



*Piping
Tutor*

BOOK THREE

**V ictoria
Murgatroyd**

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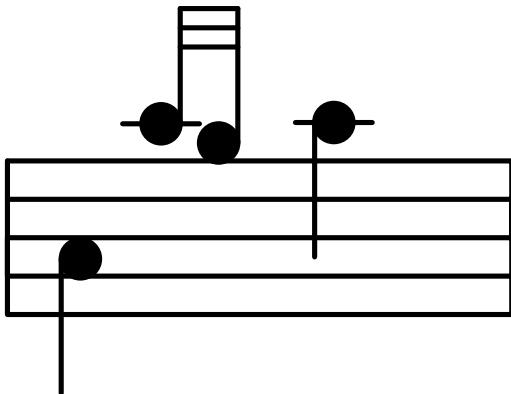
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Tutorial One

HIGH A DOUBLING

A High A doubling is not like other doublings, because it only has one gracenote, a High G. It also differs because the G gracenote is played differently. It is played like a High G gracenote between two High A's, because that is what it is, only in the form of a doubling.

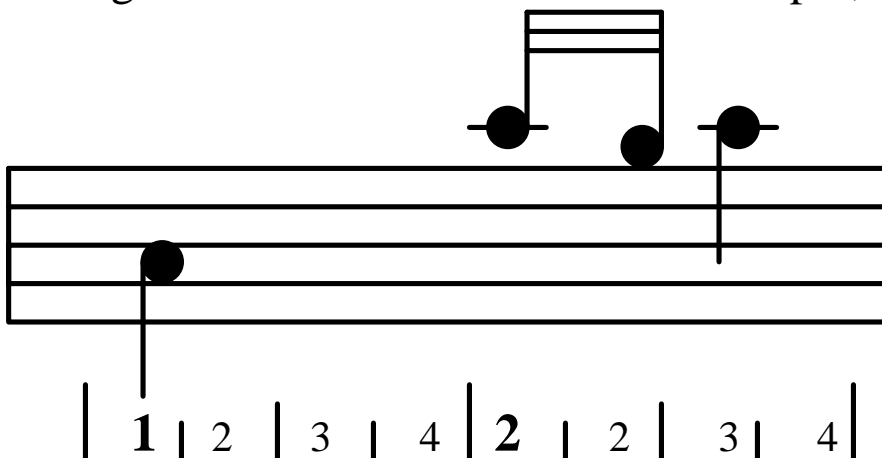
A High A doubling looks like this:



To play a High A doubling from Low A:

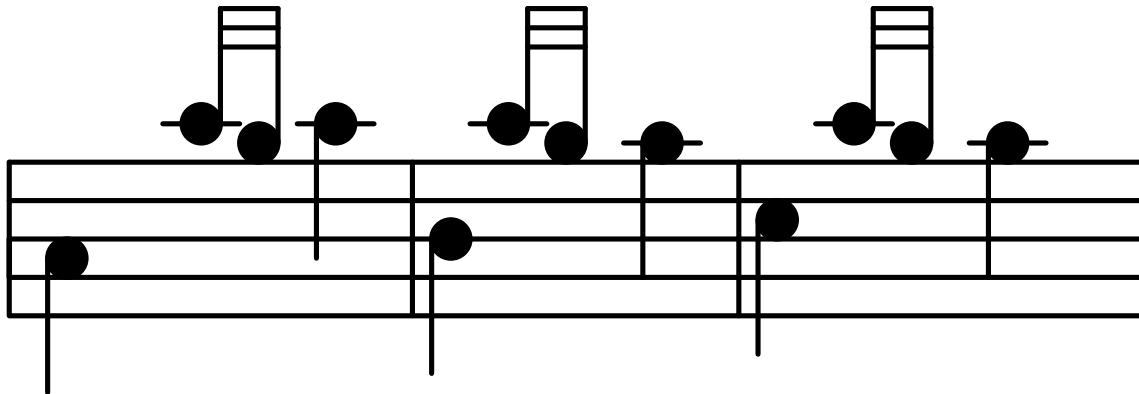
1. Play Low A
2. Play High A
3. Slide the G gracenote to play High A again

A High A doubling has different timing from any other doubling we have come across. For example,

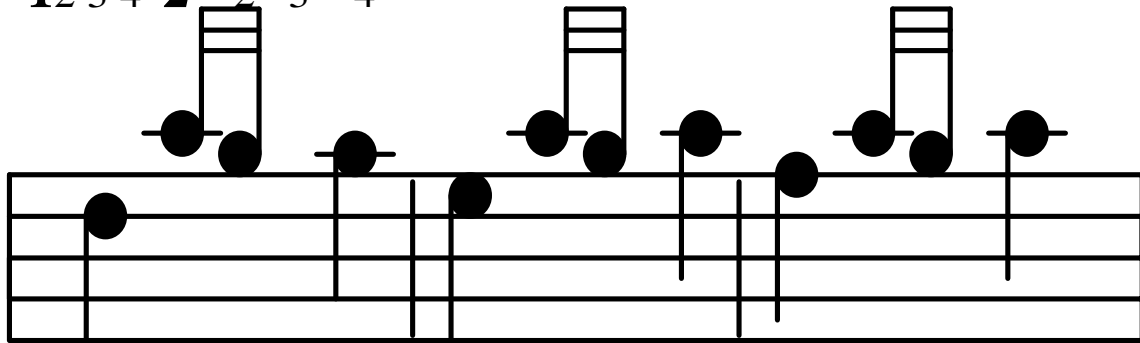


Note: The doubling starts on the beat.

Play this exercise to get used to playing the High A doubling. Before you start, write the counts underneath.

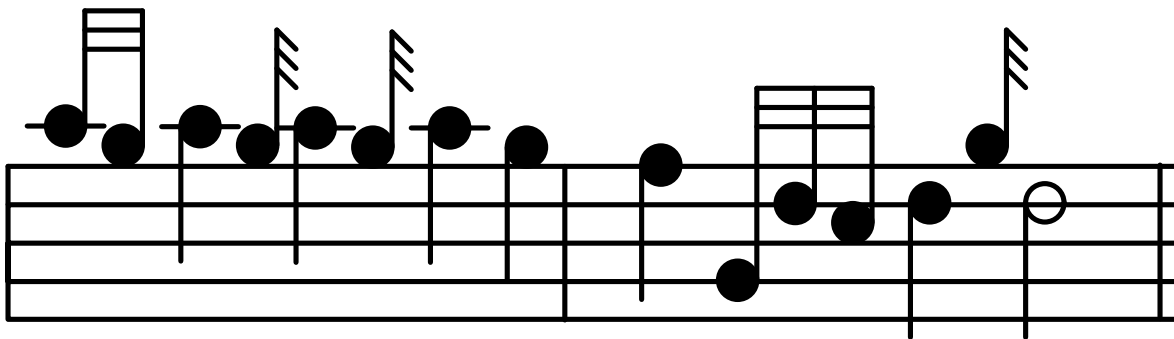
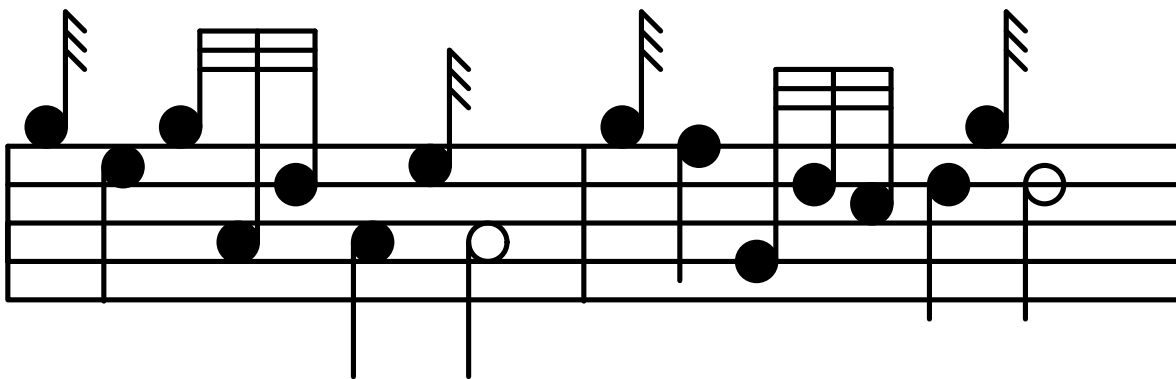
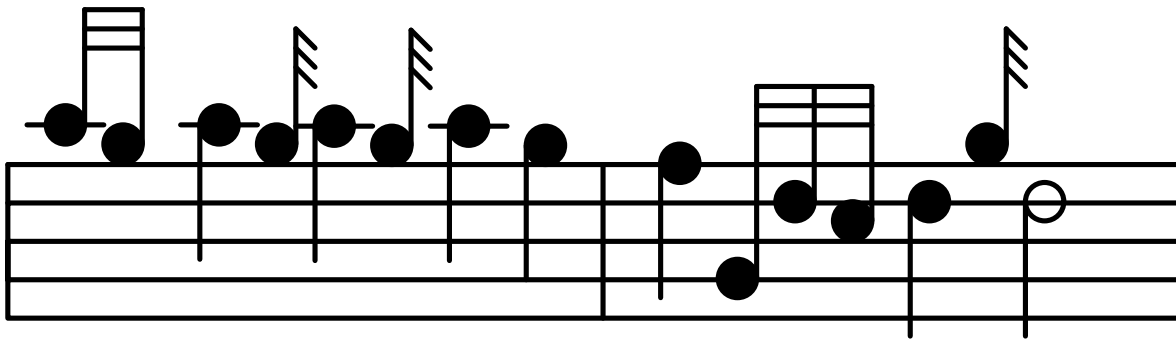
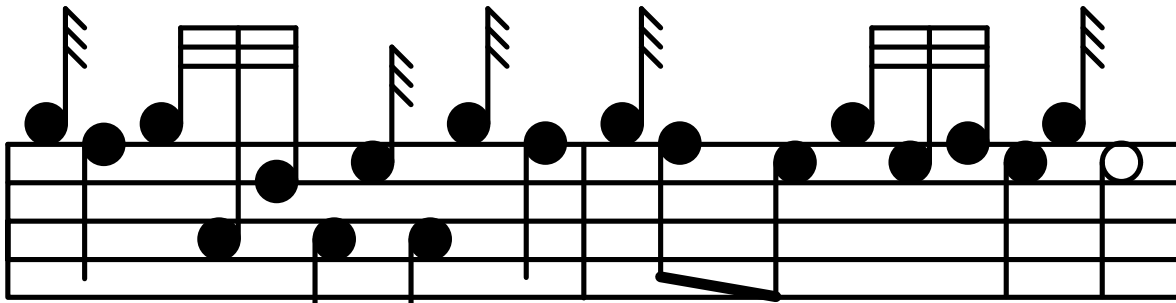


1 2 3 4 2 2 3 4



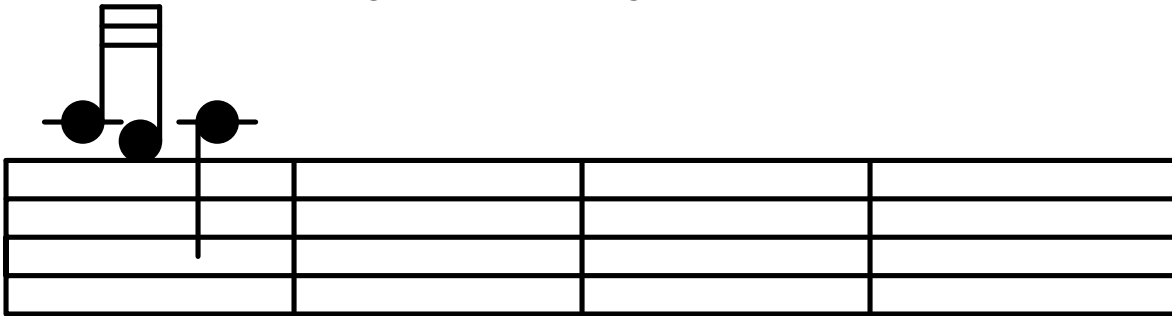
Six Little Ducks

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Six Little Ducks cont.

Tutorial One Exercises

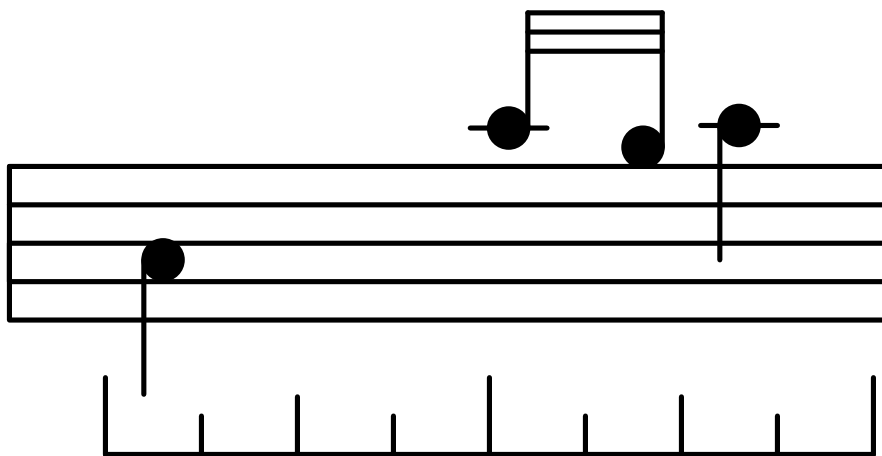
1. Draw some High A doublings here.



2. A High A doubling has one gracenote which is a _____

3. The G gracenote in a High A doubling is played by _____ the High A finger over the High A hole.

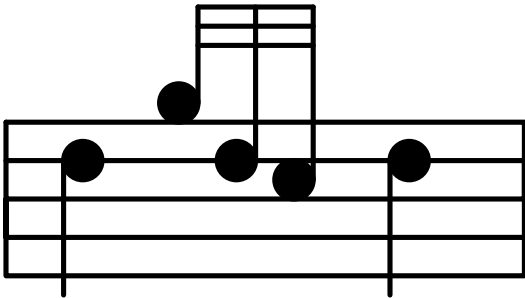
4. Write in the counts for this High A doubling.



