Piping Tutor

BOOK FOUR

V ictoria M urgatroyd

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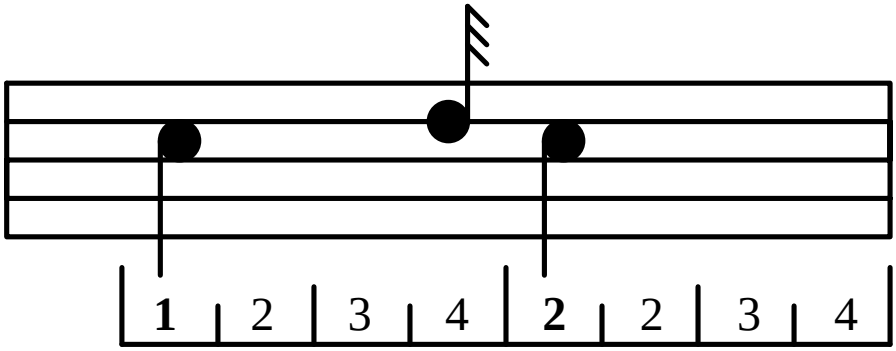
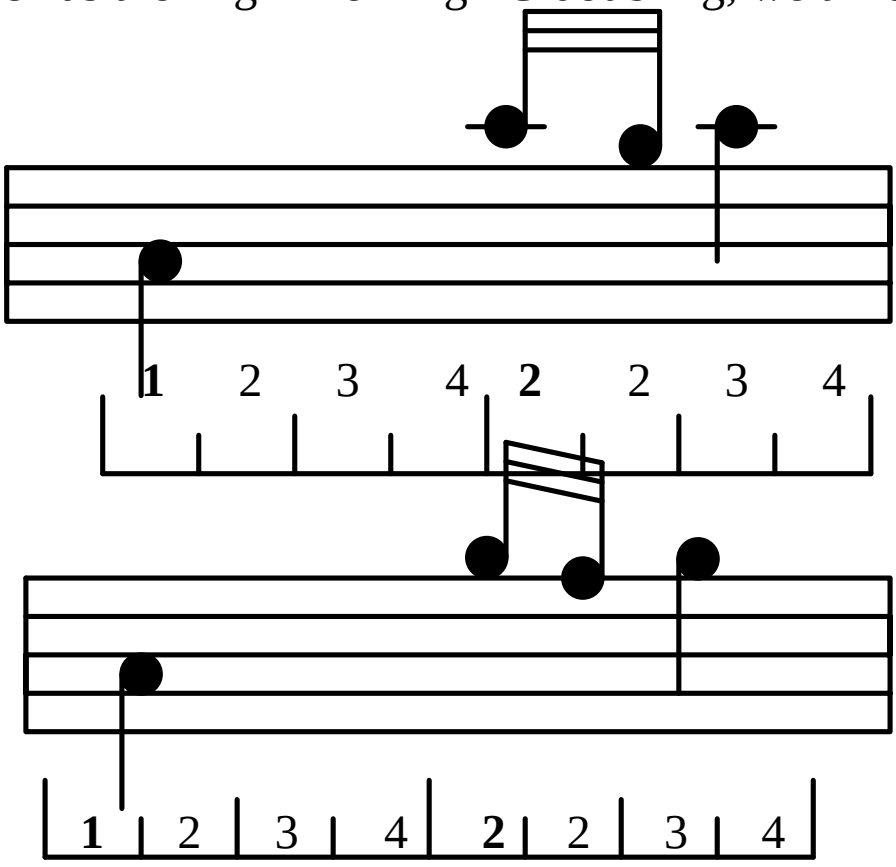
Tutorial One

Before we start, let us review what we know about gracenotes and doublings. When we come across a gracenote before a crotchet, we time it as follows:



When we come across a doubling that has two gracenotes such as the High A or High G doubling, we time it as follows:



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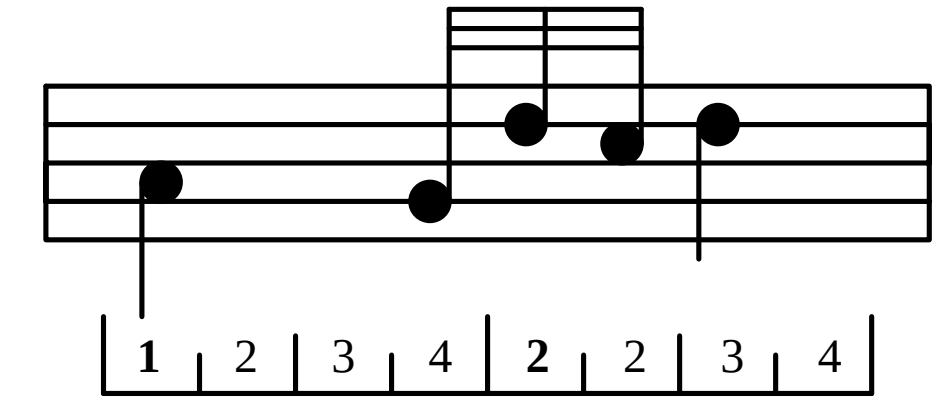
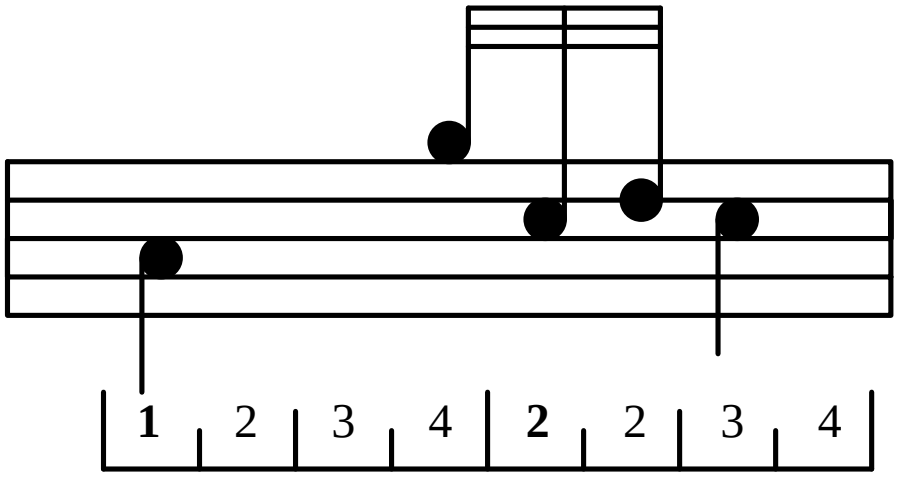
When we come across a doubling with 3 gracenotes such as a C doubling or Throw on D, the timing is as follows:





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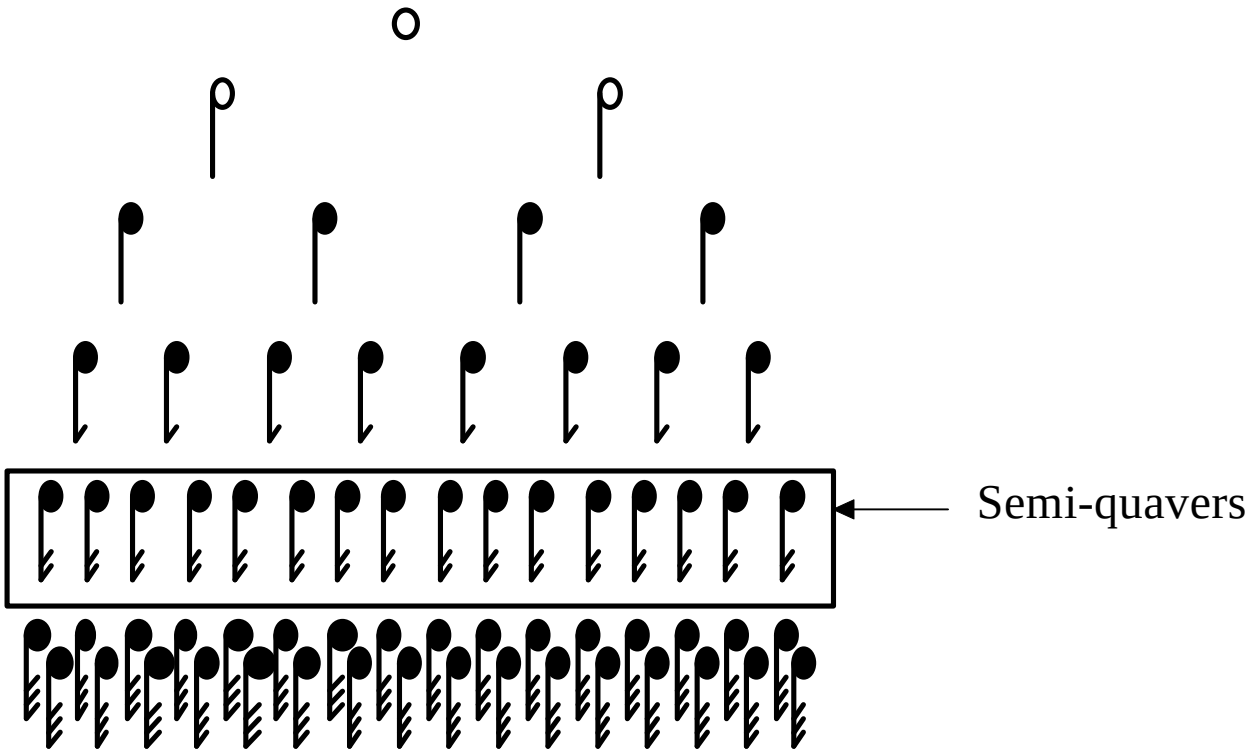
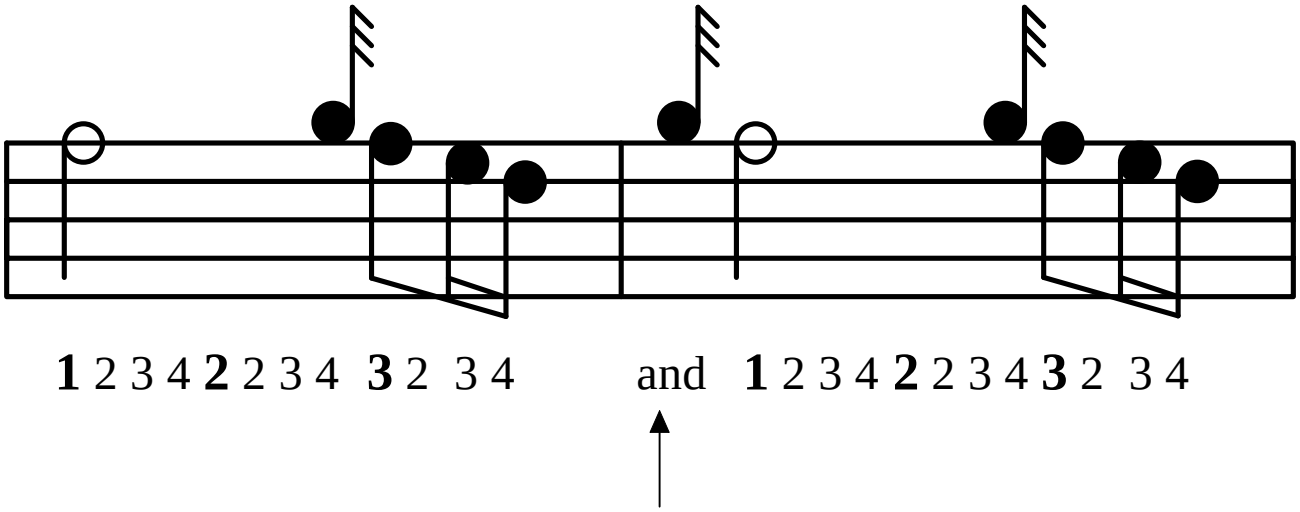
Semi-quavers:

Semi-quavers are half the length of a quaver. They fit into the note tree as follows:



Semi-quavers fit into the timing of a tune as follows:



(notice that the gracenote comes halfway in between the 4 and the **1**)

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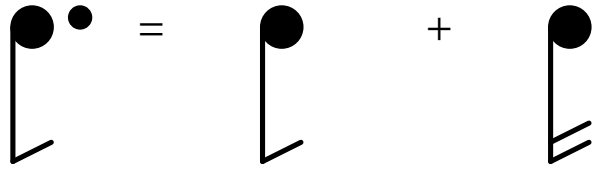
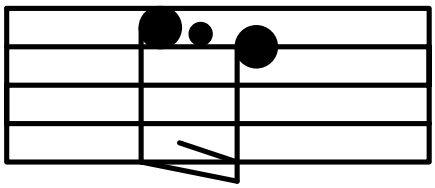
Dotted Quaver:

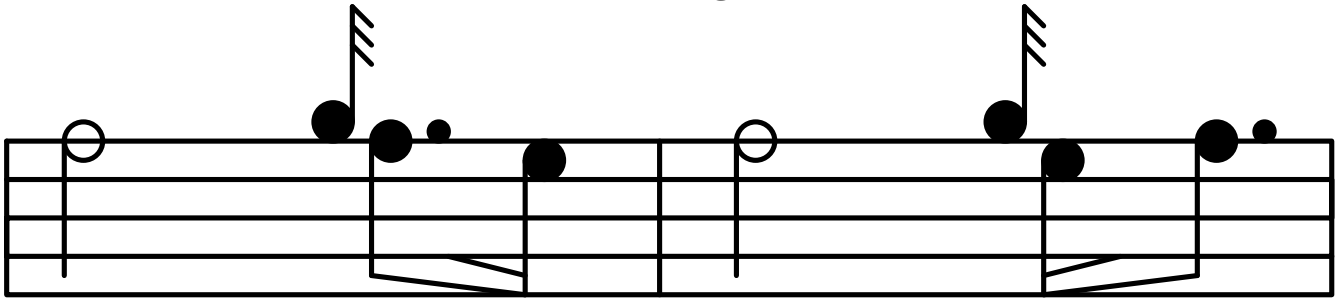
A dotted quaver is made up the same way as any other dotted note. You add on half of itself to itself. i.e.



Normally, a dotted quaver is not seen on its own, but connected to a semi-quaver.



This movement fits into the timing as follows:



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

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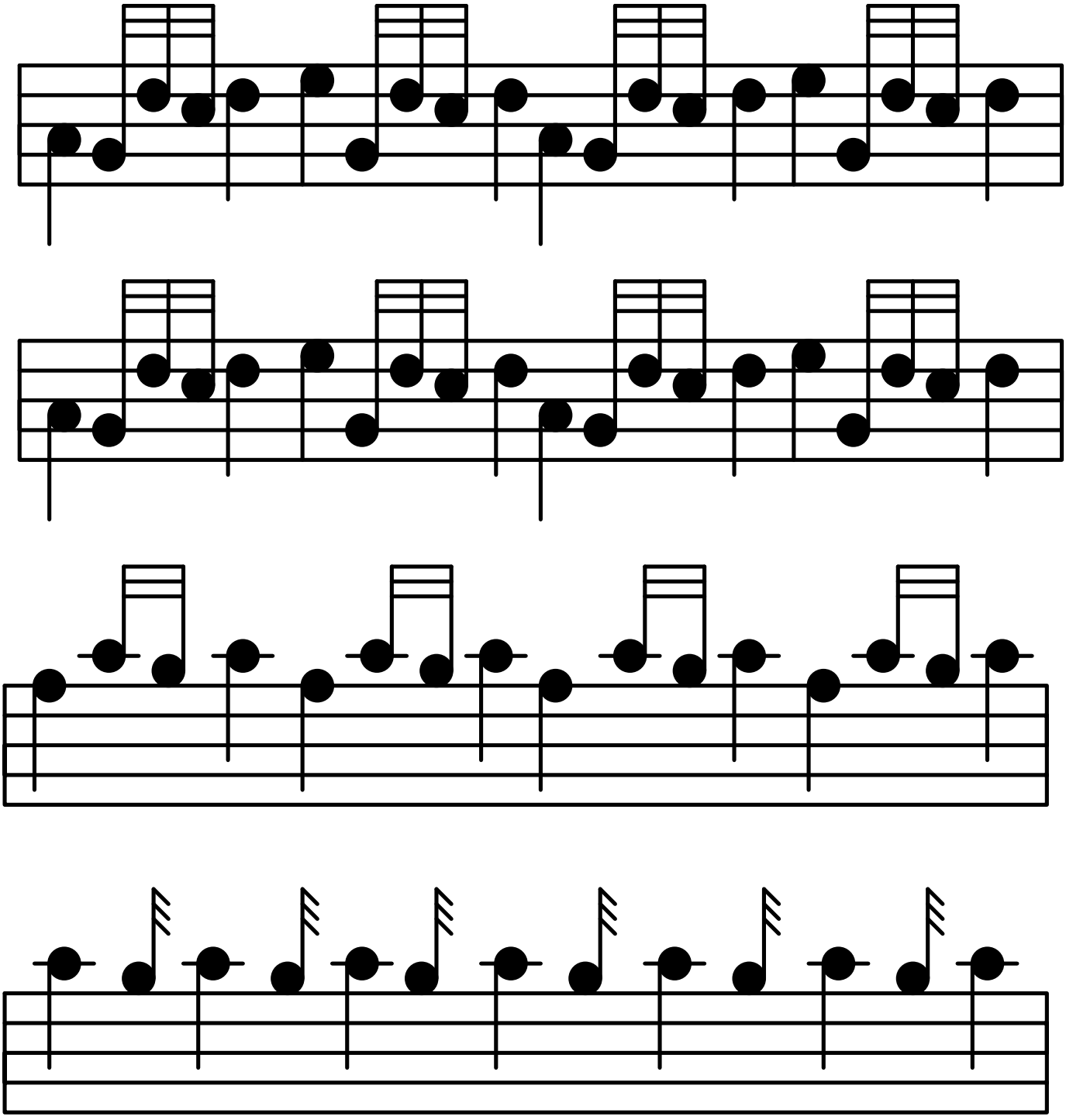
These exercises will appear before every tune in the following two books. It is important that you play these exercises, in order that you are fully prepared for the following unknown tune.



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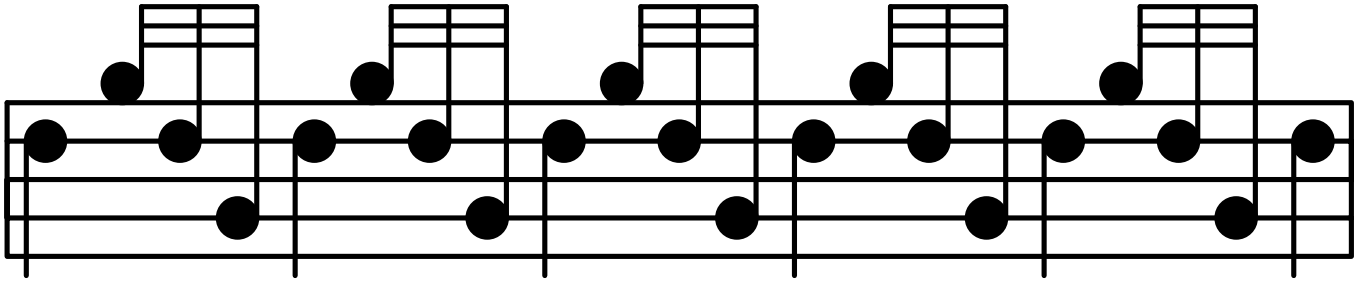

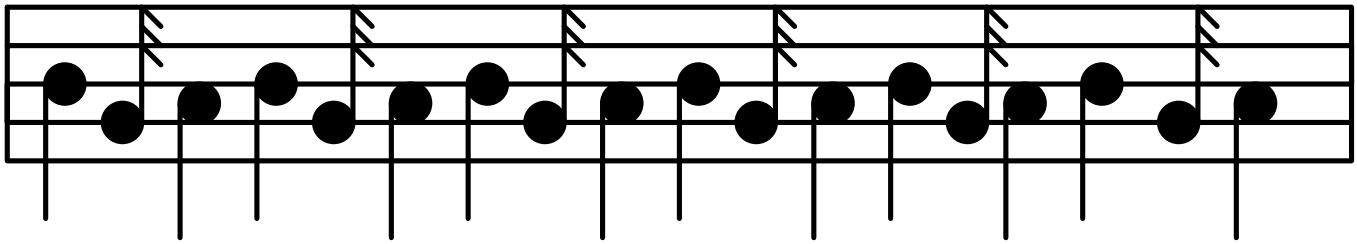

From this Book onwards you will be faced with largely unknown tunes, although some may be known to you. These are mainly traditional tunes that nearly every piper knows or has known. These tunes will pop up time and again during your piping career. I will include a short introduction to the type of tune you are about to play if it is a new type.

