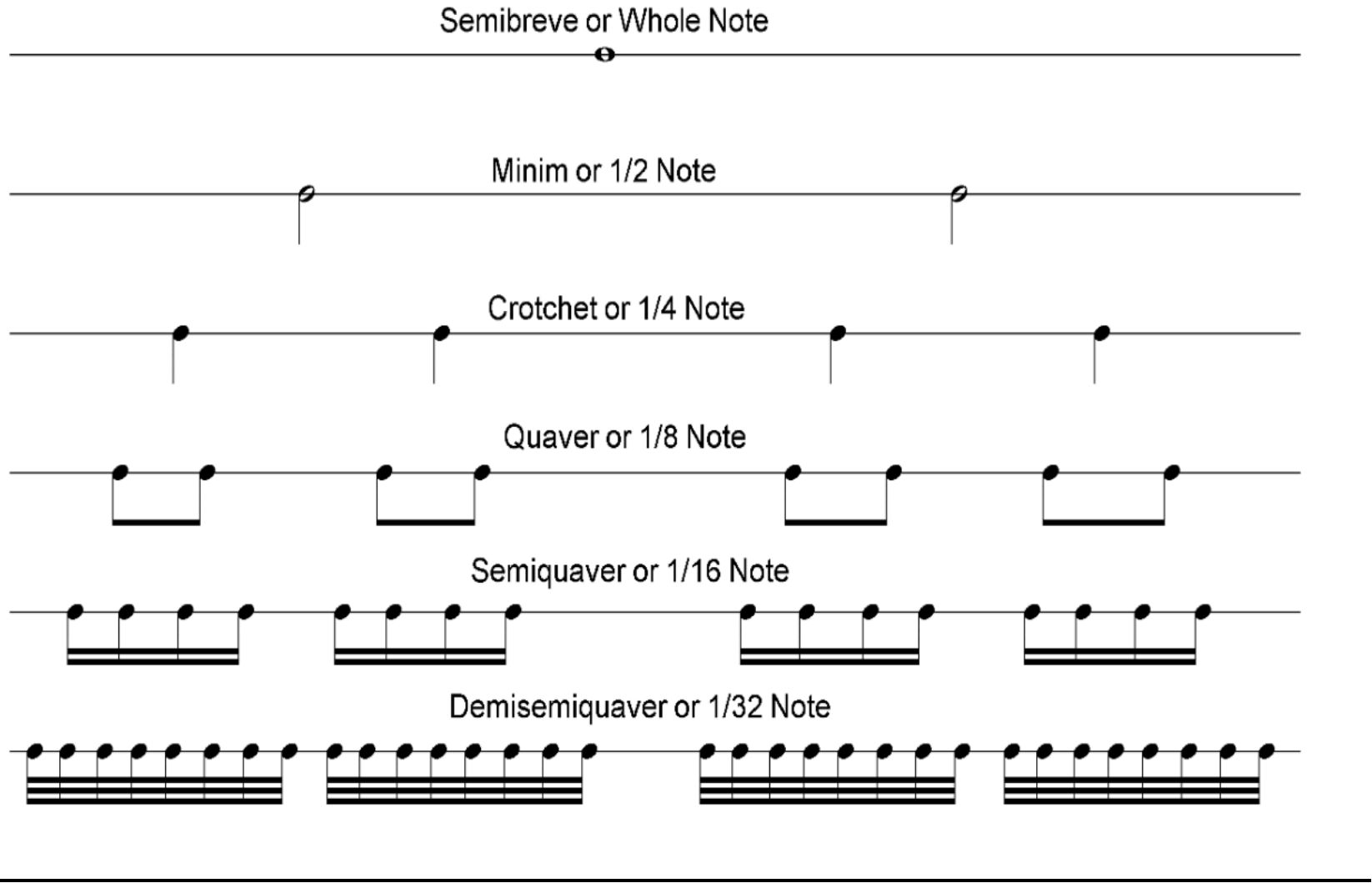


## Note Values



<b><u>Name</u></b>	<b><u>Type</u></b>	<b><u>Value</u></b>
<b>Semi Breve</b>	Whole Note 1	4 Beats
<b>Minum</b>	Half Note $1/2$	2 Beats
<b>Crotchet</b>	Quarter Note $1/4$	1 Beat
<b>Quaver</b>	Eighth Note $1/8$	$1/2$ of a Beat
<b>Semi Quaver</b>	Sixteenth Note $1/16$	$1/4$ of a Beat
<b>Demi Semi Quaver</b>	Thirty Second Note $1/32$	$1/8$ of a Beat