Tutorial Two

D DOUBLING WITH C

There are three forms of the D doubling. The first one we are going to learn is the D doubling with a C touch. It looks like this:

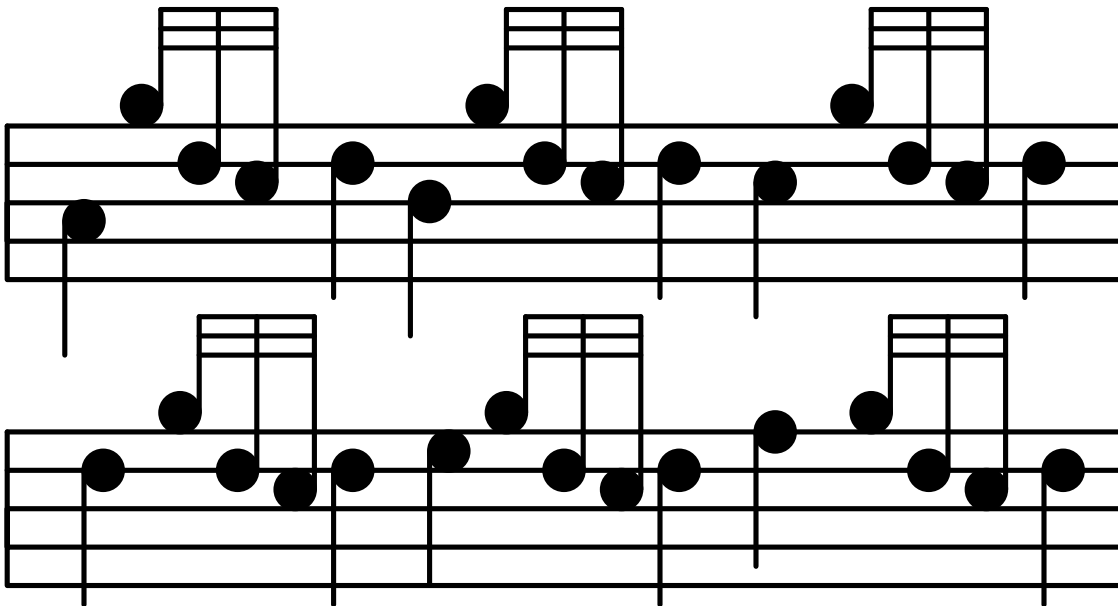


To play a D doubling with a C touch from D:

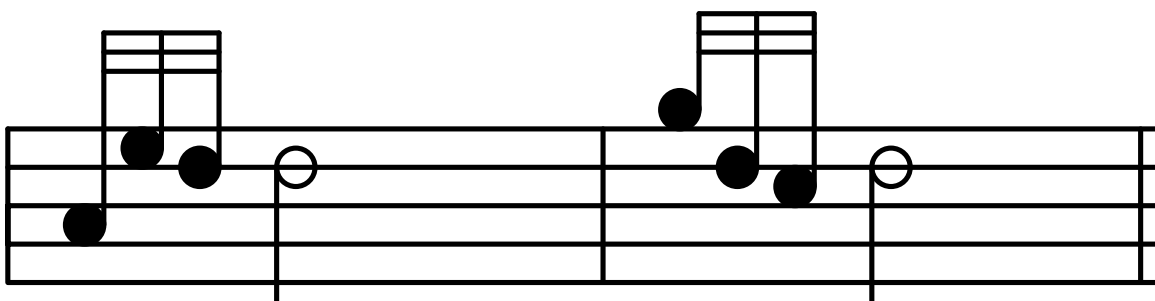
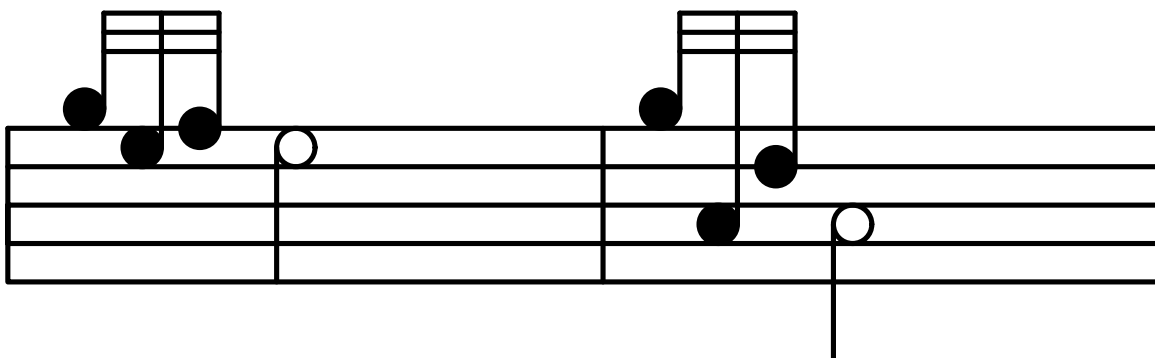
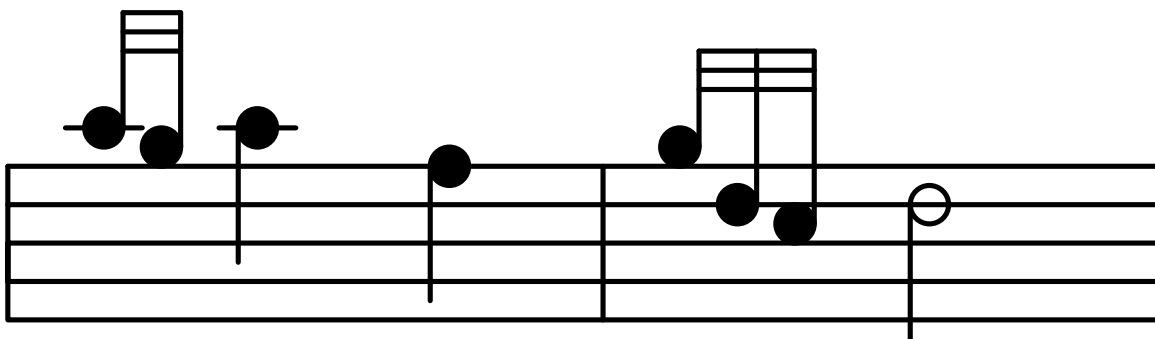
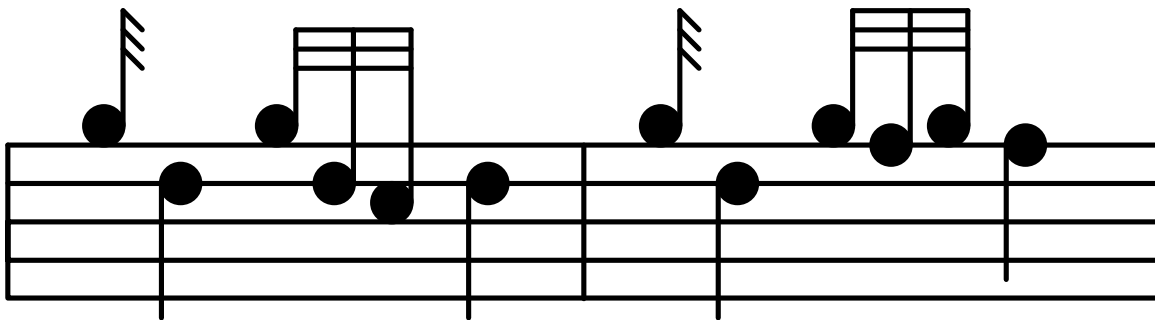
1. Play D
2. Play a G gracenote to D
3. Play a C touch to D.

The D doubling with a C has the same timing as a normal doubling.

Play this exercise to get used to the D doubling with C.

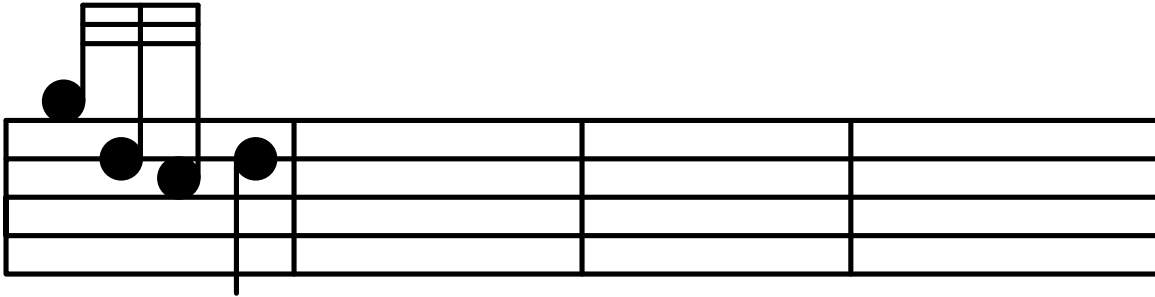


The Wheels on the Bus cont.



Tutorial Two Exercises

1. Draw some D doublings with a C touch here.



2. There are _____ forms of the D doubling.

3. To play a D doubling with a C touch from D play:

a) _____

b) _____

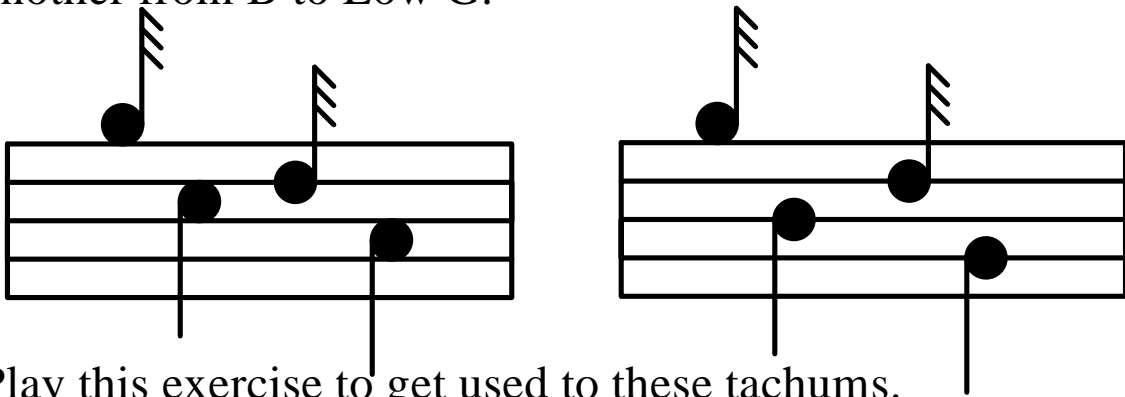
c) _____

4. A D doubling has the _____ timing as any other doubling.

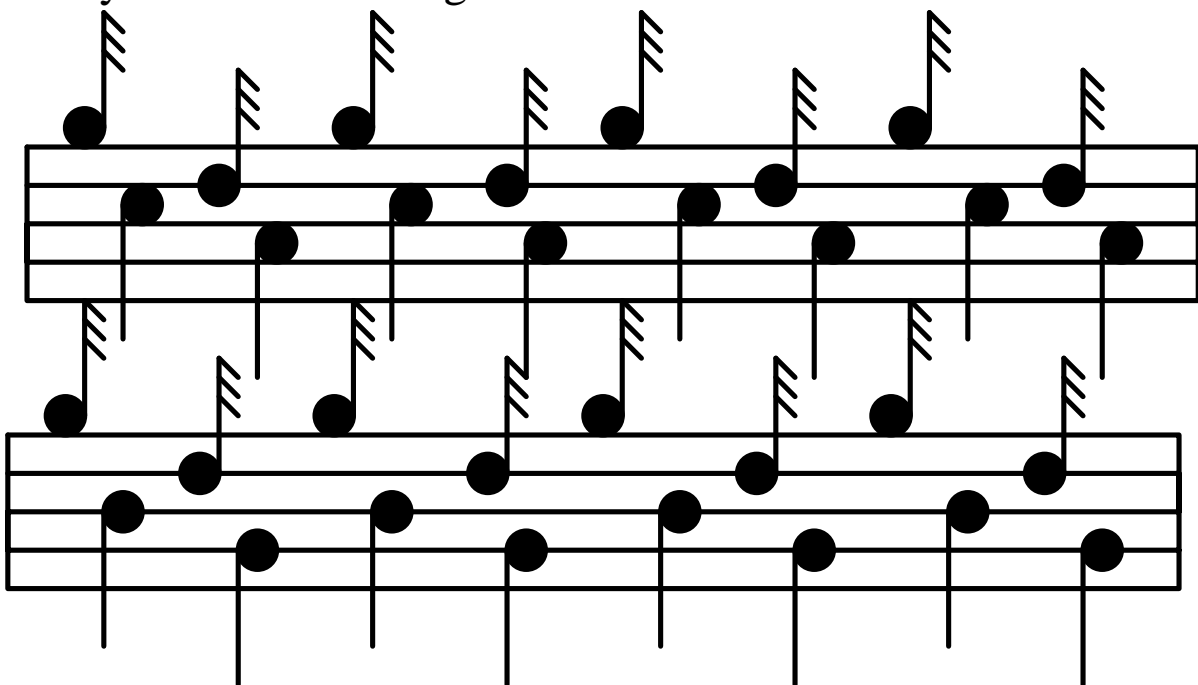
Tutorial Three

TACHUMS

A tachum (pronounced taa- come) is a movement which is not like anything we have met before. It is similar to the prachum but the tachum does not have a doubling, only a G gracenote followed by a D gracenote. A tachum comes in two forms, like the prachum, one from C to a Low A , and another from B to Low G.

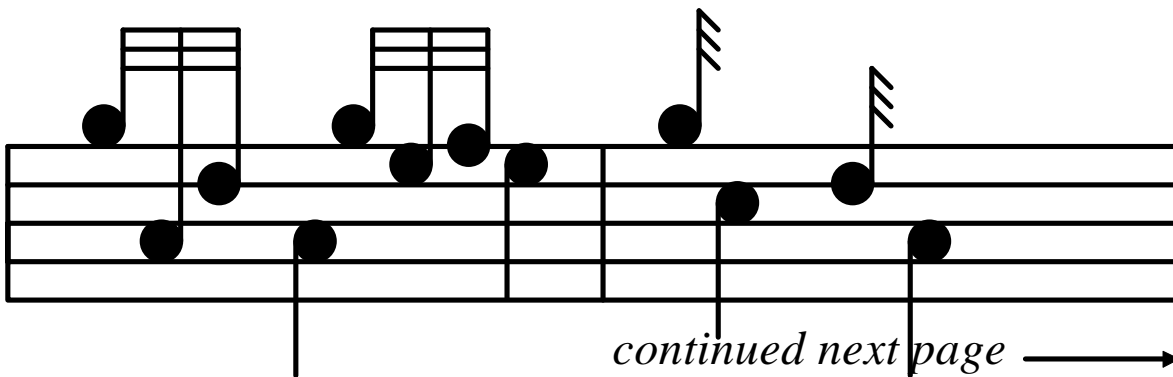
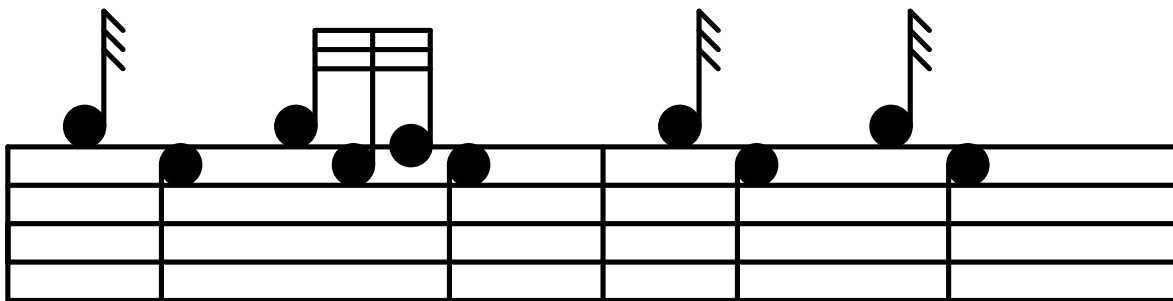
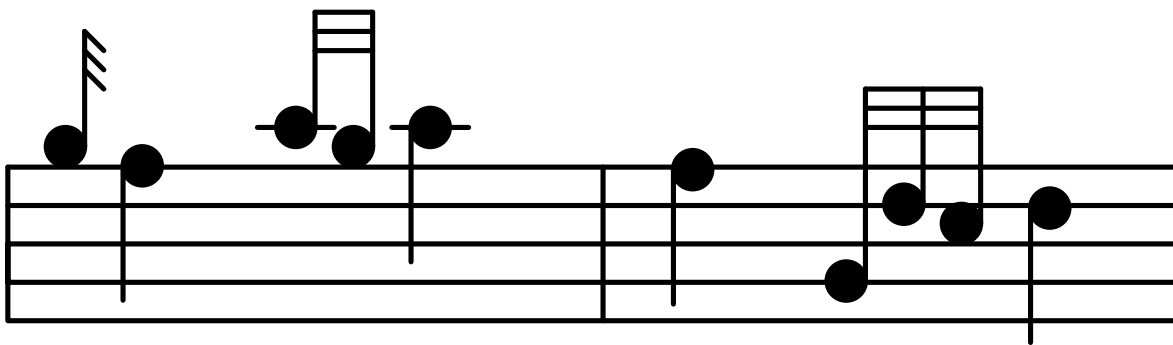
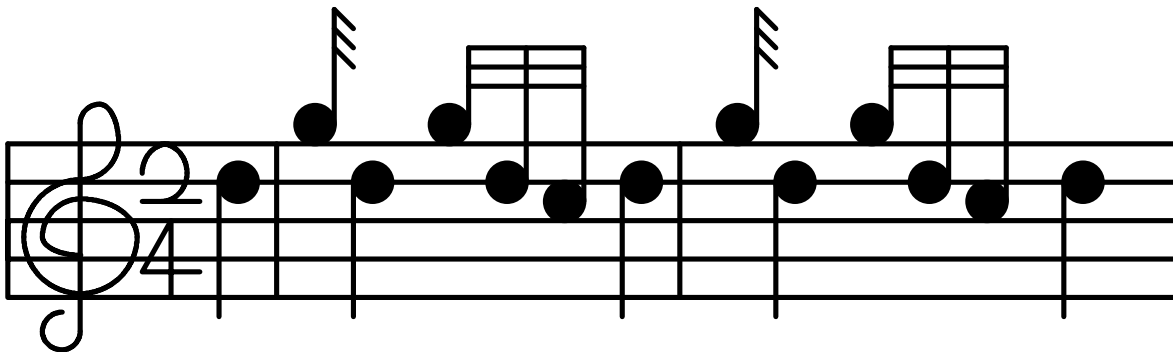


Play this exercise to get used to these tachums.