Slow Air:

This type of tune is a slow tune, often with long notes such as minims. This type of tune is commonly played at funerals or other times of mourning such as war memorial days.

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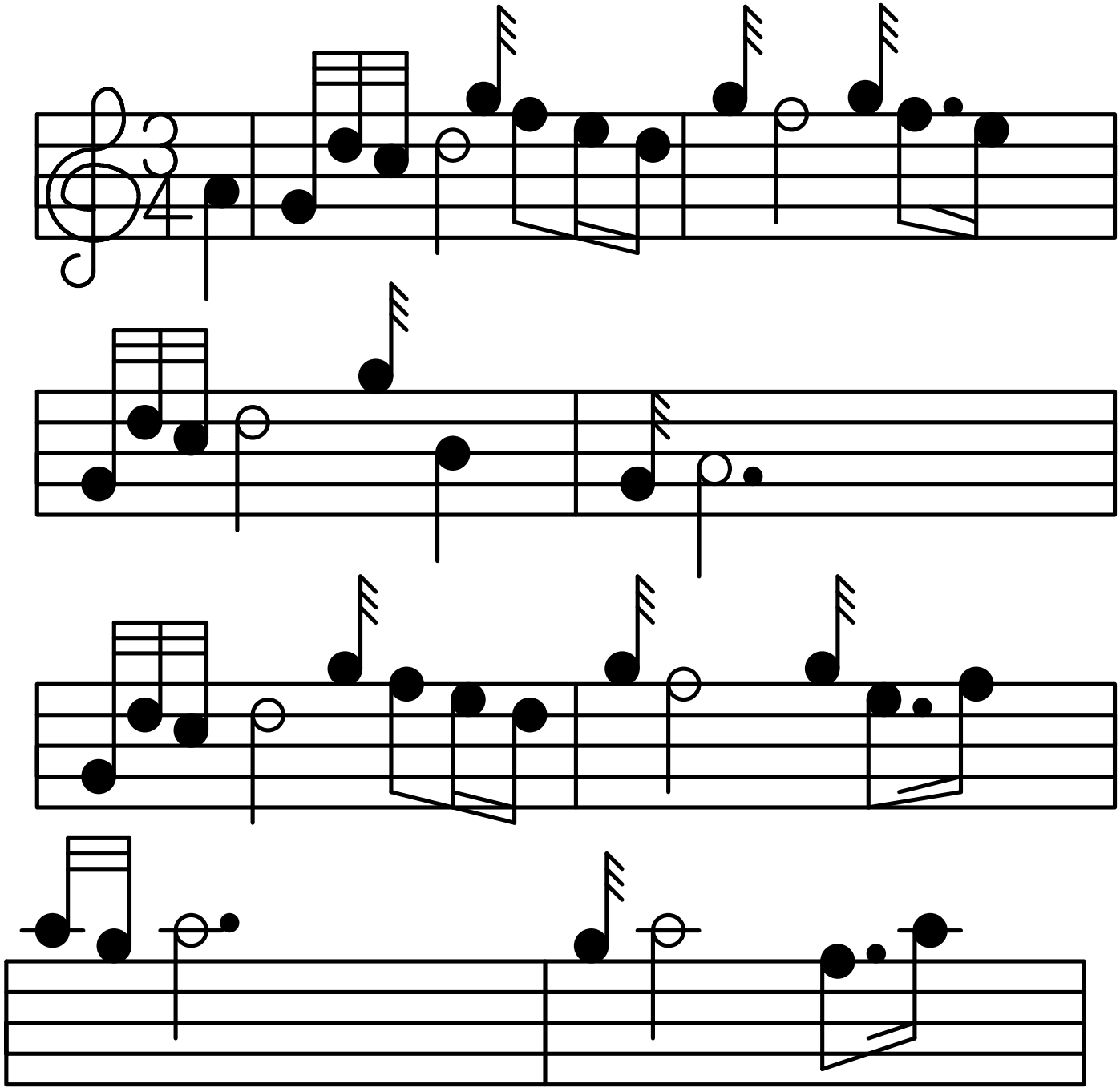
Before playing this tune, write in the beats, either with a cross or with numbers.

A mazing Grace **Slow Air**



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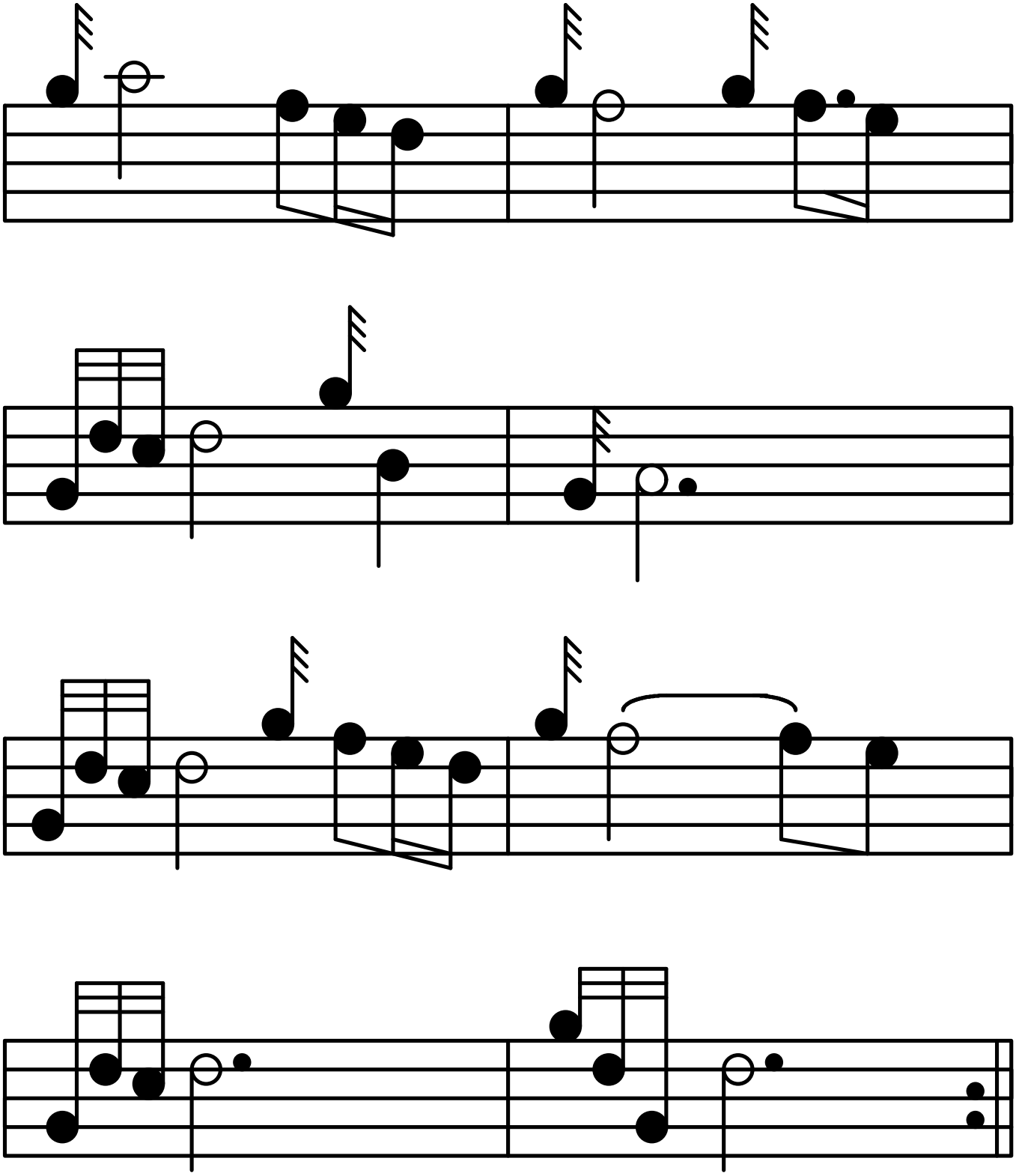
A mazing Grace cont.