Relative Note Value Table

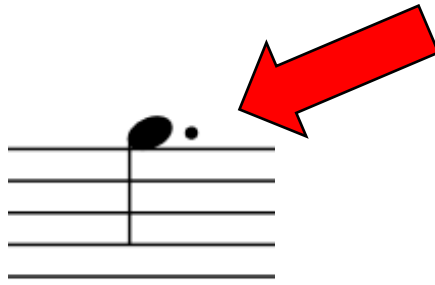


# Rest

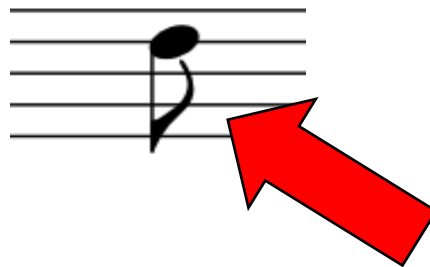
## Relative Note Value Rest Table



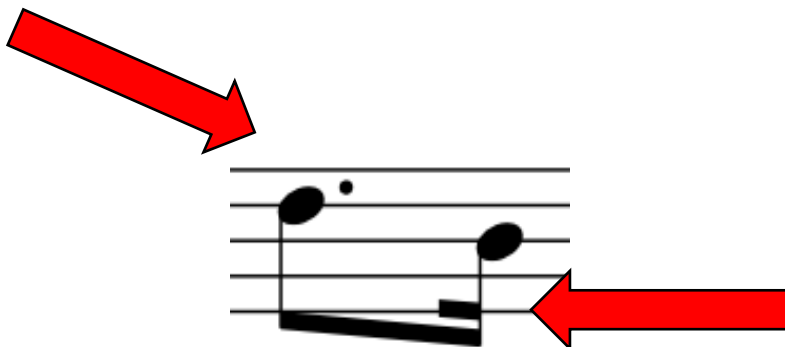
## Dot and Cut Notes



A Dot INCREASES a note by half of its original value.



A Cut or Tail DECREASES a note by half of its original value.





## Treble Clef

- A Clef indicates which the pitch of the written notes.
- A **Treble Clef** indicates that the pitch of the notes are above Middle C.
- It is also known as the “G” Clef as it sits/ starts on the “G” line of the stave and looks like a stylized letter G.

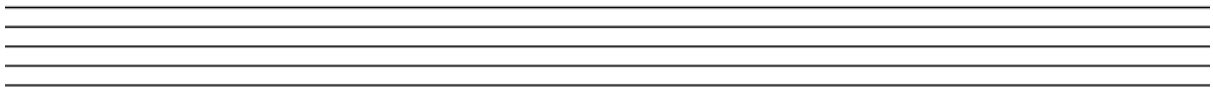


Practice writing some below:

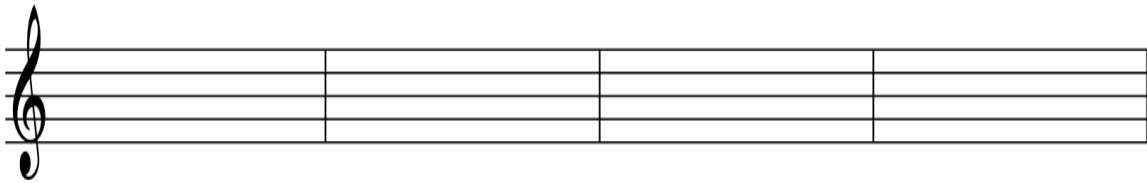


## Staves and Bar Lines

A **Staff** is made up with 5 horizontal lines, equally spaced apart.



The **Staff** is then split up into 4 equal parts, called bars. A Treble clef is also added at the start.



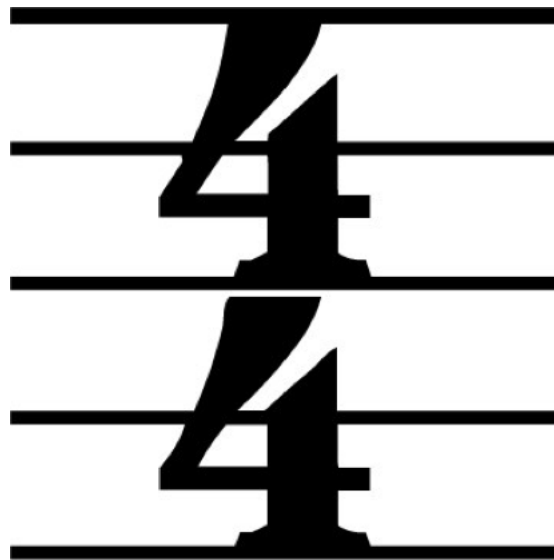
The bar lines separate the notes of the piece.