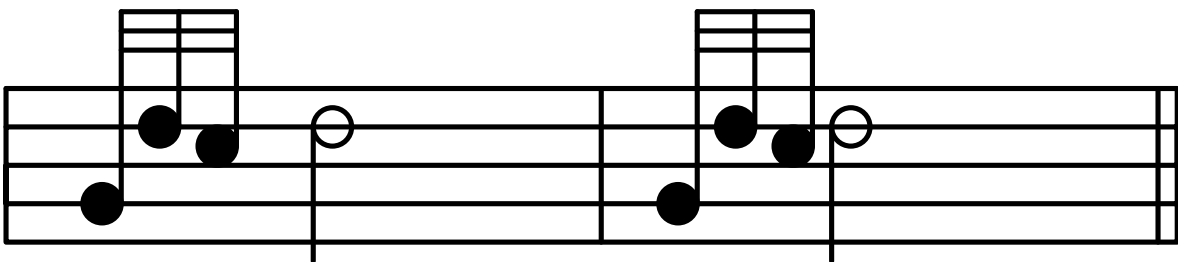
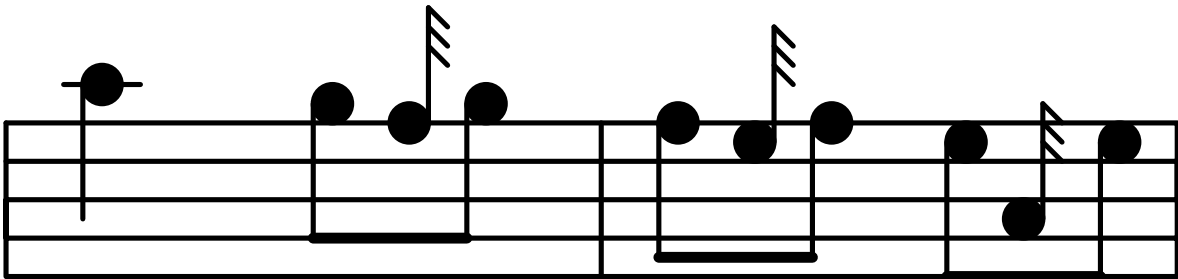
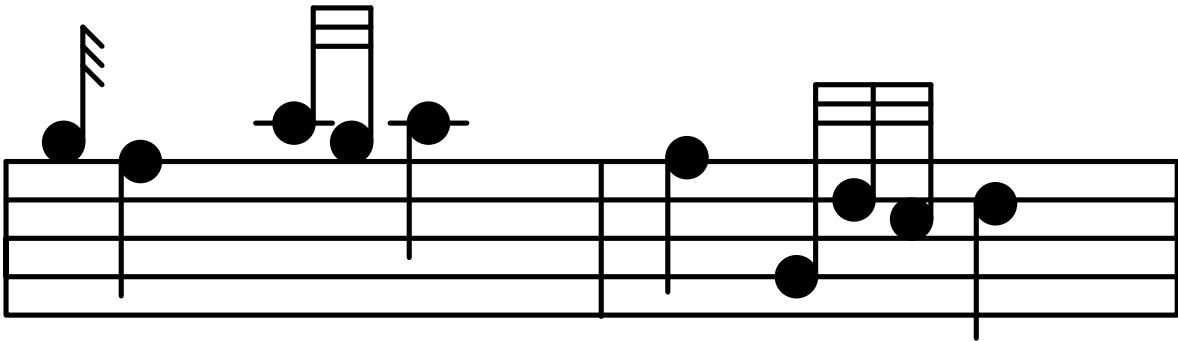
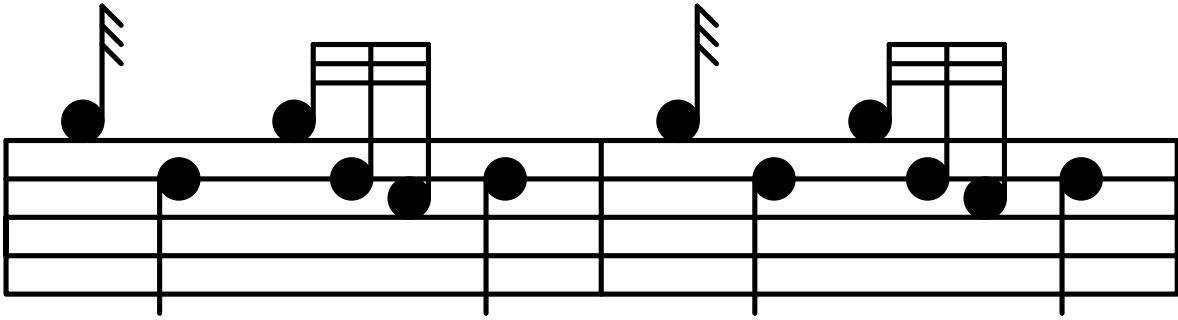
Before you play this tune, circle the tachums.

Three Little Witches



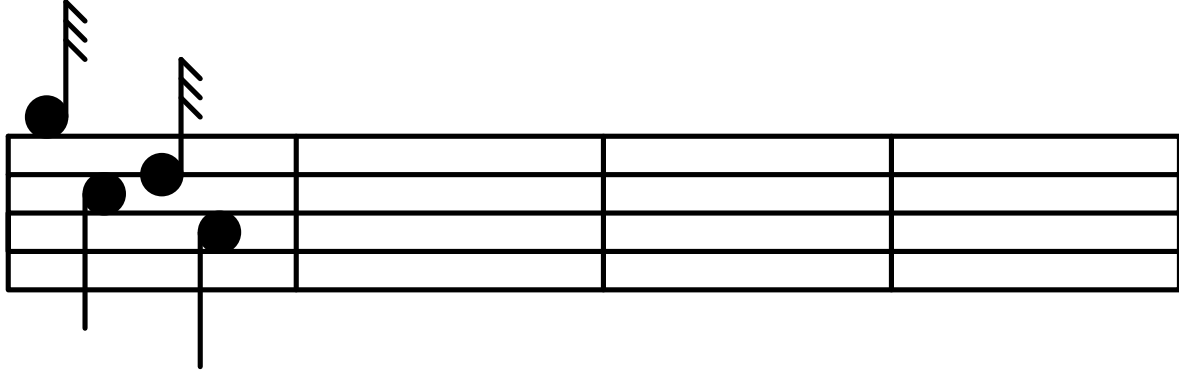
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Three Little Witches cont.

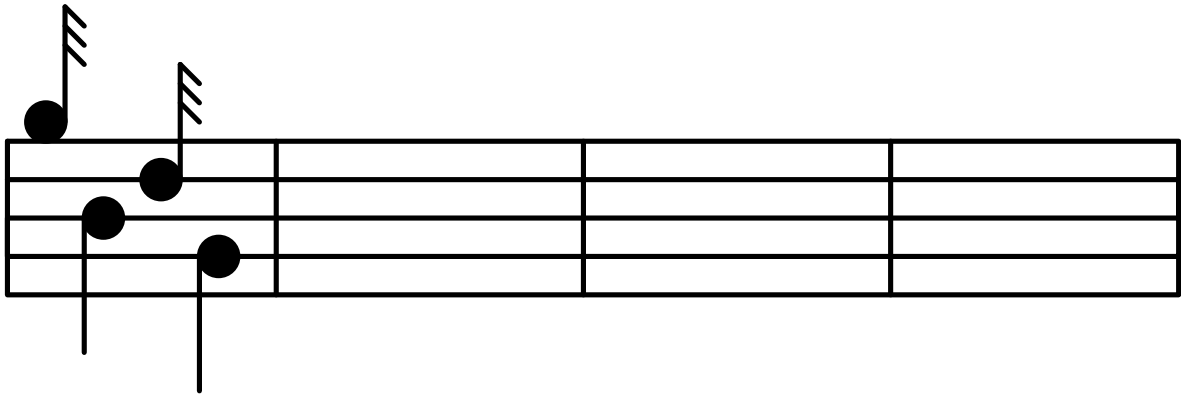


Tutorial Three Exercises

1. Draw some tachums here from C to Low A.



2. Draw some tachums here from B to Low G.



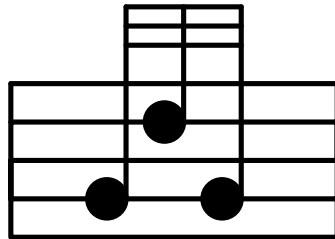
3. A tachum is made up of a _____ gracenote followed by a gracenote.

4. There are two types of tachum, one is from _____ to Low A, the other is from _____ to Low G.

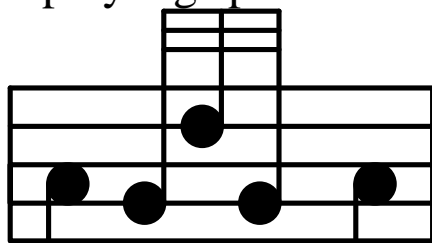
Tutorial Four

GRIPS

A grip is another type of doubling. However, a grip only has one proper gracenote, a D. The other notes in the doubling (two Low G's) are full notes. A grip is an unusual doubling because it can be put between any two notes. Other doublings are found with specific notes. Alone the grip always looks like this:

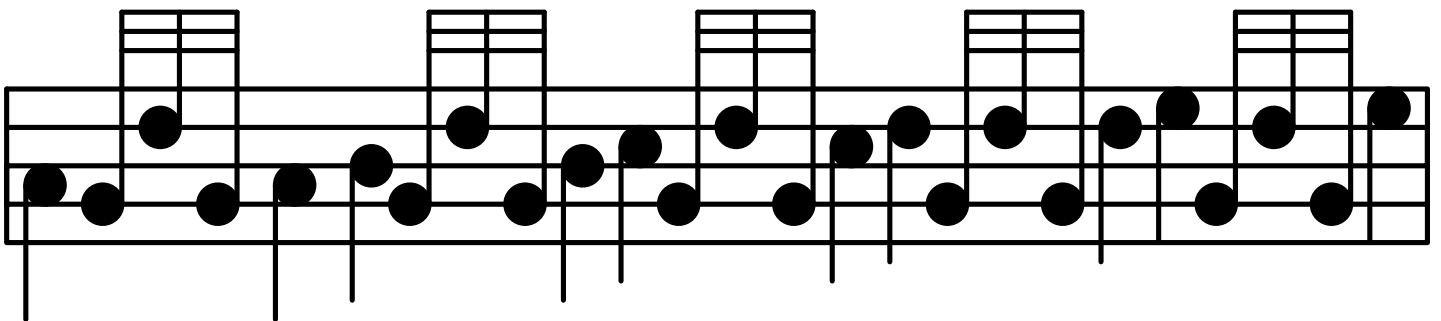


To play a grip between two Low A's:

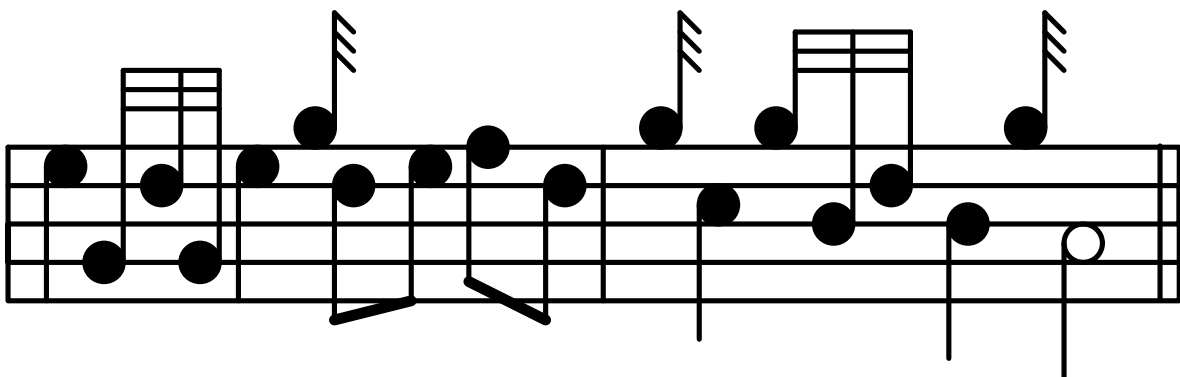
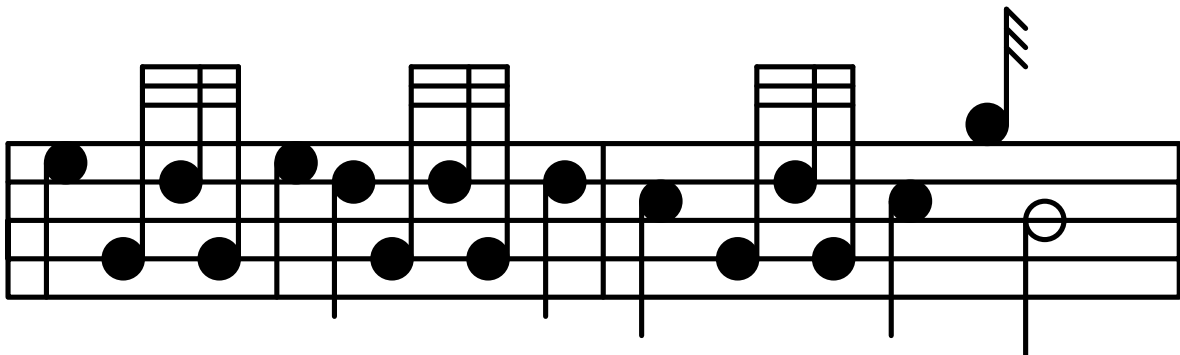
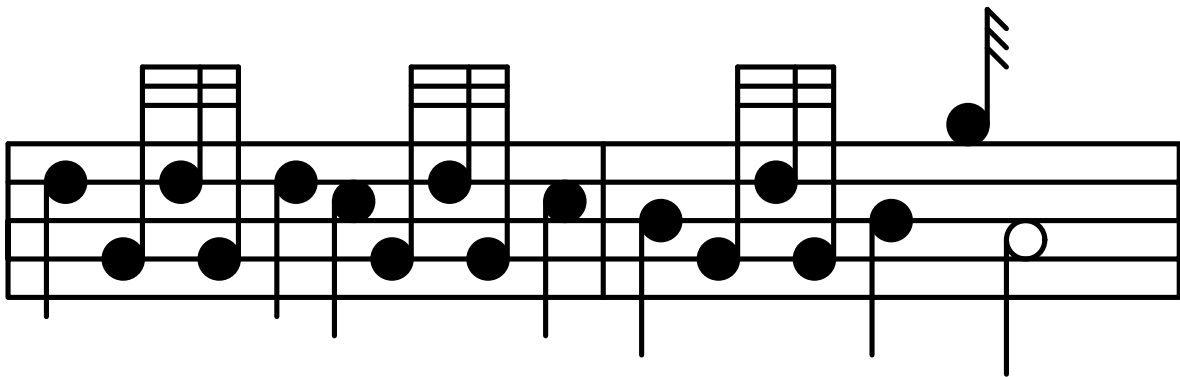
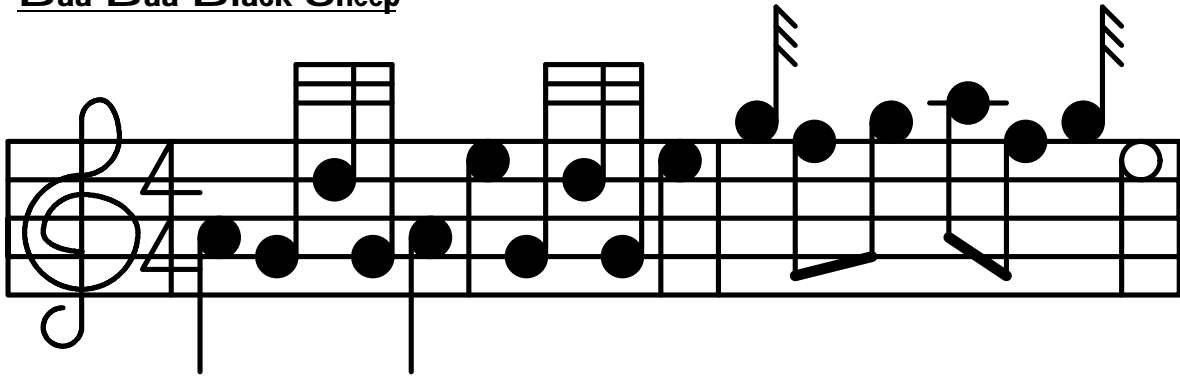