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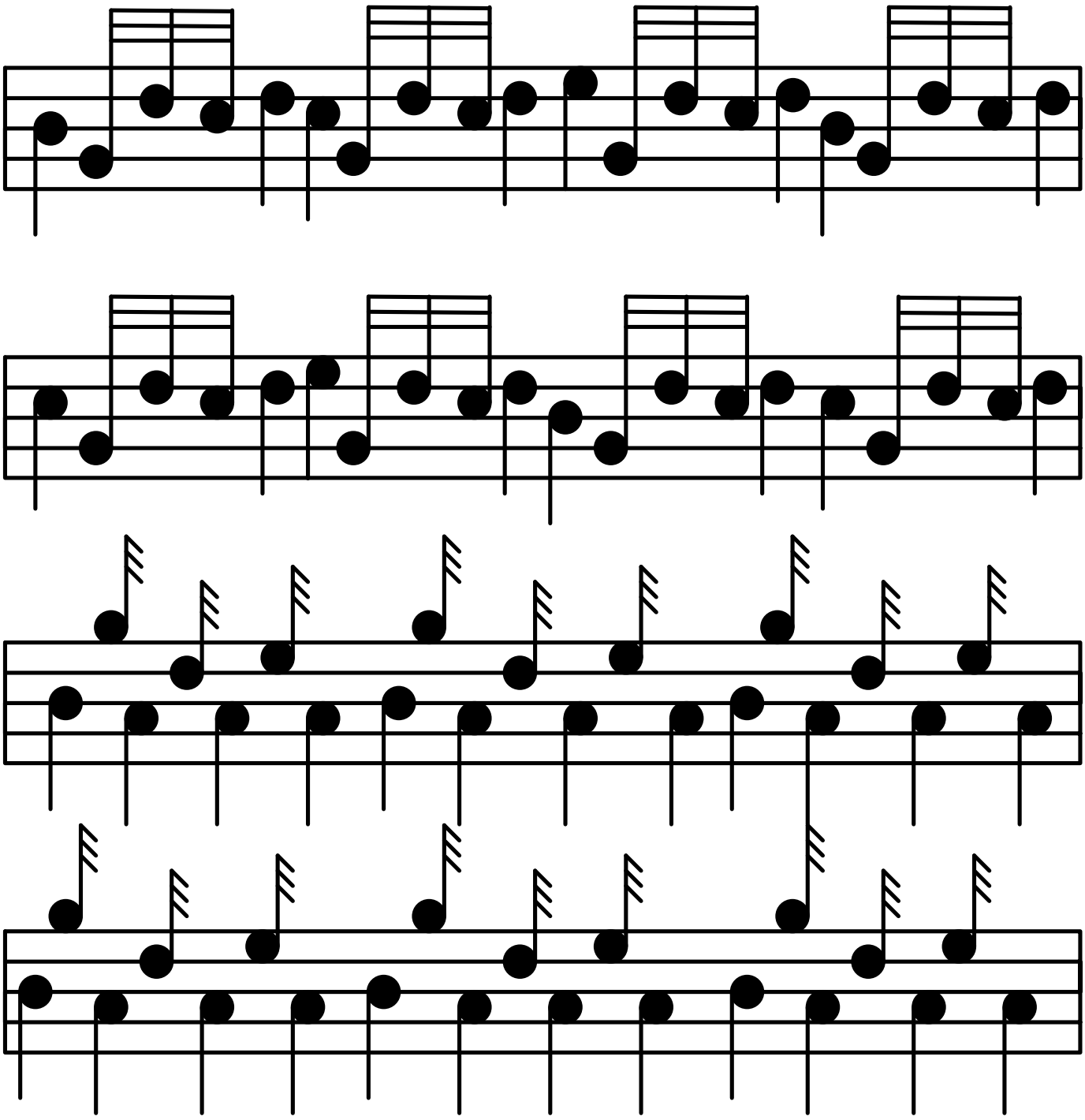
Tutorial Two



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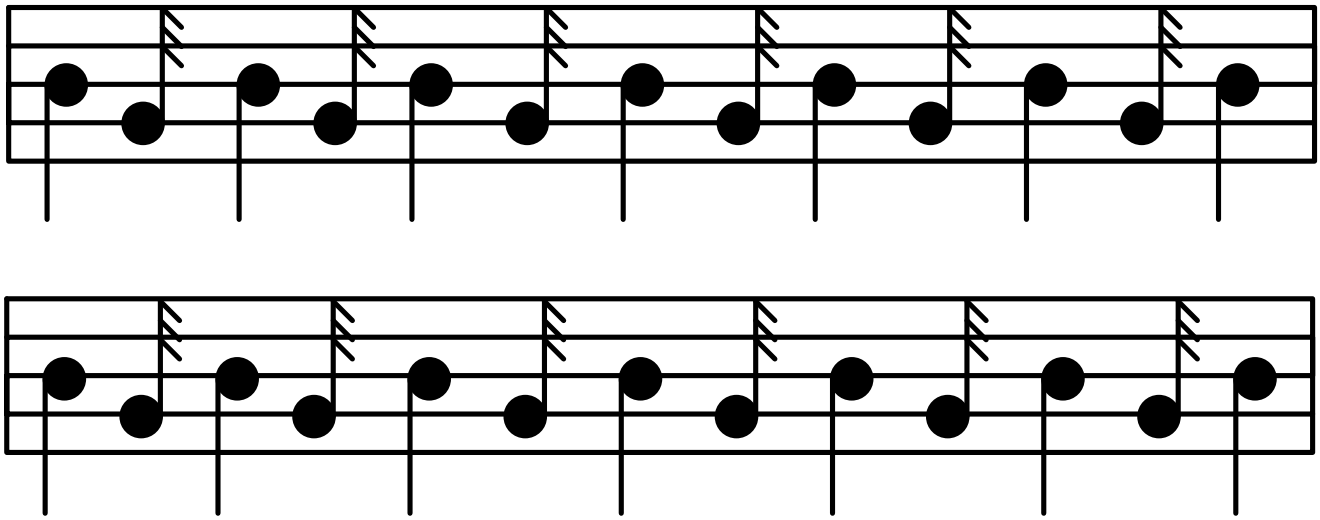

2/2 Timing:

2/2 timing means there are 2 beats in every bar, and every beat takes a minim (1/2 note). But to make things easier for now, pretend the time signature is 4/4 and count 4 beats, with every beat taking a crotchet (1/4 note). You will notice that this is easily done because there are 4 crotchets in every bar which is the same as two minims in every bar. We can get away with this at this stage because 2/2 timing really only dictates the type of rhythm you should use, which is not of any importance now.

Reels:

A Reel is a tune that was created to be played for a dance called the Highland Reel. During this dance the dancers take long striding steps with short skips, and as such the tunes have especially drawn out notes with short, cut notes. A Reel is <u>always</u> in 2/2 timing.

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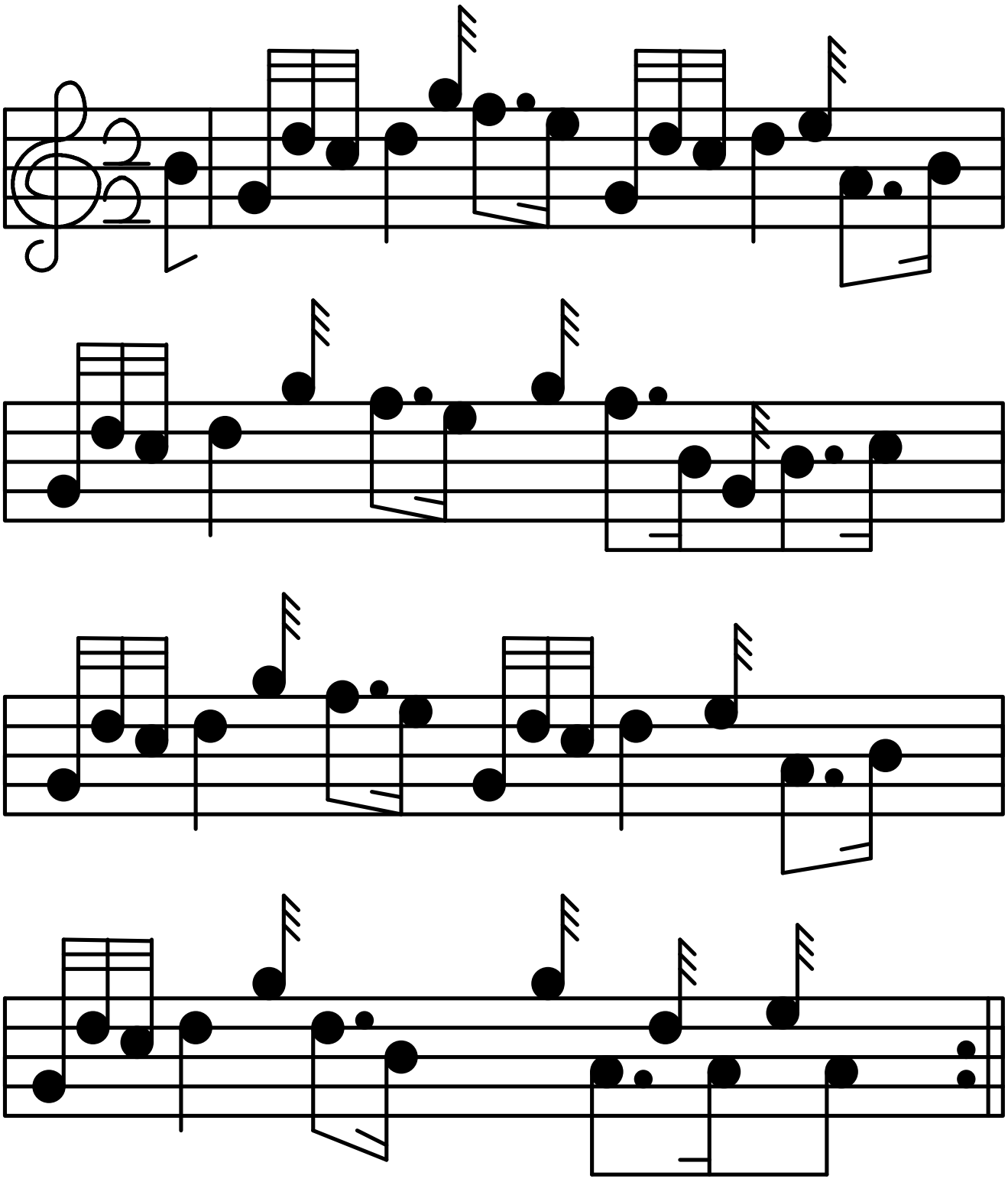
The Piper of Drummond — Reel