How these notes are separated is dependent on the time signature, which is explained next.

# Time Signatures

**Top Number = The number of beats or beat notes per bar.**



**Bottom Number = The relation of the beat note to the semi-breve.**

## Simple Time Signatures

Type Of Beat	Duple Time	Triple Time	Quadruple Time
Crotchet Beat	$\frac{2}{4}$ . .	$\frac{3}{4}$ . . .	$\frac{4}{4}$ . . . .

## 2 4 Piece



- 2 Beats in the bar.
- Each bar adds up to 2 Crotchets.

## 3 4 Piece



- 3 Beats in the bar
- Each bar adds up to 3 Crotchets.

## **4 4 Piece**



- 4 Beats in the bar.
- Each bar adds up to 4 Crotchets.

## Compound Time Signatures

Type Of Beat	Duple Time	Triple Time	Quadruple Time
Dotted Crotchet Beat	$\frac{6}{8}$ 	$\frac{9}{8}$ 	$\frac{12}{8}$ 

If the **BOTTOM NUMBER** is **GREATER** than 4 in a Time Signature, **DIVIDE** the **TOP NUMBER** by 3 to work out how many beats are in the bar.



## 6 8 Piece



- 2 beats in the bar.
- Each beat is worth 1 Dotted Crotchet
- Each bar adds up to 2 Dotted Crotchets.

## 9 8 Piece



- 3 beats in the bar.
- Each beat is worth 1 Dotted Crotchet
- Each bar adds up to 3 Dotted Crotchets.

## 12 8 Piece



- 4 beats in the bar.
- Each beat is worth 1 Dotted Crotchet
- Each bar adds up to 4 Dotted Crotchets.

## Repetition Signs

This sign is made up with a thick line, followed by a thin line and two double dots at the start of a piece (after the Time Signature) and the opposite way about at the end.



This sign indicates that you should repeat the piece from the previous double dots.

# **Writing Doublings & Embellishments**

Practice writing out movements from Exercise Page



The page contains eight sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically and are intended for practicing musical notation, specifically focusing on writing out movements from Exercise Page.

# Writing Music from Memory

## Step 1 – Writing in the Starting Notation

- Treble Clef
- Time Signature
- 4 Bar lines, equally spaced
- Introduction Bar (Anacrusis)
- Tune type and name.

**The Rowan Tree**

The image displays two musical staves. The top staff begins with a treble clef, a 4/4 time signature, and the word 'March' with an arrow pointing to it. The staff is divided into four equal bars by vertical bar lines. The bottom staff is also divided into four equal bars by vertical bar lines. An arrow points from the title 'The Rowan Tree' to the first bar of the top staff.

## Step 2 – Writing in the Beat Notes

- Work out which note lands on the beats of the piece.
- Only add these notes in for this stage, no others.

### The Rowan Tree

March



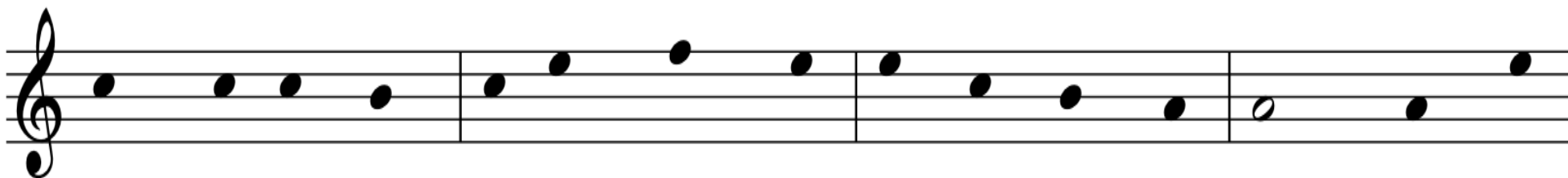
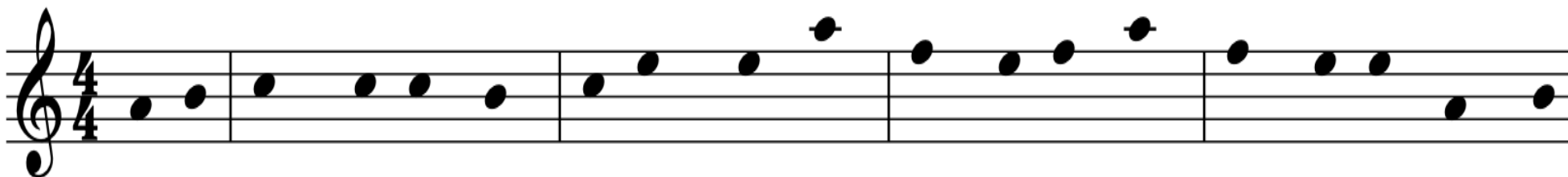


### Step 3 – Writing in the Linking Notes

- Now add in the other notes after the beat notes.
- Make sure to have all notes of the piece added in this step.