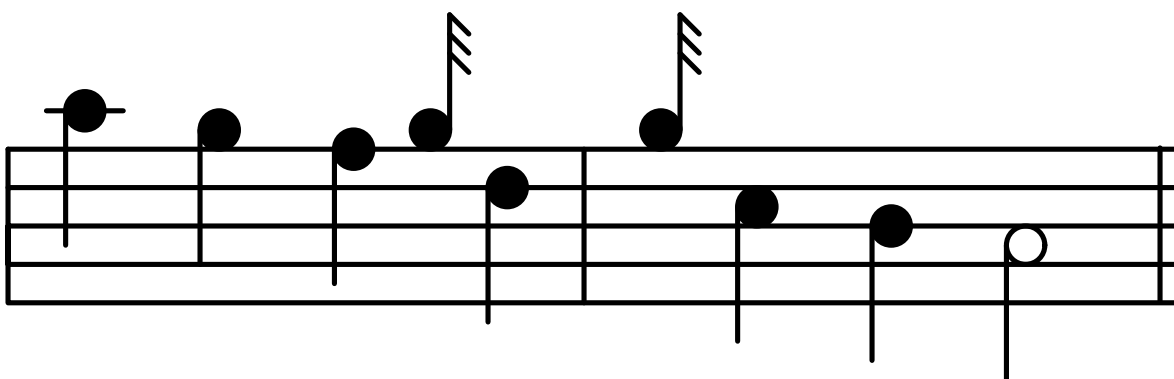
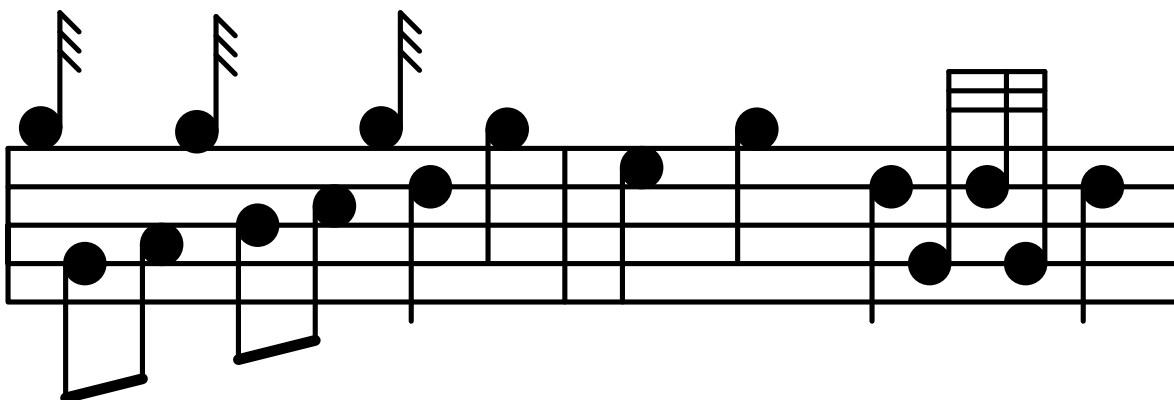
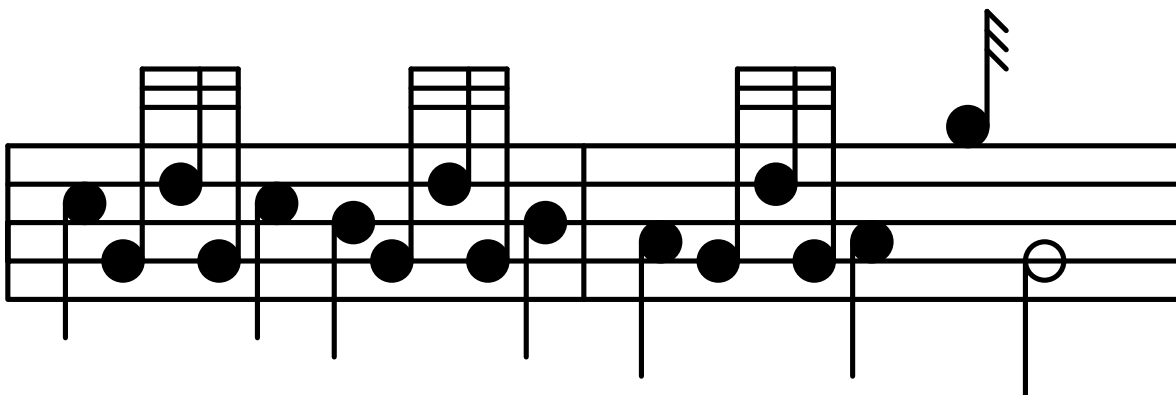
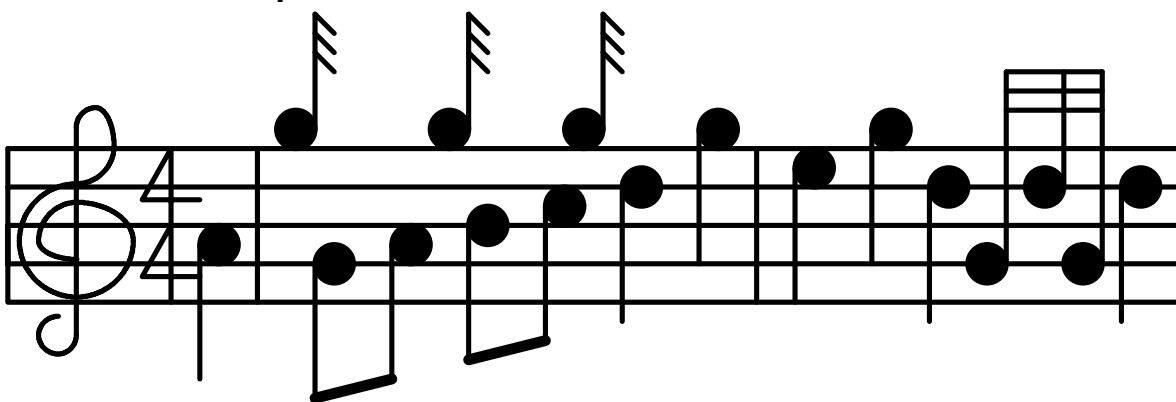
1. Play Low A
2. Play Low G
3. Play a D gracenote on Low G
4. Play Low A.

Play this exercise to get used to these grips.



Baa Baa Black Sheep

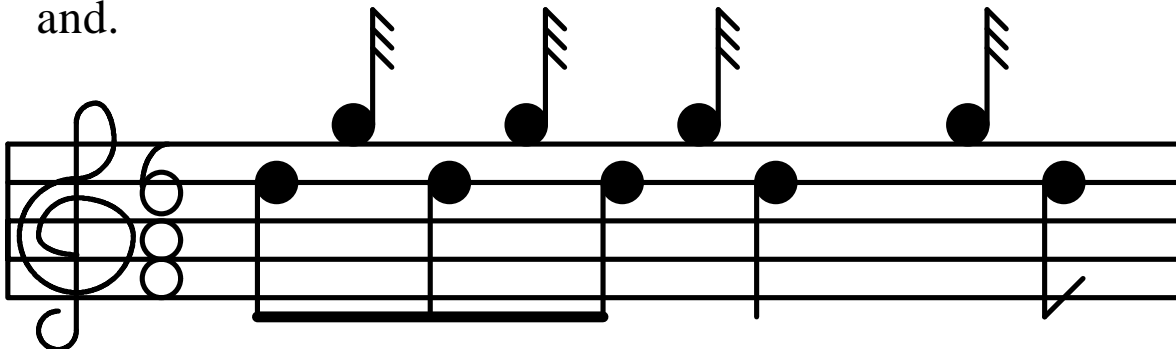


A Little Teapot

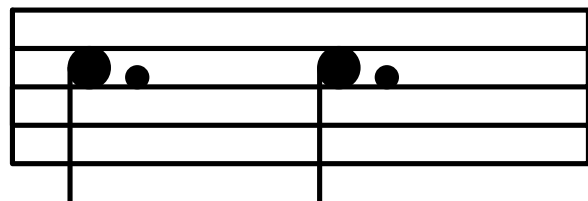
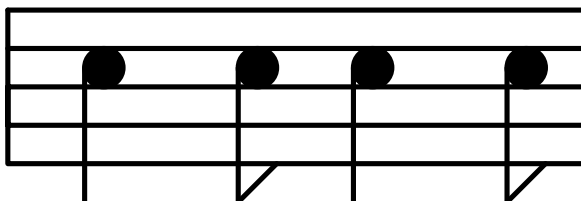
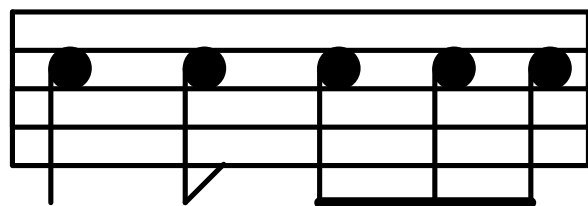
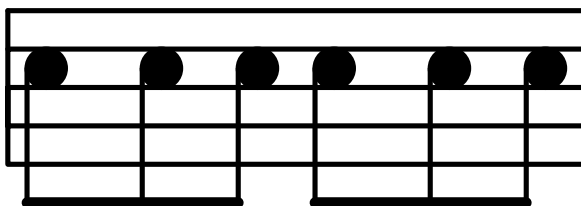
Tutorial Five

6/8 TIMING AND DOTTED CROTCHETS

So far we have met time signatures where the beat takes one crotchet, such as 2/4 or 4/4. In 6/8 timing one beat takes a quaver. When we are playing in 6/8 timing, we need to change the way we count the beats. The main reason for this is that there are now 6 beats in every bar, and each beat is an 1/8th note (quaver). Instead of counting **1 2 3 4 2 2 3 4...**, we need to go back to **1 and 2 and**.

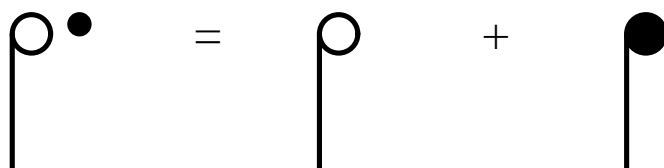


Here are some other possible 6/8 timing bars:

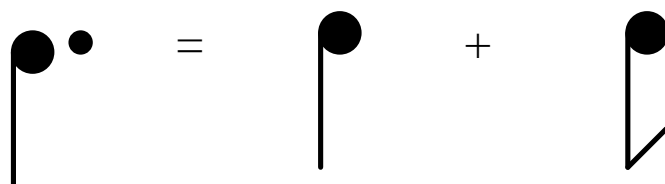


Dotted Crotchets:

We have already met dotted minims, and we know that they are worth 3 counts or beats in 3/4 and 4/4 timing. The reason that it is worth 3 counts is that the dot tells us to add on to the minim half of its timing. For example,



This rule also applies to the dotted crotchet



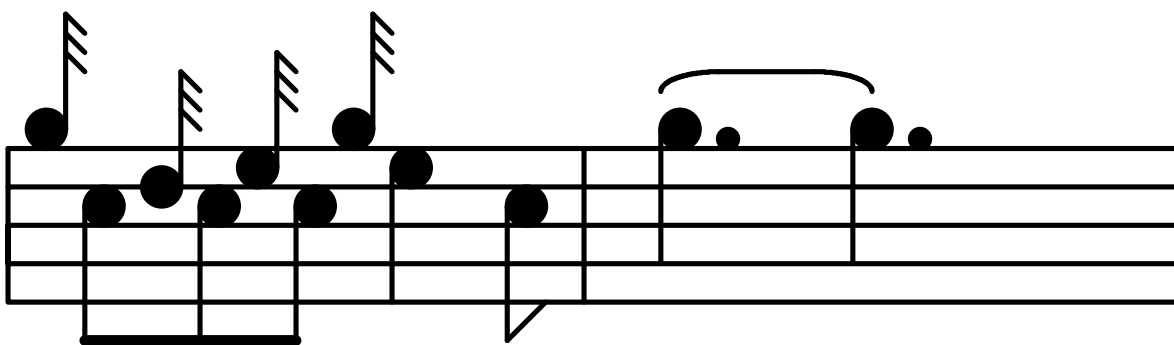
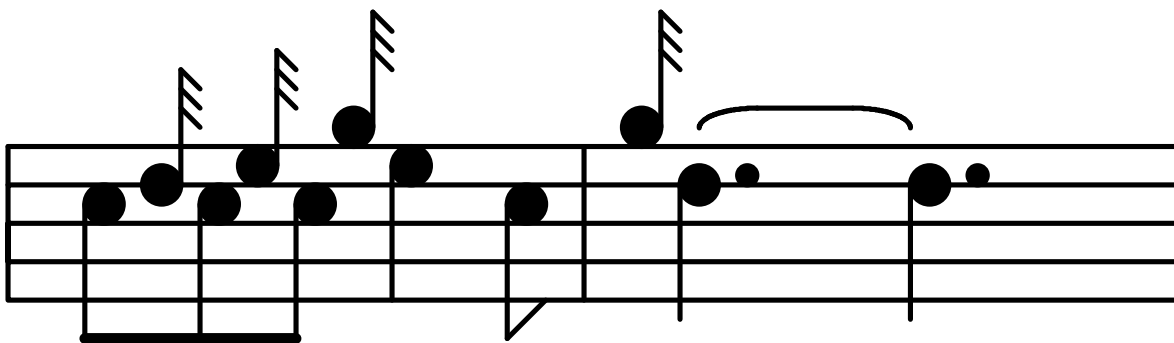
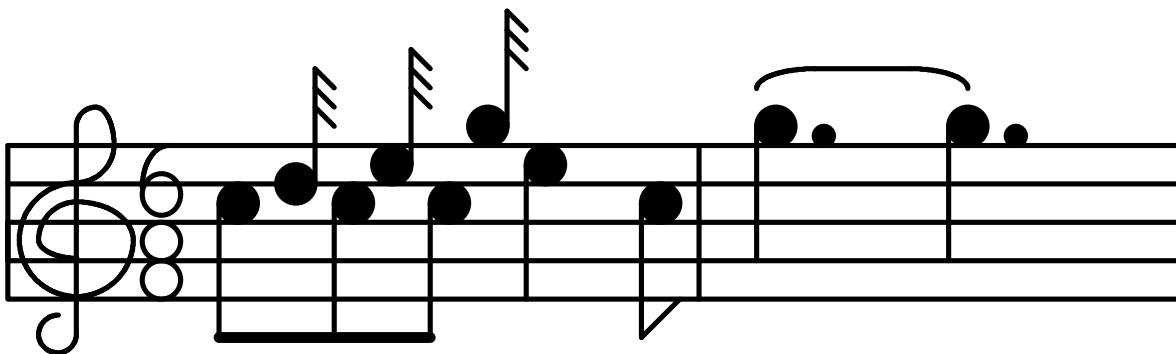
A dotted crotchet is most often found in 6/8 timing, and because each beat takes a quaver in 6/8 timing, the dotted crotchet takes 3 beats. However, remember that if you see a dotted crotchet in any other timing, it will count for a different amount of timing, **not 3 beats**.

Before playing these tunes, write in the counts underneath.