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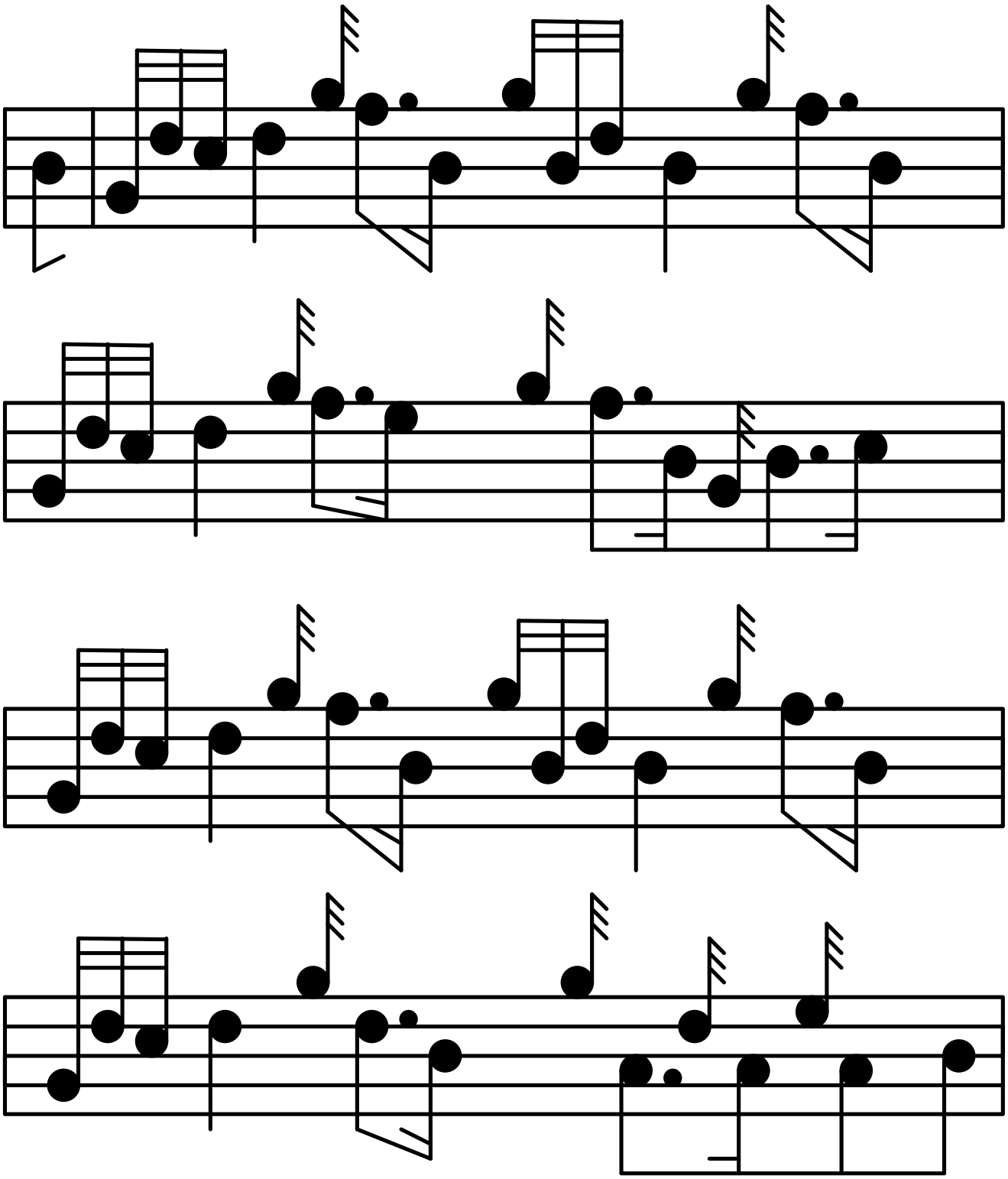
The Piper of Drummond cont.



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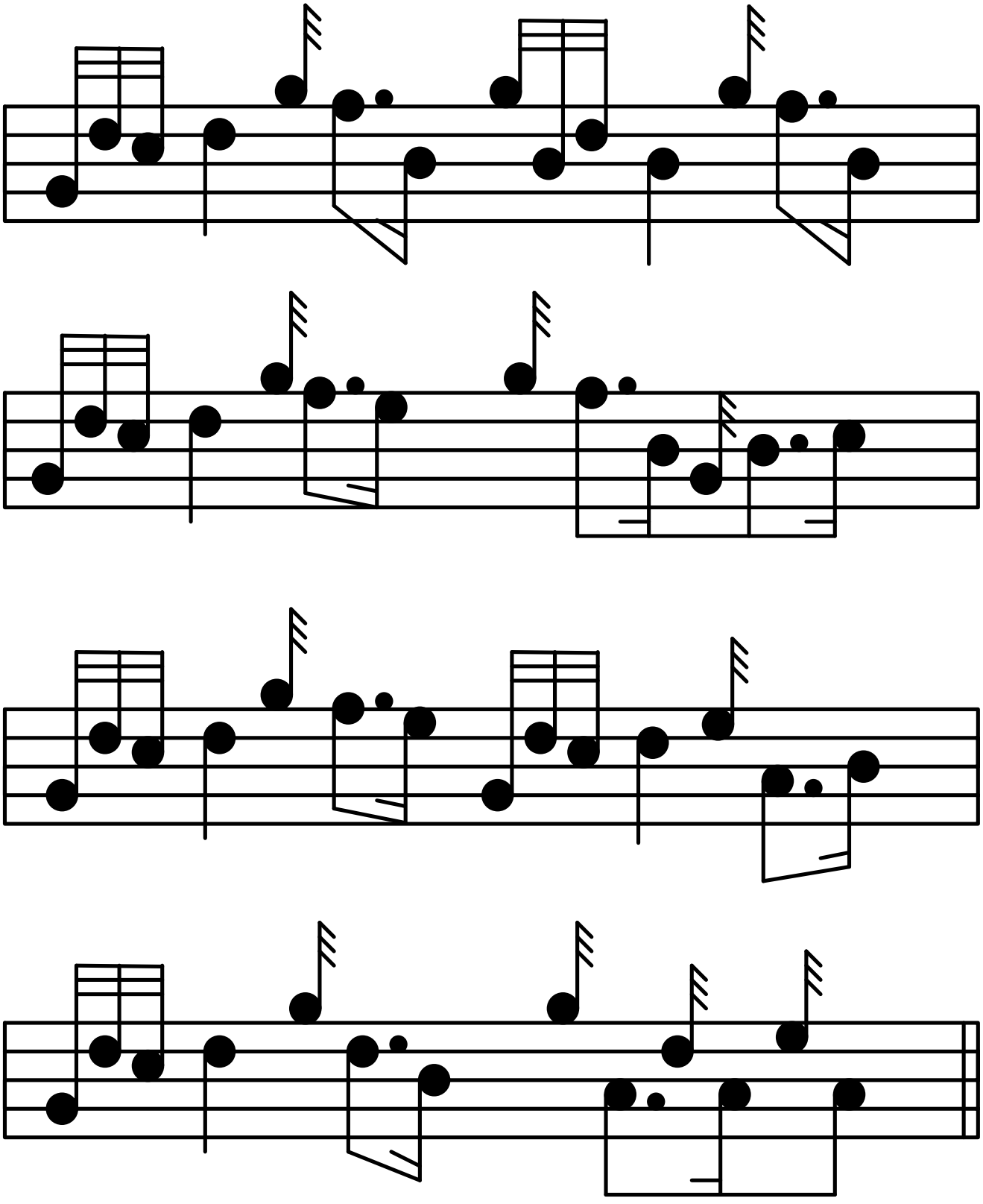
The Piper of Drummond cont.



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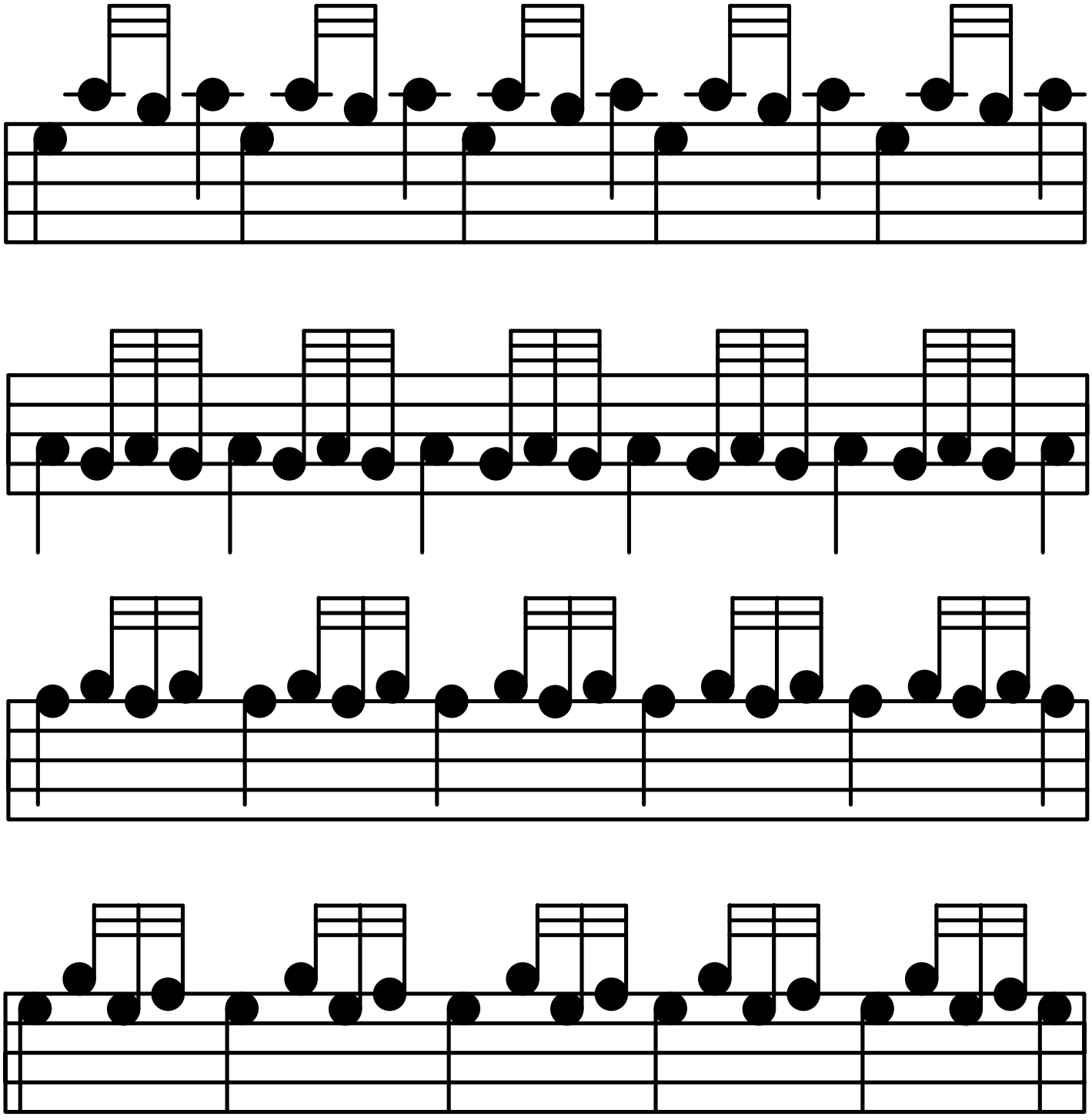
Tutorial Three