## The Rowan Tree

March



### Step 4 – Writing in the Note Values

- Now that the notes are in you need to add in the value of each of the notes.
- Adding in dots and cuts.
- Playing the tune in your head/ on your pencil helps.
- Remember to tap your foot as well.

## March

# The Rowan Tree



### Step 5 – Writing in the Gracenote's and Movements.

- Now look through the piece and add in the Gracenote's and embellishments.
- Make sure to take your time and don't miss any out.
- Make sure to have the grace notes on the correct lines or spaces.

**March**

**The Rowan Tree**


The image displays a musical score for a piece titled "The Rowan Tree", which is identified as a "March". The score is written on two staves, both using a treble clef and a 4/4 time signature. The notation includes a variety of musical symbols: eighth notes, quarter notes, and half notes, many of which are accompanied by grace notes (small notes with a vertical line) and ornaments (decorative flourishes). The first staff contains 12 measures of music, and the second staff contains 12 measures. The overall style is characteristic of traditional Scottish or Irish folk music notation.

## Step 6 – DOUBLE CHECK YOUR MUSIC

- This section is where you get most of your marks
- Make sure to double check, especially if you have time at the end.
- Play through the piece in your head when reading through it.

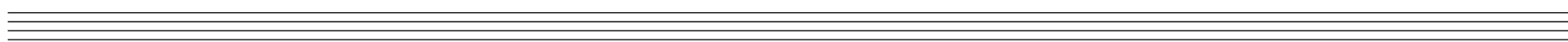
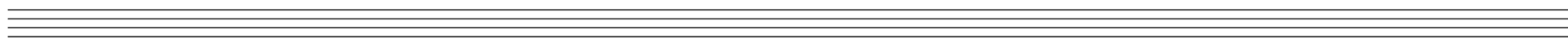
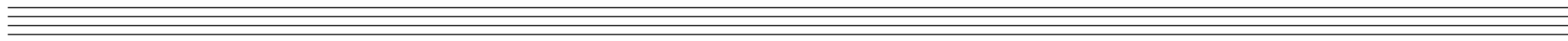
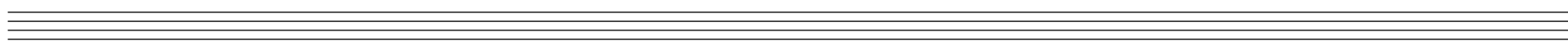
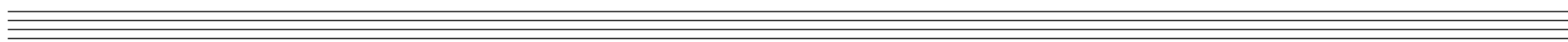
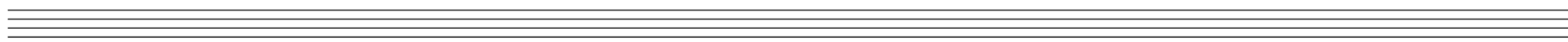
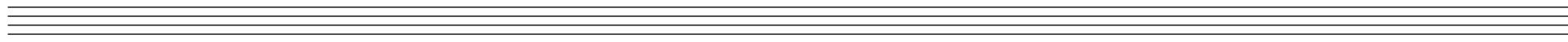
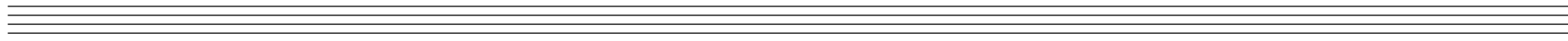
**March**

**The Rowan Tree**



The image displays a musical score for a piece titled "The Rowan Tree", which is a march. The score is written on two staves, both using a treble clef and a 4/4 time signature. The first staff contains the first line of music, and the second staff contains the second line. The music is composed of eighth and sixteenth notes, with some rests and dynamic markings. The title "The Rowan Tree" is centered above the first staff, and the word "March" is positioned to the left of the first staff.

## **PRACTICE PRACTICE PRACTICE**





Notes

Notes