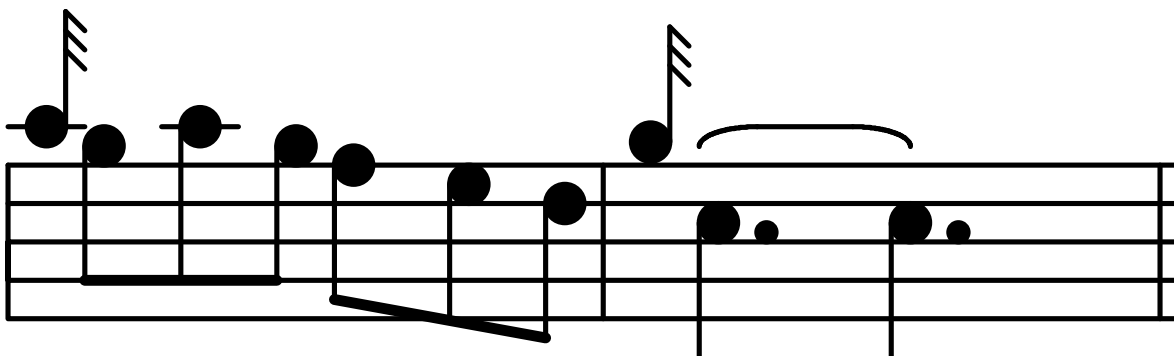
Here We Go Round The Mulberry Bush

The image displays four staves of musical notation for the song "Here We Go Round The Mulberry Bush". The first staff begins with a treble clef and a 6/8 time signature. The notation consists of solid black circles representing notes, with stems and beams indicating their rhythmic placement. The notes are arranged in a sequence that repeats every four measures. The second and third staves continue this sequence, while the fourth staff concludes the piece with a double bar line. The notation is designed for a simple, rhythmic accompaniment.

L ooby L ou



*This is a High A Gracenote
To play it lift your High A finger.*

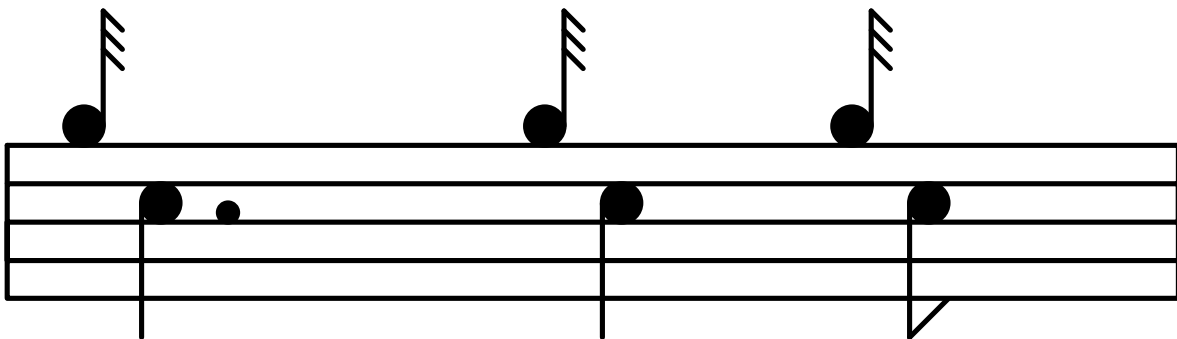
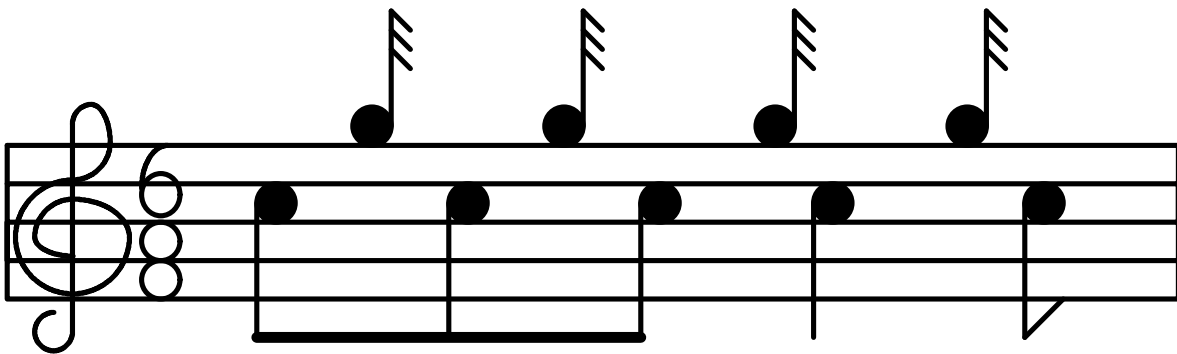


Tutorial Five Exercises

1. In 6/8 timing we have to change our timing back to _____

2. In 6/8 timing one beat takes a _____

3. Write in the timing for the following.



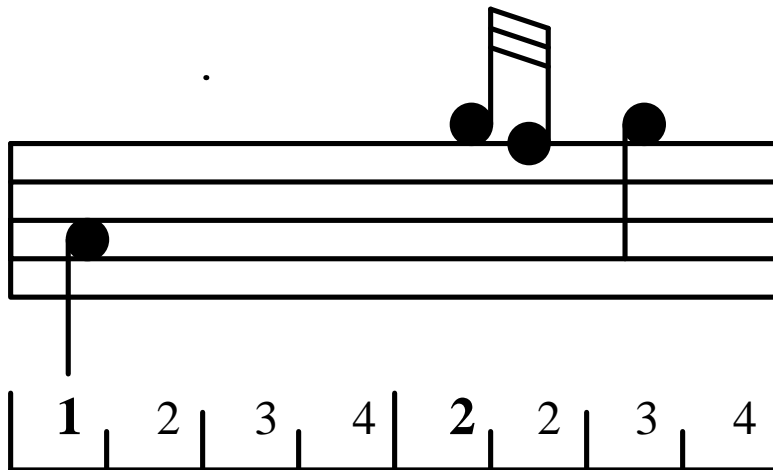
4. A dotted crotchet is worth a _____ plus a _____

5. A dotted minim is worth a _____ plus a _____

Tutorial Six

HIGH G DOUBLING

A High G doubling is very like a High A doubling in that it only has two gracenotes, or rather a G gracenote and an F in disguise as a gracenote.

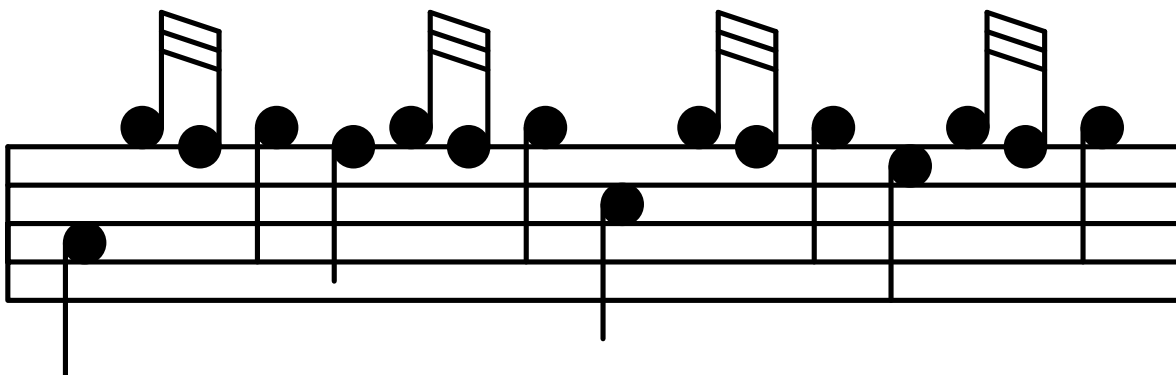


To play a High G doubling from Low A:

1. Play Low A
2. Play a High G gracenote to F
3. Play High G

The timing for the High G doubling is the same as a High A doubling.

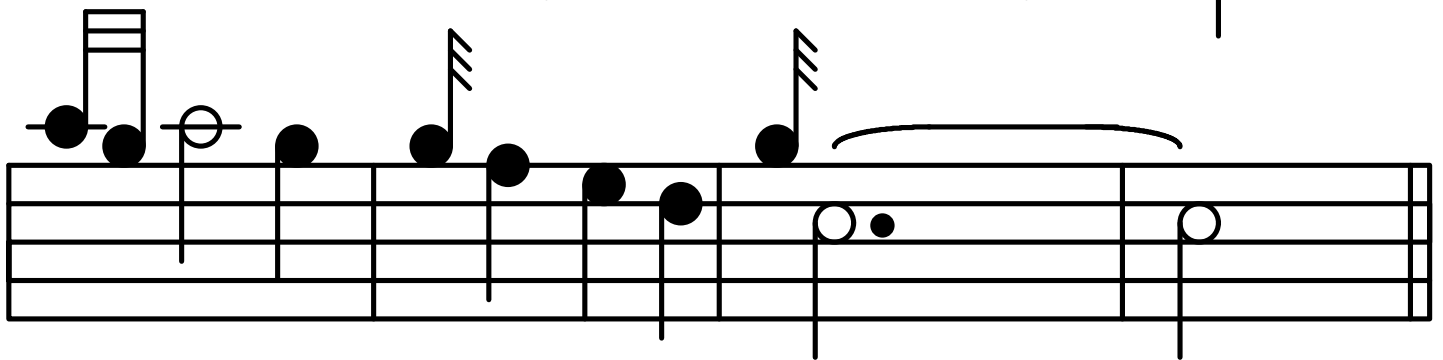
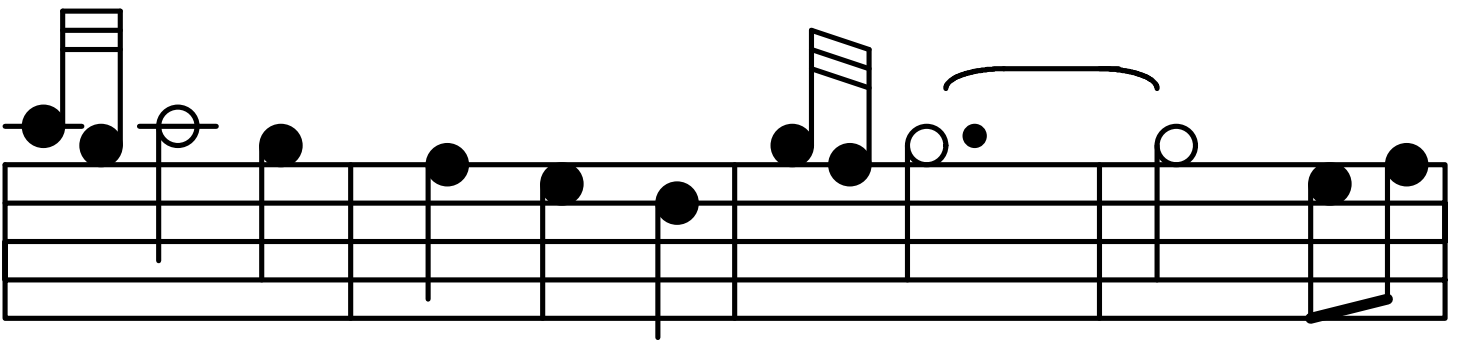
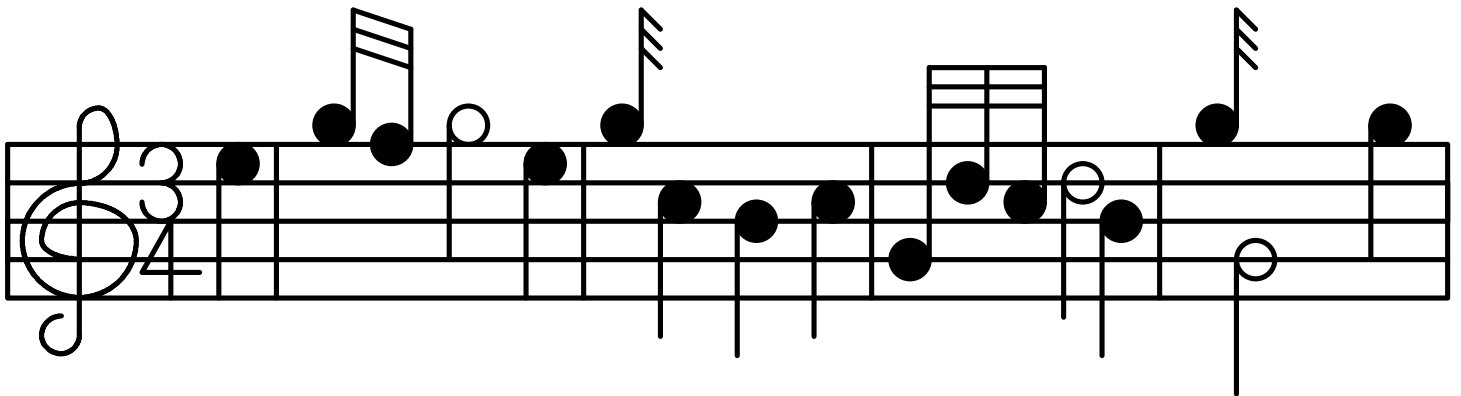
Play this exercise to get used to the High G doubling.



Little Peter Rabbit

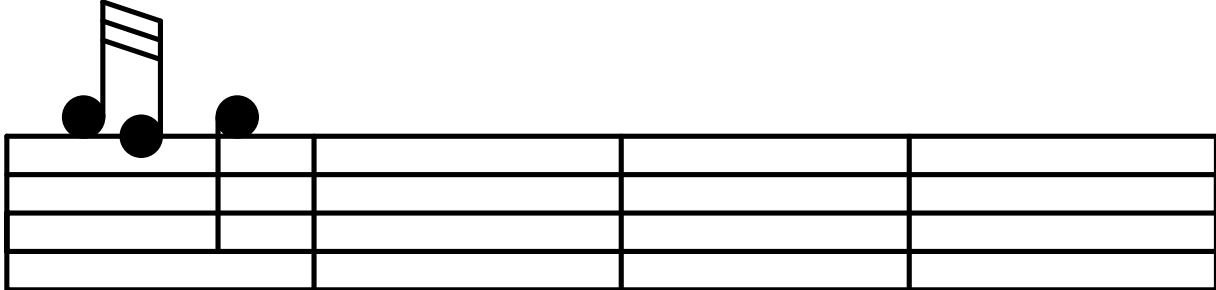
The image displays a musical score for the song "Little Peter Rabbit". It consists of four systems of music, each with a treble and bass staff. The first system includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The second system continues the melody and bass line. The third system also continues the melody and bass line. The fourth system features a treble staff with a melody that includes some beamed eighth notes and a bass staff with a simple accompaniment pattern. The score is presented in a clean, black-and-white format suitable for educational purposes.

Where Has My Little Dog Gone?



Tutorial Six Exercises

1. Draw some High G doublings here.



2. A High G doubling has _____ gracenote, a _____ gracenote and an _____

3. To play a High G doubling from Low A play:

a) _____

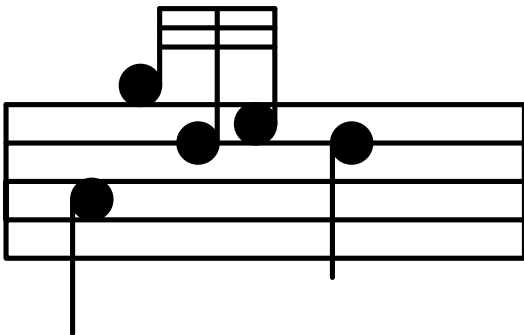
b) _____

c) _____

Tutorial Seven

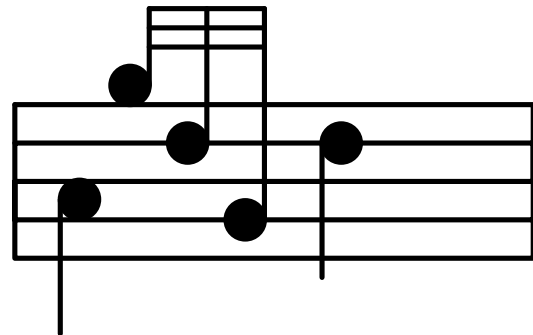
D DOUBLING WITH E AND LOW G

We have already seen a D doubling, with a G and C touch. This is only one of three D doublings. Of the other two, one has a G and E gracenote, the other has a G and Low G shake.