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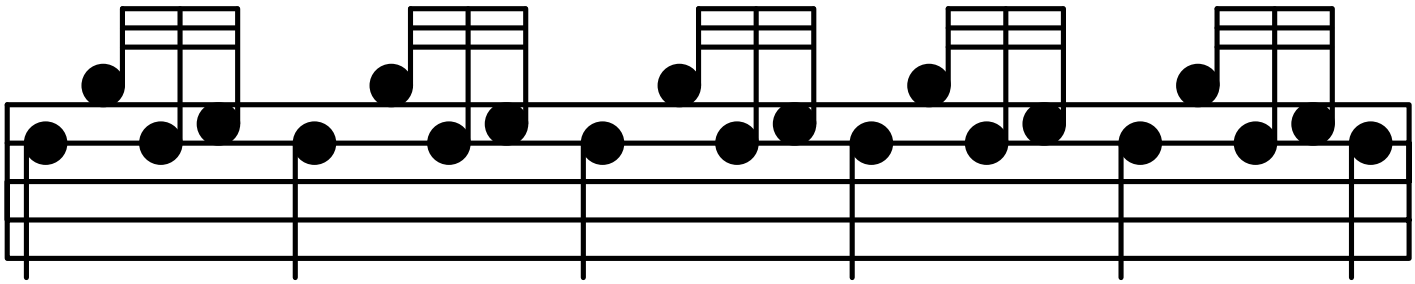

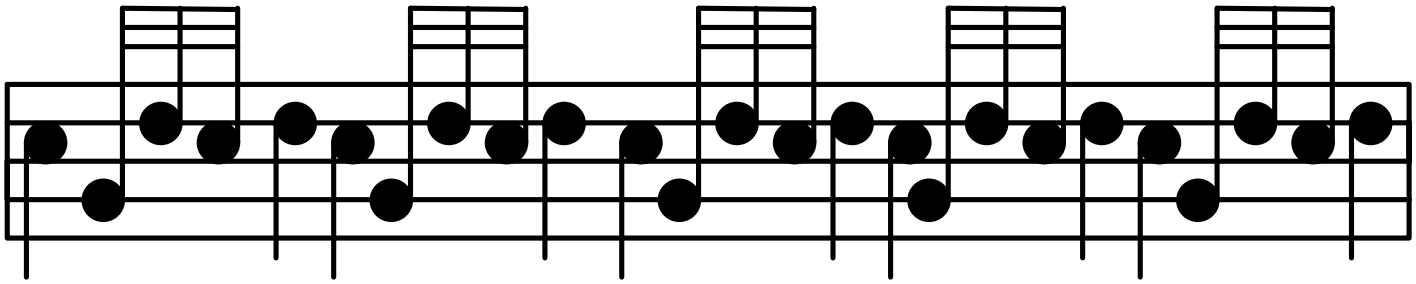

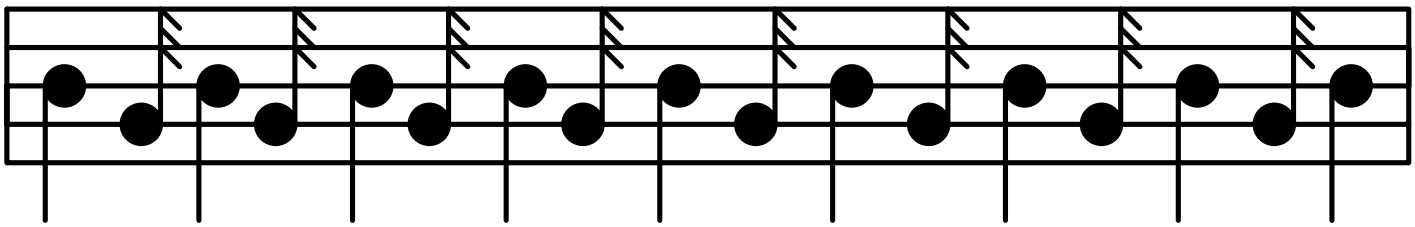

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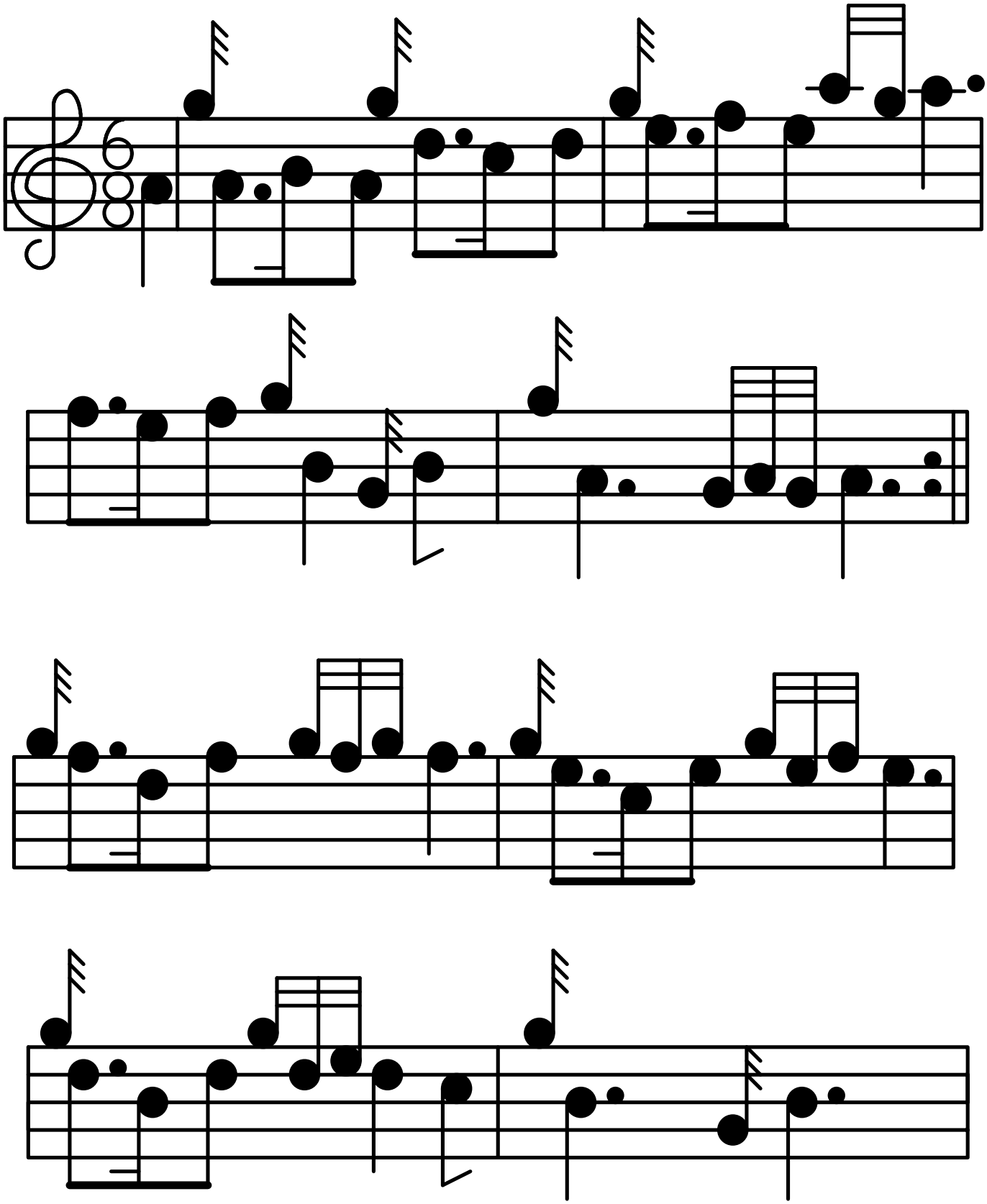
The Skye Boat Song

Slow Air



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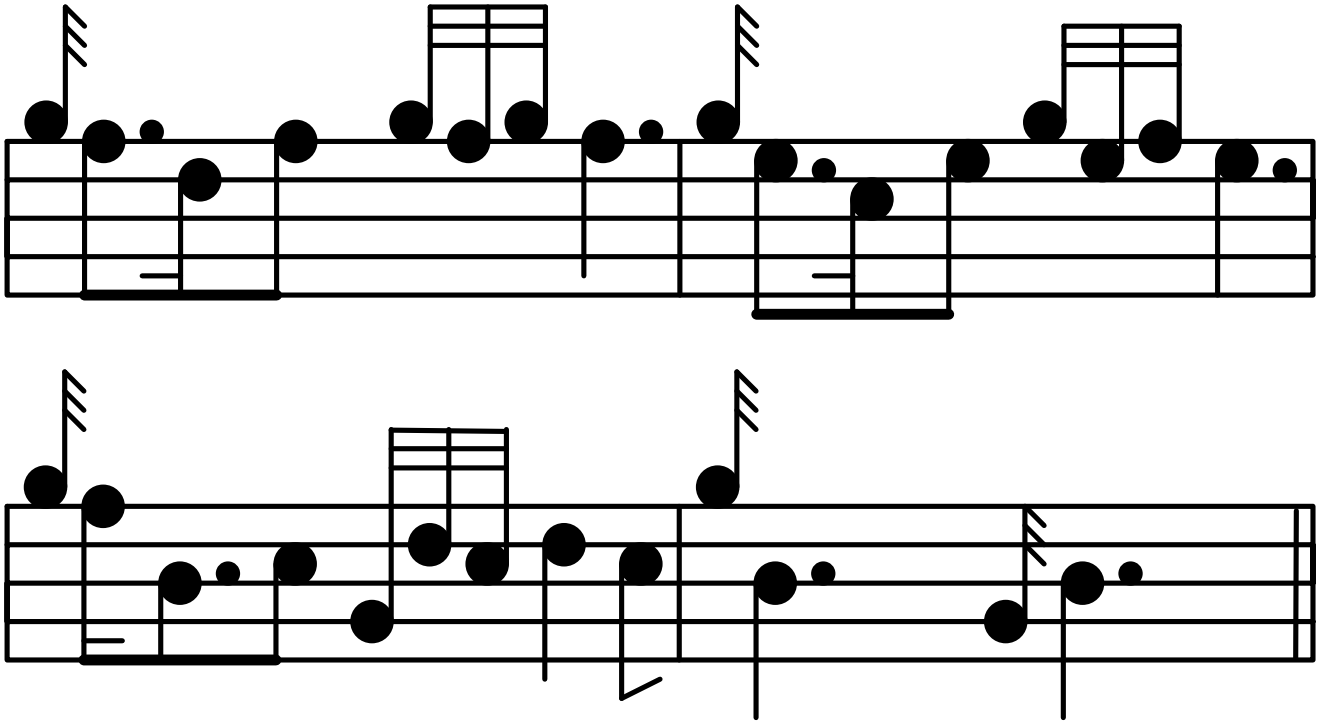
The Skye Boat Song cont.