To play a D doubling with an E from Low A:

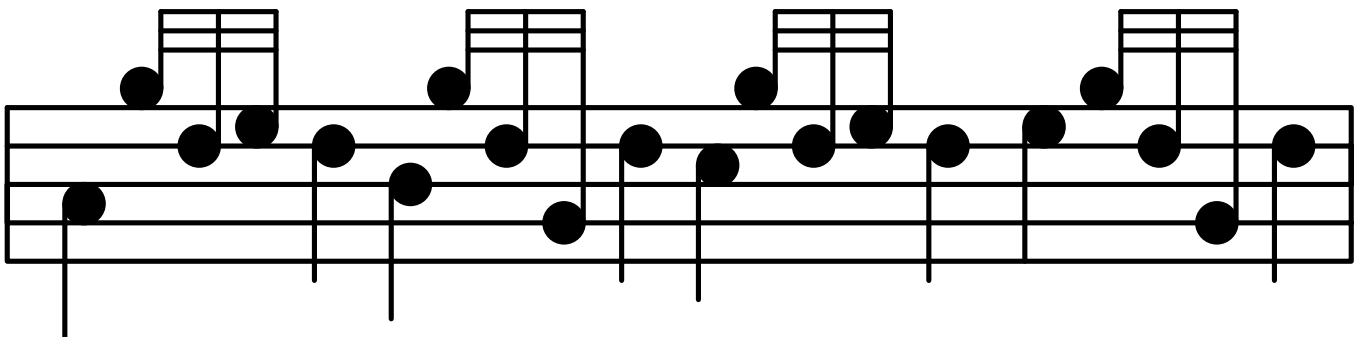
1. Play Low A
2. Play a G gracenote onto D
3. Play an E gracenote onto D



To play a D doubling with a Low G from Low A:

1. Play Low A
2. Play a G gracenote onto D
3. Play a Low G shake to D

Play this exercise to get used to these D doublings.



There Was a F armer (Bingo)

The image displays a musical score for the song "There Was a Farmer (Bingo)". The score is written on four staves, each containing a single melodic line. The first staff begins with a treble clef and a 4/4 time signature. The music consists of a sequence of notes, many of which are beamed together in groups of four, representing the "Bingo" rhythm. The notes are placed on various lines and spaces of the staff, with stems pointing up or down. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a final note and a double bar line.

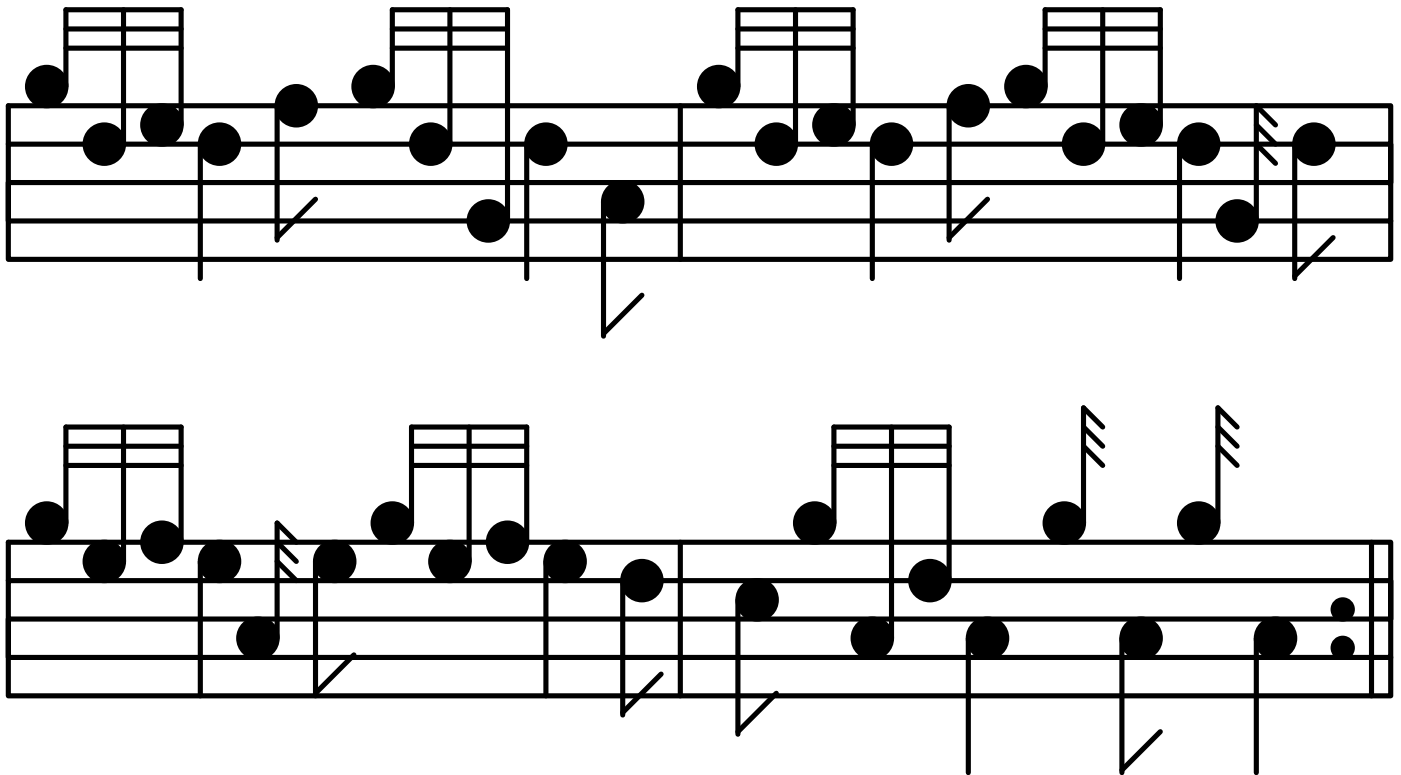
I K new A n Old L ady

To play 6/8 timing with doublings, remember that you need to divide the doublings up into two quavers and two gracenotes. This will make your doublings fit into the timing easily, making 6 quavers (beats) in every bar.

The image displays three staves of musical notation for the piece 'I K new A n Old L ady'. The first staff begins with a treble clef and a 6/8 time signature. The notation consists of a sequence of notes and rests across three staves. The first staff contains four measures, the second staff contains four measures, and the third staff contains four measures. The notes are primarily quarter notes and eighth notes, with some measures featuring 'doublings' (two notes on the same pitch) and 'gracenotes' (short notes played without stems). The notation is designed to illustrate how these doublings and gracenotes fit into the 6/8 timing, with each measure containing six quaver beats.

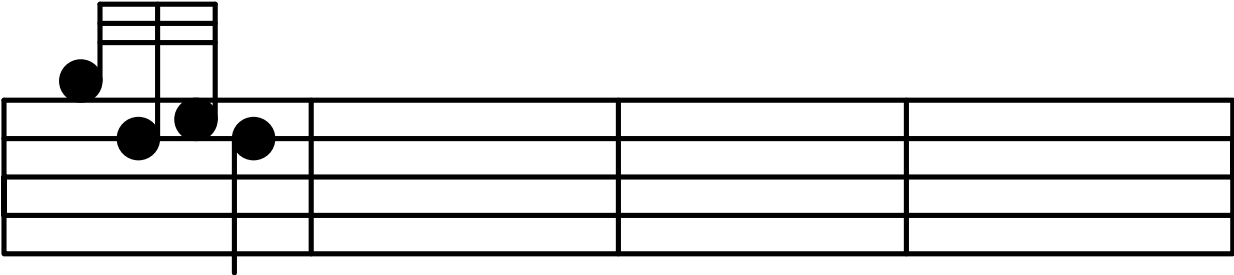
Refrain:

A refrain is similar to a chorus in a song except that the number of times you play it depends on which verse you are on. The first verse requires that you play the first part only. The second verse requires that you play the refrain once and then the first part. The third verse requires that you play the refrain twice and the first part once. The fourth verse requires that you play the refrain three times and the first part once. This pattern carries on up until the last verse which only requires the first line of the refrain as the last line of the verse is spoken.

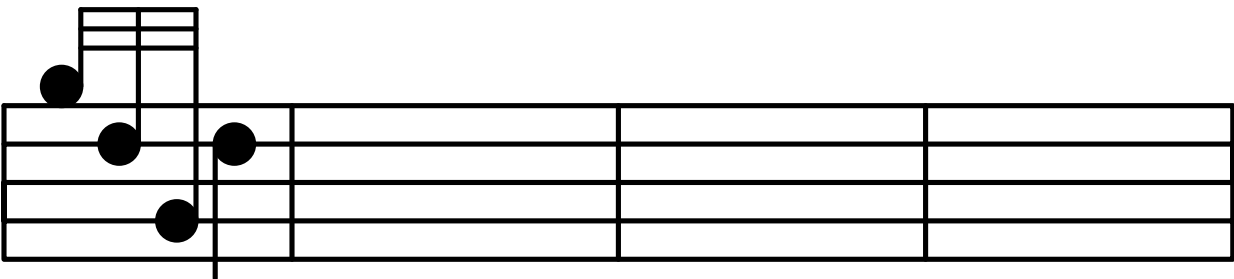


Tutorial Seven Exercises

1. Draw some D doublings with an E gracenote here.



2. Draw some D doublings with a Low G touch here.



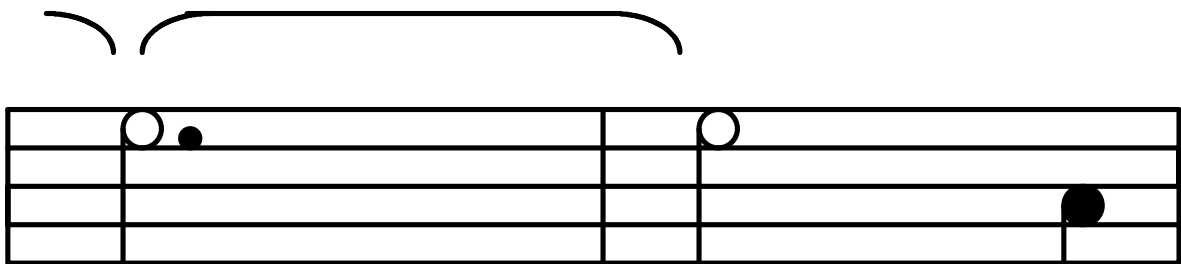
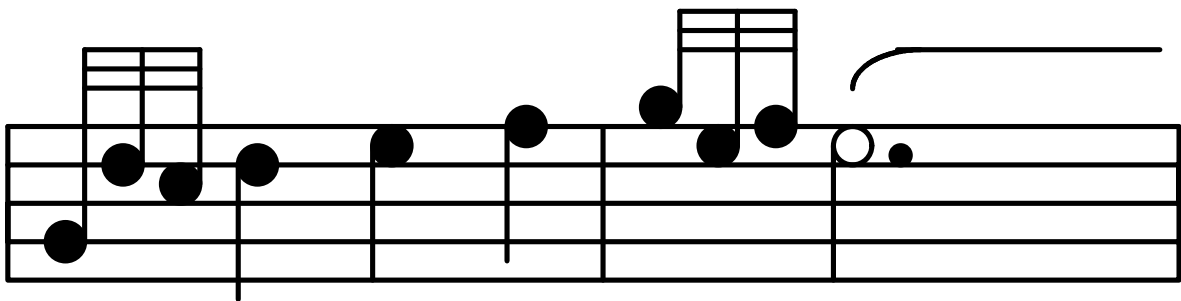
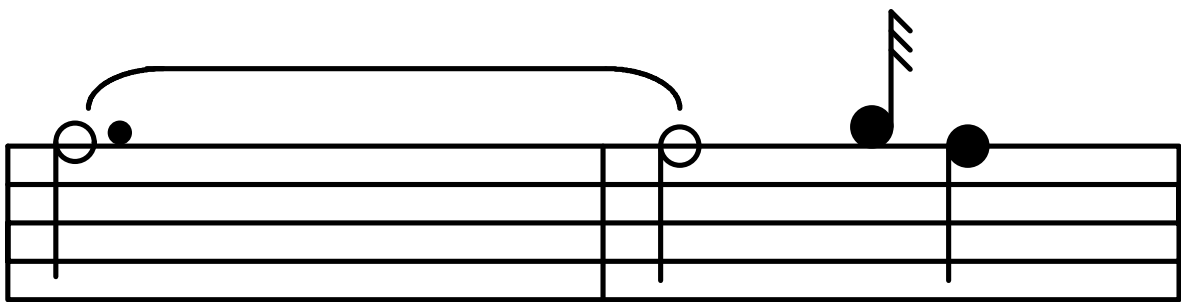
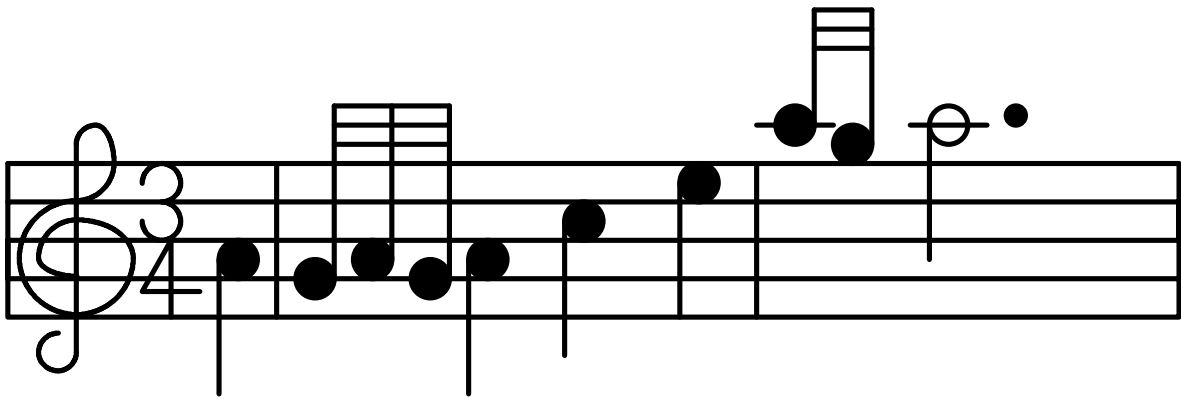
3. The three types of D doublings are with an _____ gracenote and a _____ touch or _____ shake.

4. To play a D doubling with an E gracenote from Low A play:

- a) _____
 b) _____
 c) _____

5. To play a D doubling with a Low G touch from Low A play:

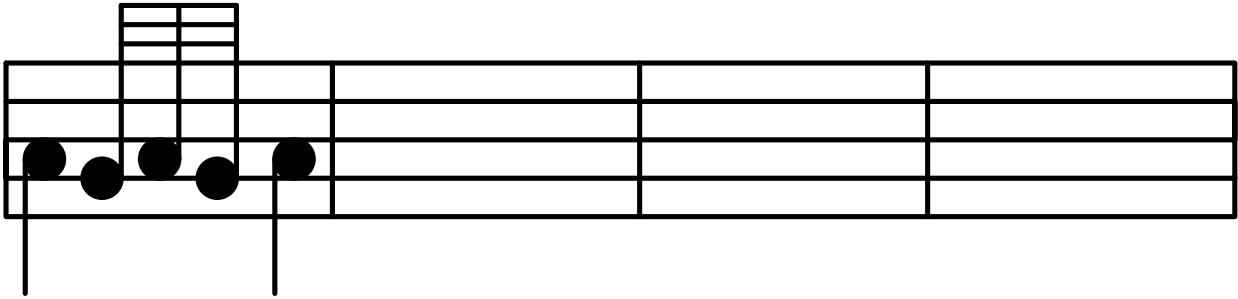
- a) _____
 b) _____
 c) _____

On Top Of Spaghetti

continued next page →

Tutorial Eight Exercises

1. Draw some birls here.



2. A birl is very similar to the _____ gracenote from _____

3. In a birl you have to _____ your Low A finger over the Low A hole.

4. A birl is always played from _____ to _____

5. To play a birl from Low A to Low A:

a) _____

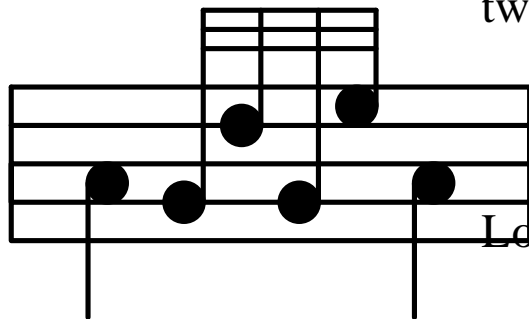
b) _____

c) _____

Tutorial Nine

TAORLUATH

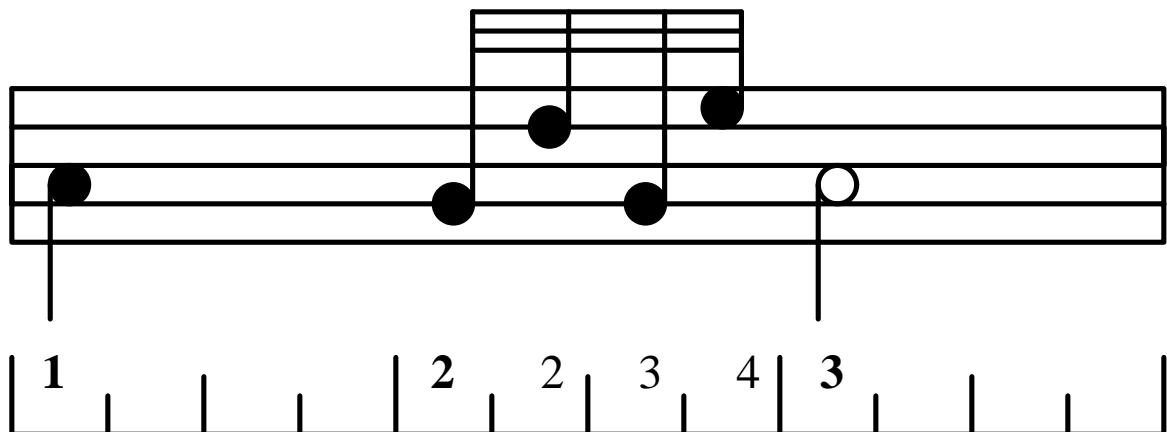
A taorluath (pronounced two - a - lou - ath) is like a grip, except it has an extra E gracenote. A taorluath can be played between just about any two notes on the scale, but we will start with taorluaths on Low A from Low A, B and C. A taorluath looks like this:



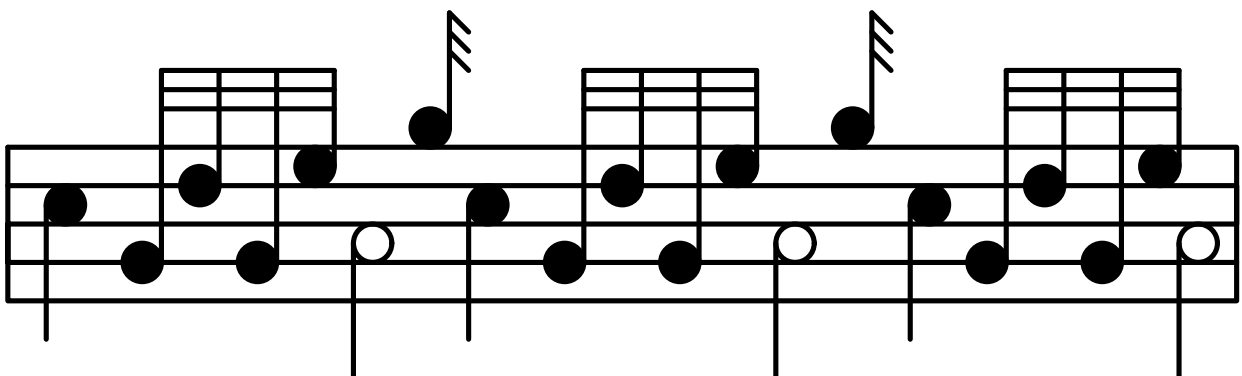
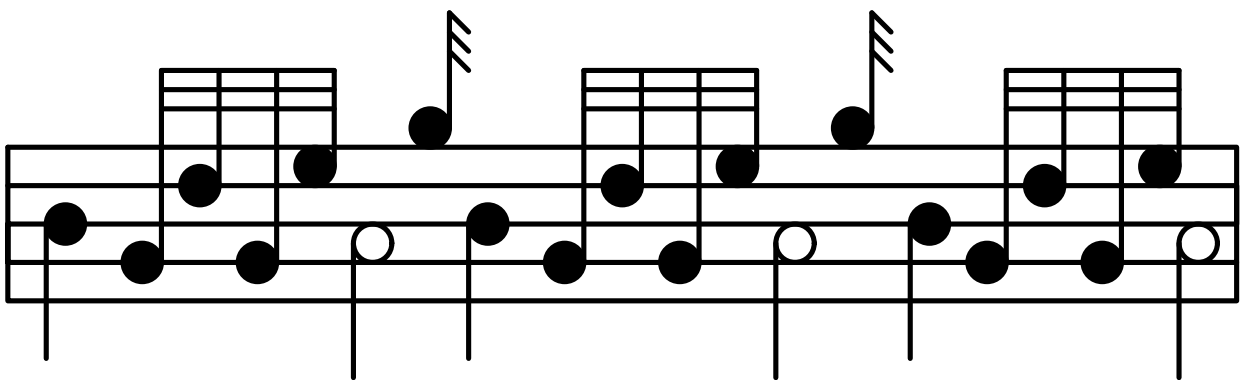
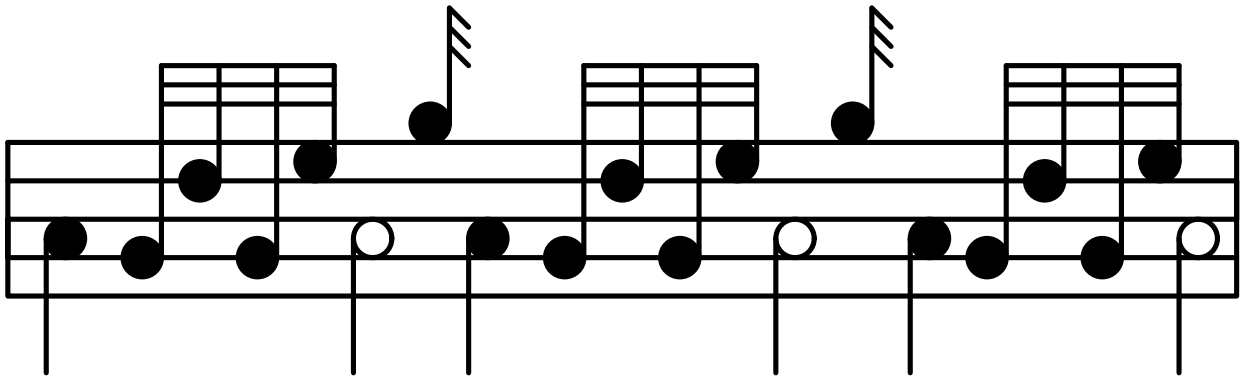
To play a taorluath between two Low A's:

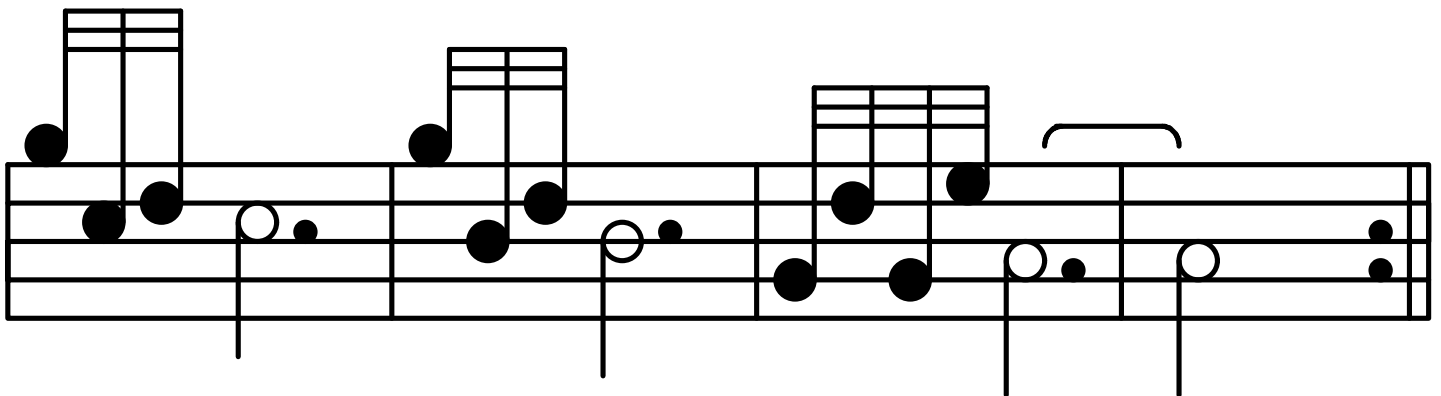
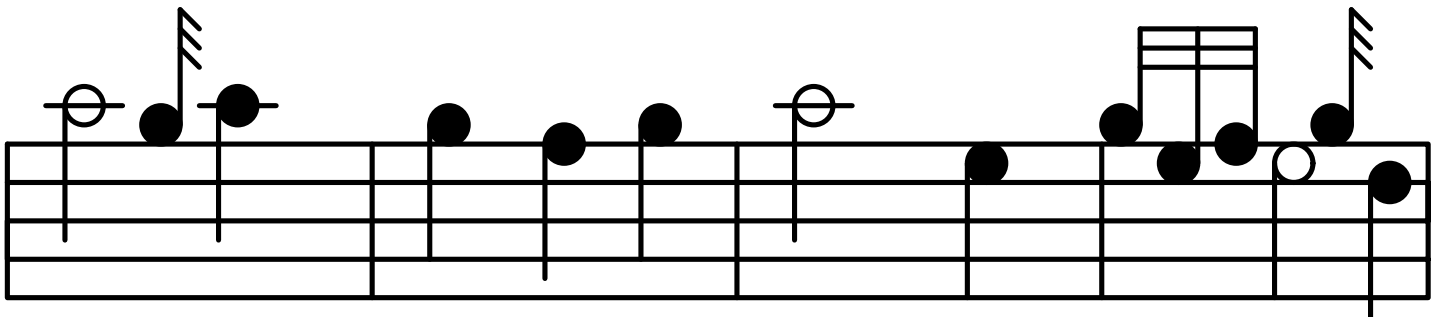
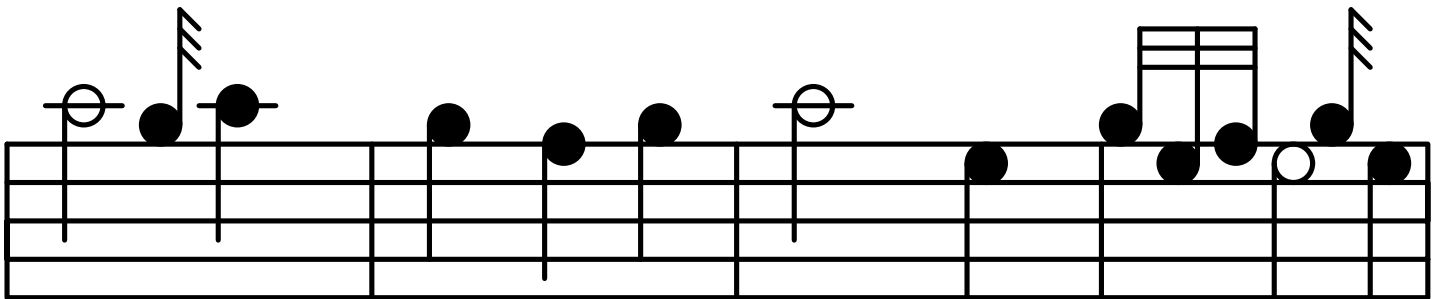
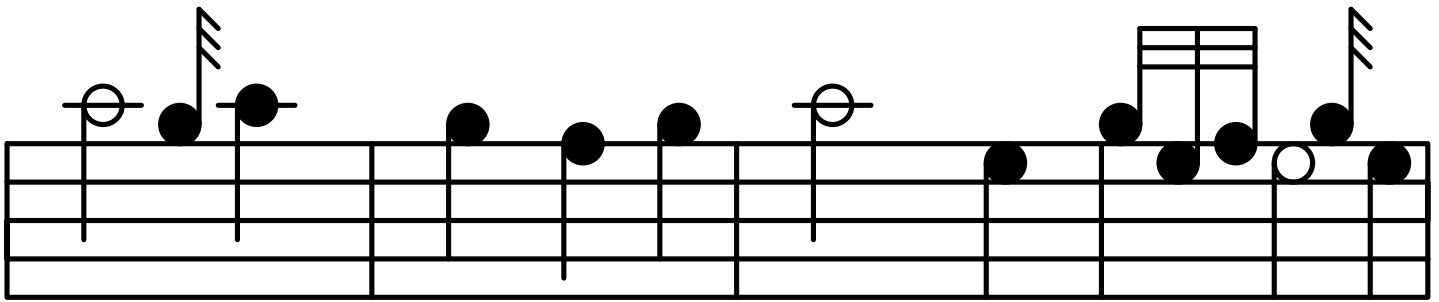
1. Play Low A
2. Play Low G
3. Play a D gracenote on
4. Play an E gracenote onto Low A

The timing of a taorluath is as follows:



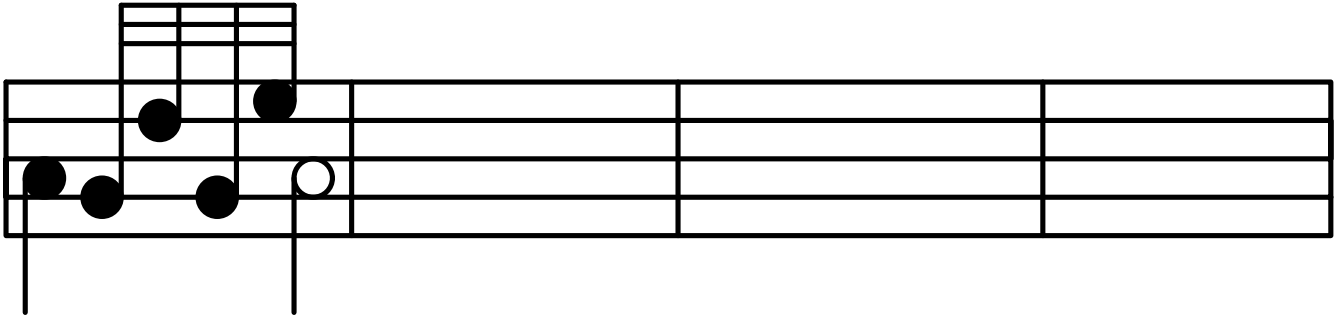
Play this exercise to get used to the taorluath, writing in the counts first.



Three Blind Mice cont.