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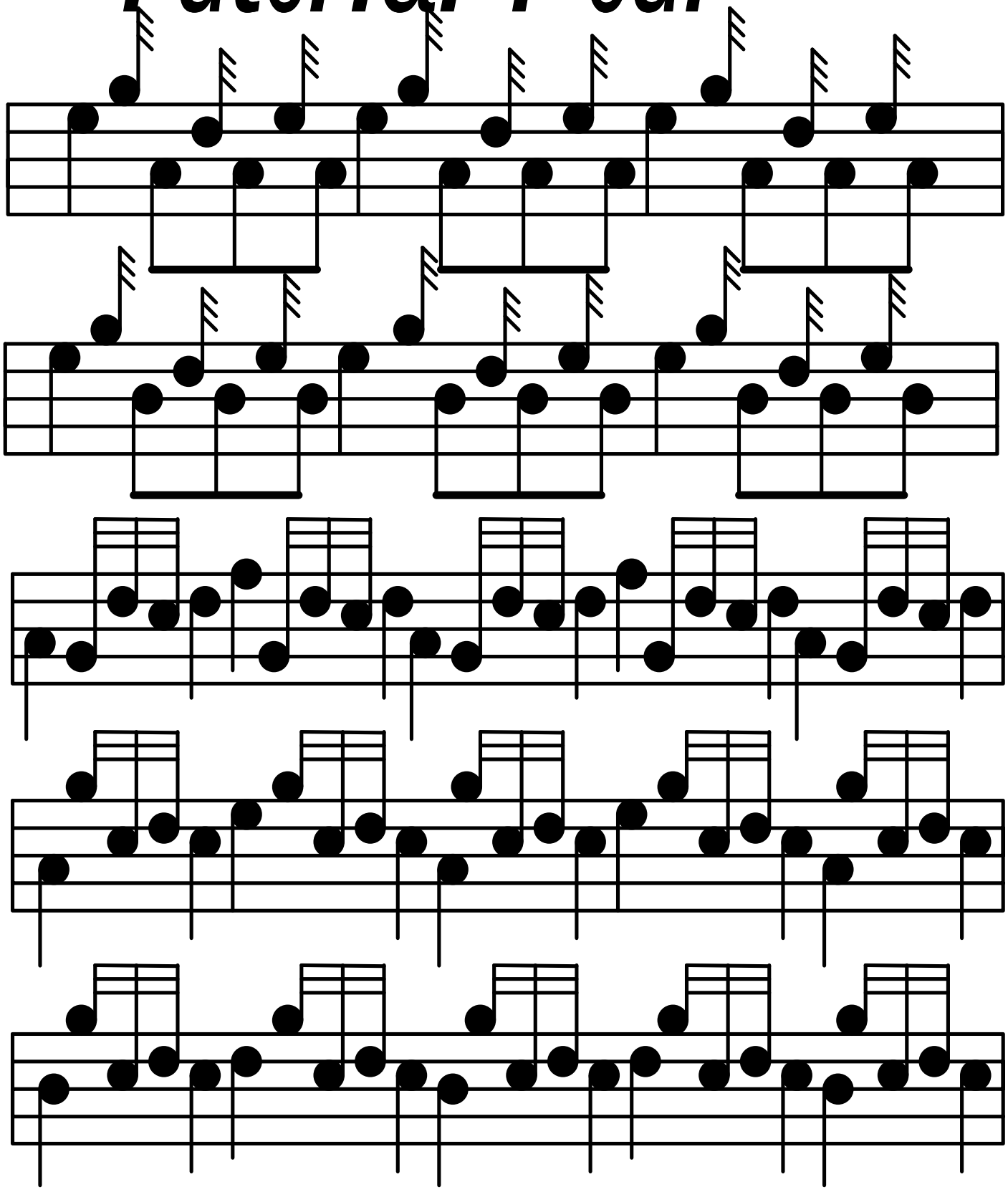
Tutorial Four



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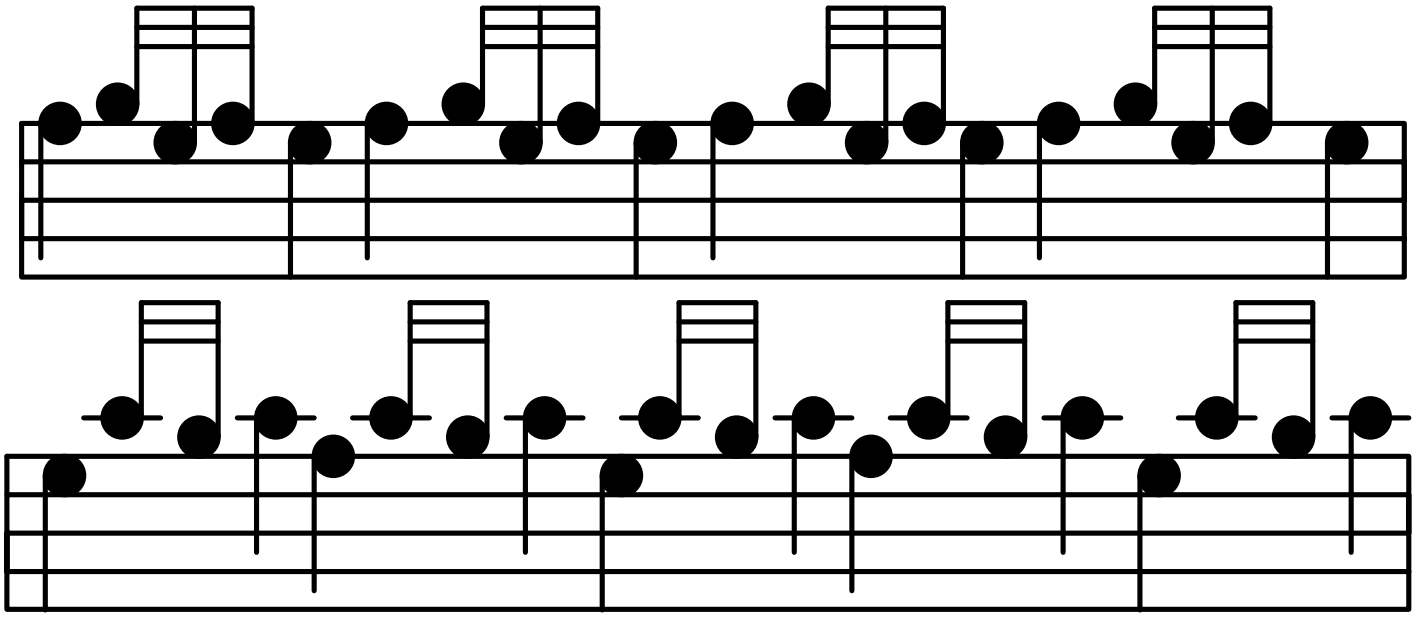
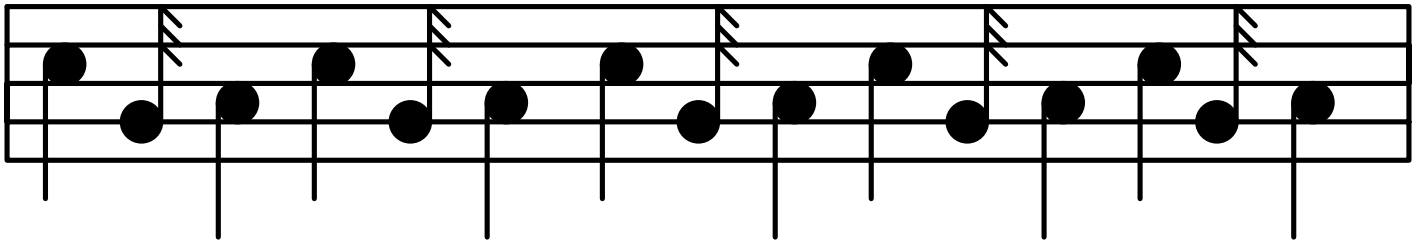


To play this, play C,
Low G, then Low A.



The following tune has repeat brackets, which means you have to jump about a bit, to help you here are some hints. There are two parts or measures to this tune. You play one part after the other, and you don't jump between parts. To play the first part play lines 1, 2, 3, 4, 1, 2, 5, 6. To play the second part play lines 7, 8, 9, 10, 7, 8, 11, 12.

Jigs:

A Jig is a tune played for a dance called the Irish Jig. The dancers tap their feet on the ground in a rhythmical 6/8 pattern, thus most Jigs are in 6/8 timing although there are some in 9/8 and 12/8.