Tutorial Nine Exercises

1. Draw some taorluaths from Low A to Low A here.



2. A taorluath is like a _____

3. A taorluath can be played between _____ two notes.

4. To play a taorluath from Low A to Low A play:

a) _____

b) _____

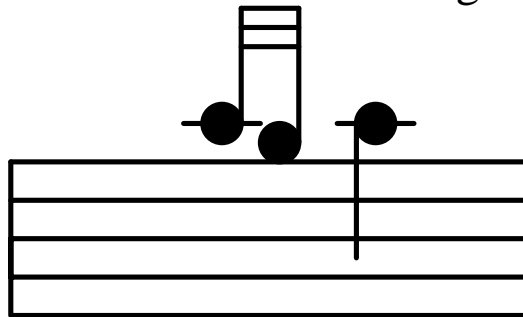
c) _____

d) _____

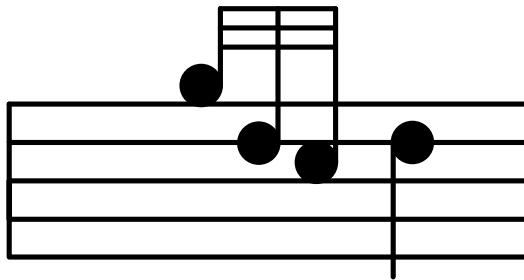
Tutorial Ten

REVISION

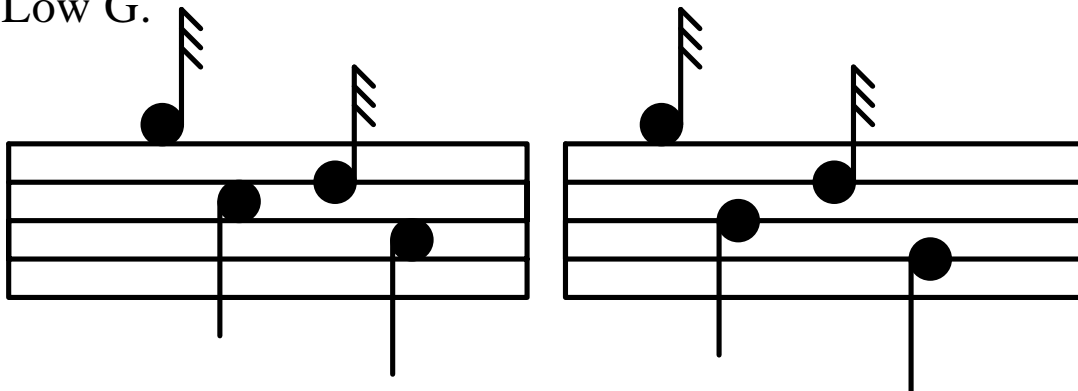
Let us revise what we have learnt in the past nine weeks. We have learnt about the High A doubling, and how we have to slide our thumb over the High A hole.



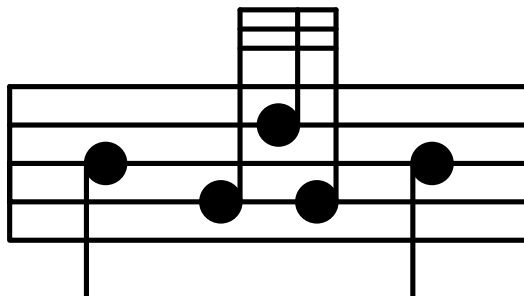
We have learnt about the D doubling with a C.



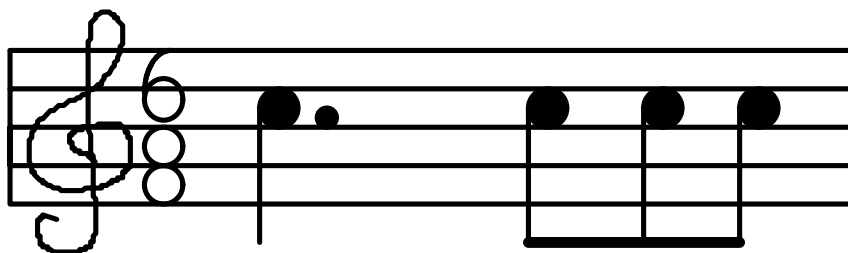
We have learnt about the tachum and how there are two forms of it, one from C to Low A and another from B to Low G.



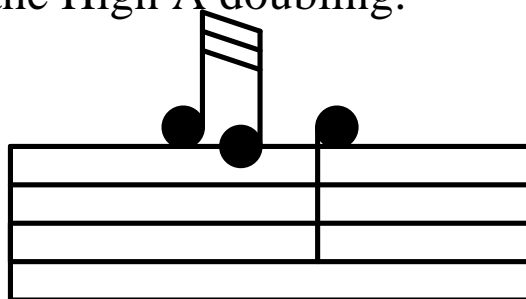
We have learnt about grips and how they can be played between any two notes, but mainly between two notes that are the same.



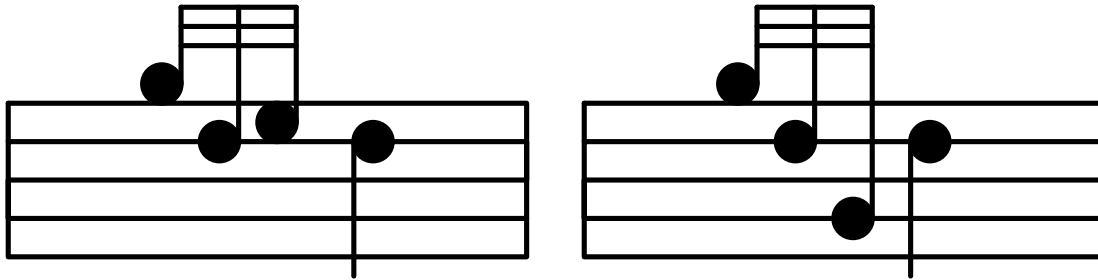
We also learnt about 6/8 timing, and how we have to go back to counting 1 and 2 and ... etc., and how a dotted crotchet is worth 3 quavers and consequently 3 beats.



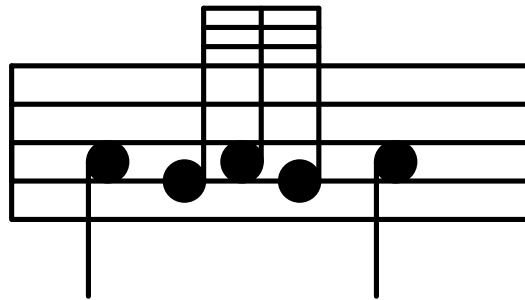
We have learnt about the High G doubling and how it is similar to the High A doubling.



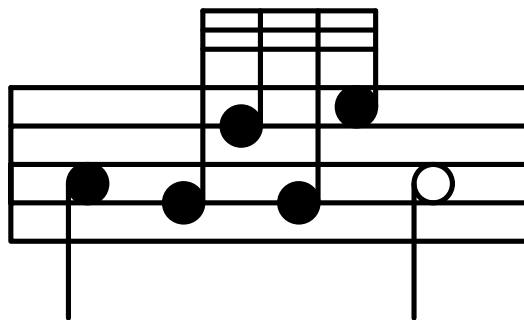
We have learnt about the D doubling with an E, and the D doubling with a Low G.



We also learnt about the birl, and how it is similar to the High G gracenote from High A because you have to slide a finger.



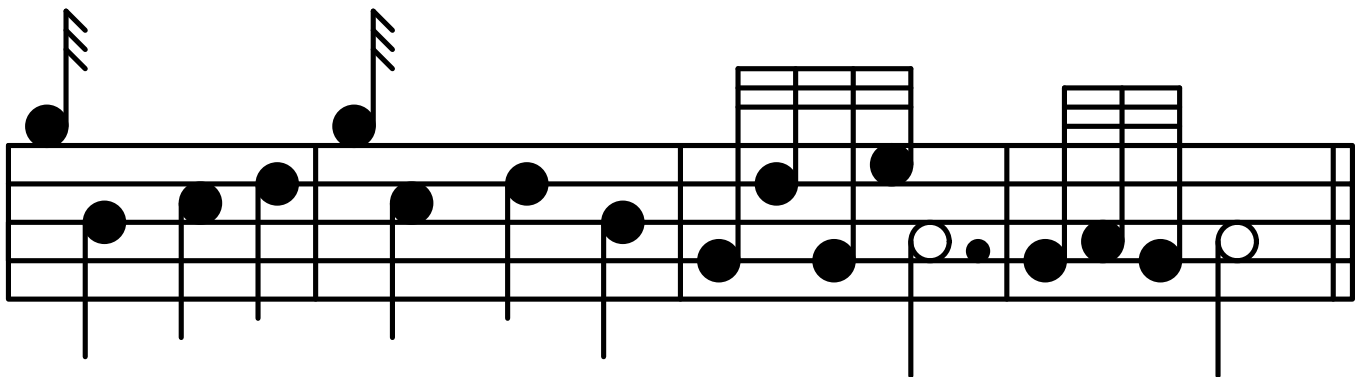
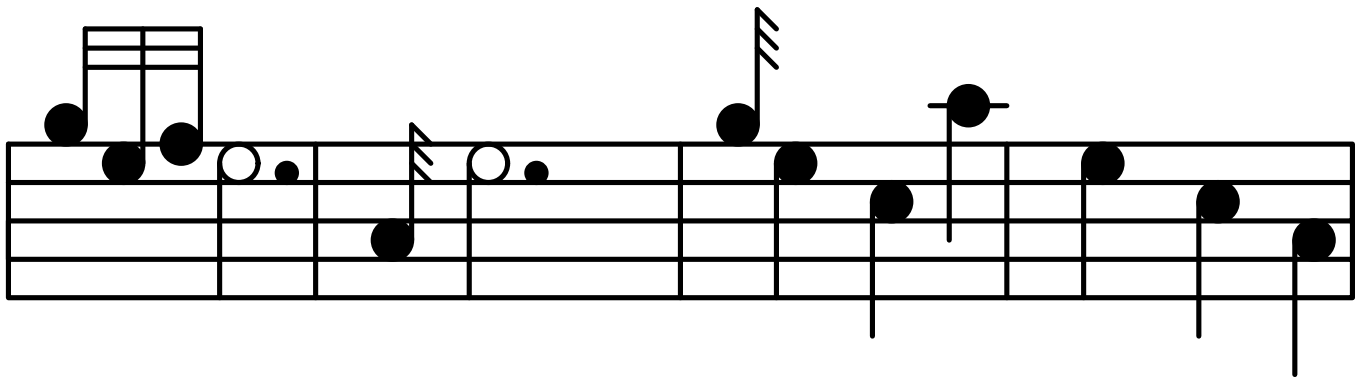
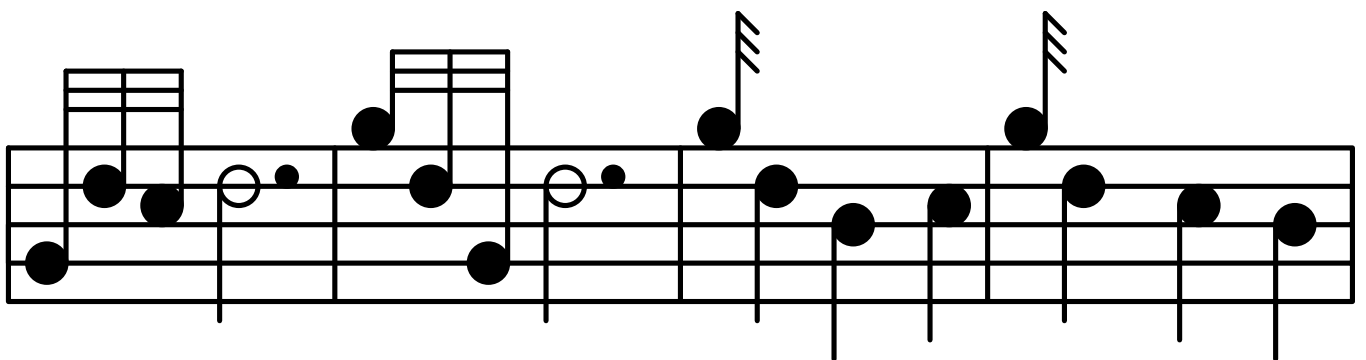
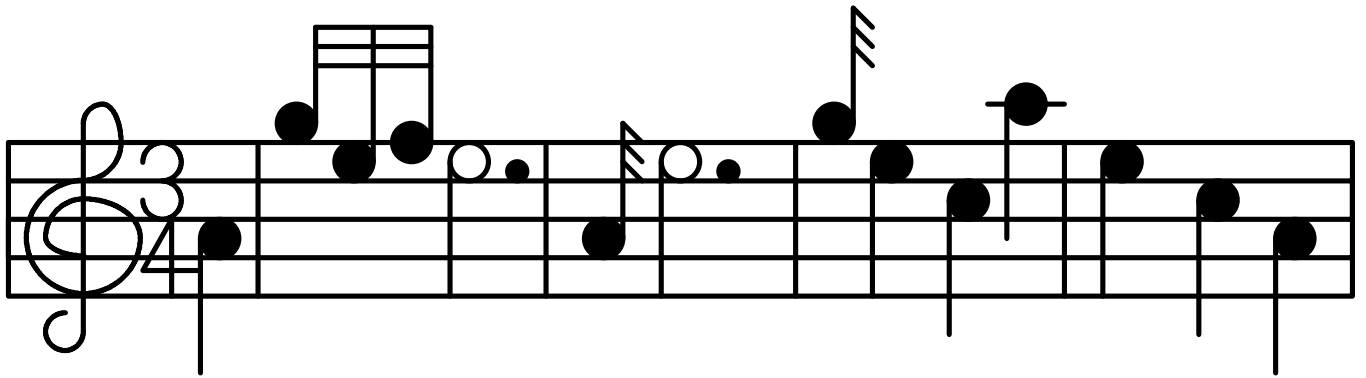
We learnt about the taorluath and how it is very much like a grip, with an added E gracenote.



Teddy Bears Picnic

The image displays a musical score for the song "Teddy Bears Picnic" on a grand staff. The score is written in treble clef with a 6/8 time signature. It consists of four systems of music, each with a treble and bass staff. The melody is primarily composed of quarter and eighth notes, with some chords and rests. The bass line provides a simple accompaniment with quarter notes and rests. The score includes various musical notations such as stems, beams, and rests. The first system begins with a treble clef and a 6/8 time signature. The second system features a slur over a group of notes in the treble staff. The third and fourth systems continue the melody and accompaniment. The score is presented in a clear, black-and-white format suitable for educational purposes.

Oh Dear, What Can The Matter Be?



Tutorial Ten Exercises

1. When playing a High A doubling you have to _____
your High A finger.
2. The C gracenote in a D doubling is really a _____
3. A tachum can be played from _____ to _____
and from _____ to _____
4. A grip can be played between the _____ two
notes.
5. A dotted crotchet is worth 3 quavers and
beats in 6/8 timing.
6. A High G doubling is similar in timing to _____
7. The other two D doublings have an _____ gracenote
and a _____ shake.
8. In a birl you have to _____ your Low A finger.
9. A taorluath is a grip with an _____ gracenote added.

Answers

Tutorial One

2. High G
3. Sliding
4. **1 2 3 4 2 2 3 4**

Tutorial Two

2. 3
- 3 a) Play D
b) Play a High G gracenote to D
c) Play a C touch to D
4. Same

Tutorial Three

3. G, D
4. C, B

Tutorial Four

2. Two
3. D, Low G's
4. a) Play Low A
b) Play Low G
c) Play a D gracenote on Low G
d) Play Low A

Tutorial Five

1. 1 and 2 and ...
2. Quaver (1/8 note)
3. **1 and 2 and 3 and 4 and 5 and 6 and
and 1 and 2 and 3 and 4 and 5 and 6 and**
4. crotchet, quaver
5. minim, crotchet

Tutorial Six

2. 1, High G, F
3. a) Play Low A
b) Play a G gracenote to F
c) Play High G

Tutorial Seven

3. E, C, Low G
4. a) Play Low A
b) Play a G gracenote on D
c) Play an E gracenote on D
5. a) Play Low A
b) Play a G gracenote on D
c) Play a Low G shake on D

Tutorial Eight

2. G, High A
3. Slide
4. Low A, Low A
5. a) Play Low A
b) Slide your finger down over the Low A hole
c) Slide your finger up over the Low A hole

Tutorial Nine

2. Grip
3. Any
4. a) Play Low A
b) Play Low G
c) Play D gracenote on Low G
d) Play E gracenote to Low A

Tutorial Ten

1. Slide
2. Touch
3. C, Low A, B, Low G
4. Any
5. 3
6. High A doubling
7. E, Low G
8. Slide
9. E

Index

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birl..... 44

C

C touch..... 9

D

D doubling..... 9

D doubling, with a G..... 37

D doublings. Of the other two, one has a G and E..... 37

dotted crotchet..... 27

G

Grip..... 20

H

High A doubling..... 3

High A Gracernote..... 30

High G doubling..... 32

T

tachum..... 14

taorluath..... 49