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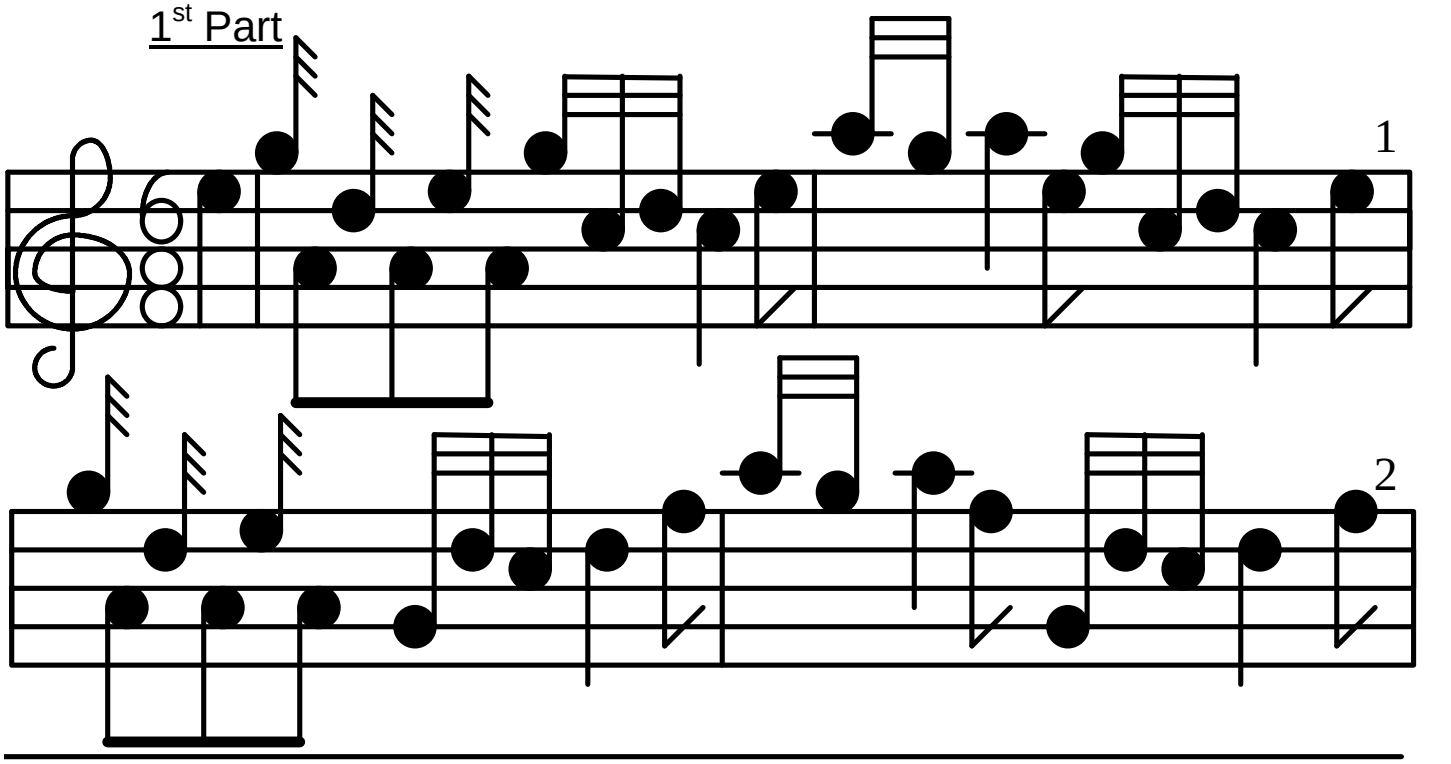
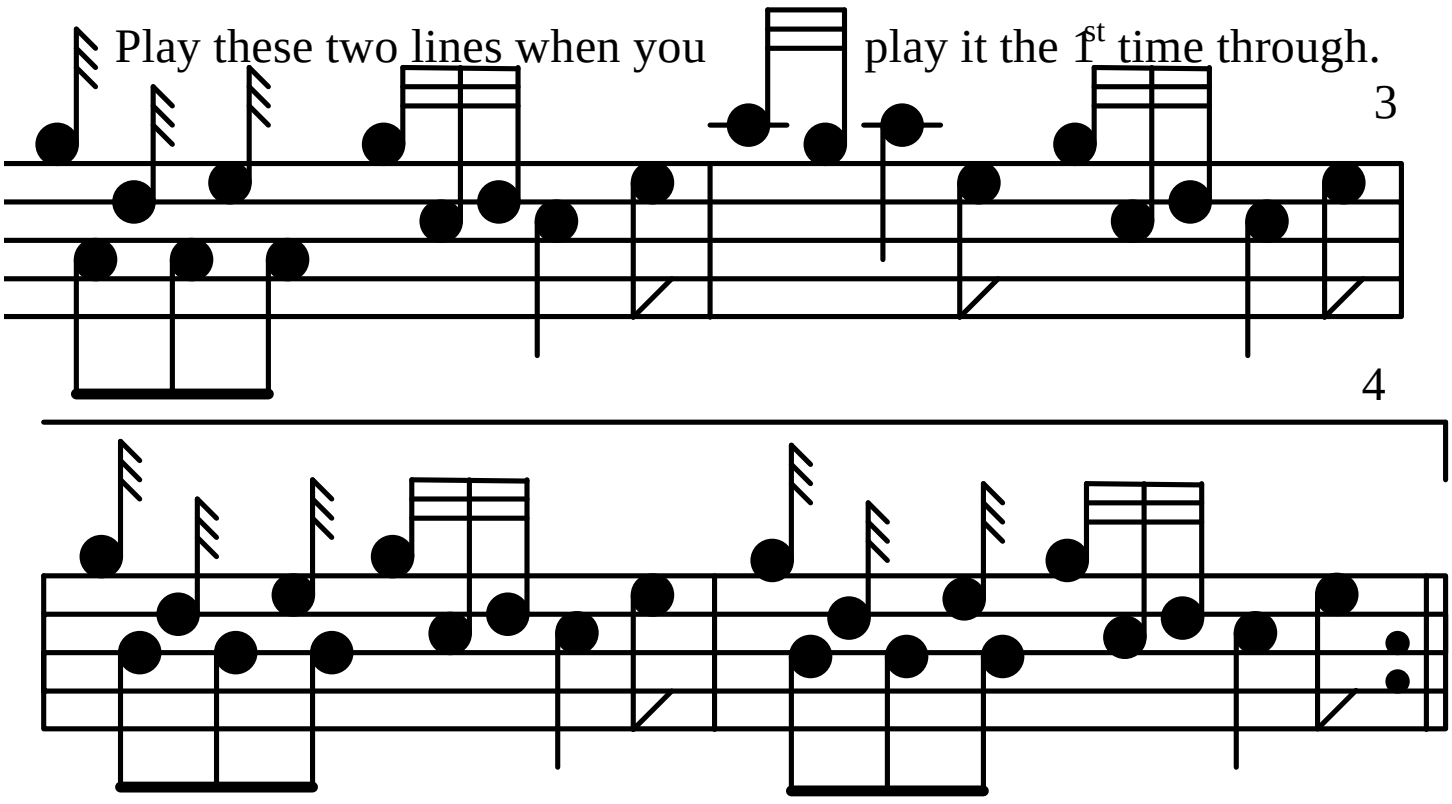
The Banjo Breakdown Jig

1st Part



Play these two lines when you play it the 1st time through.



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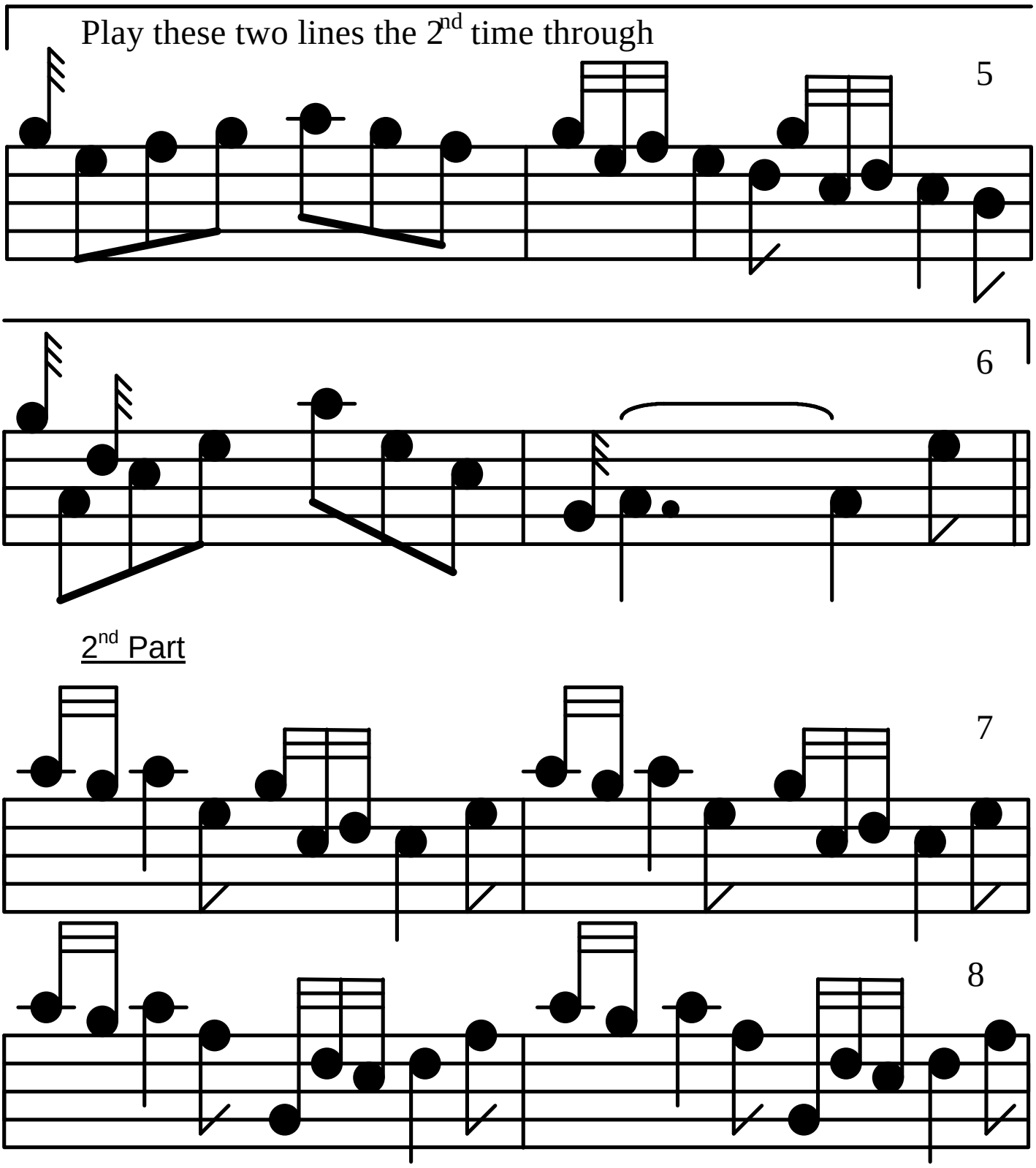
The Banjo Breakdown cont.



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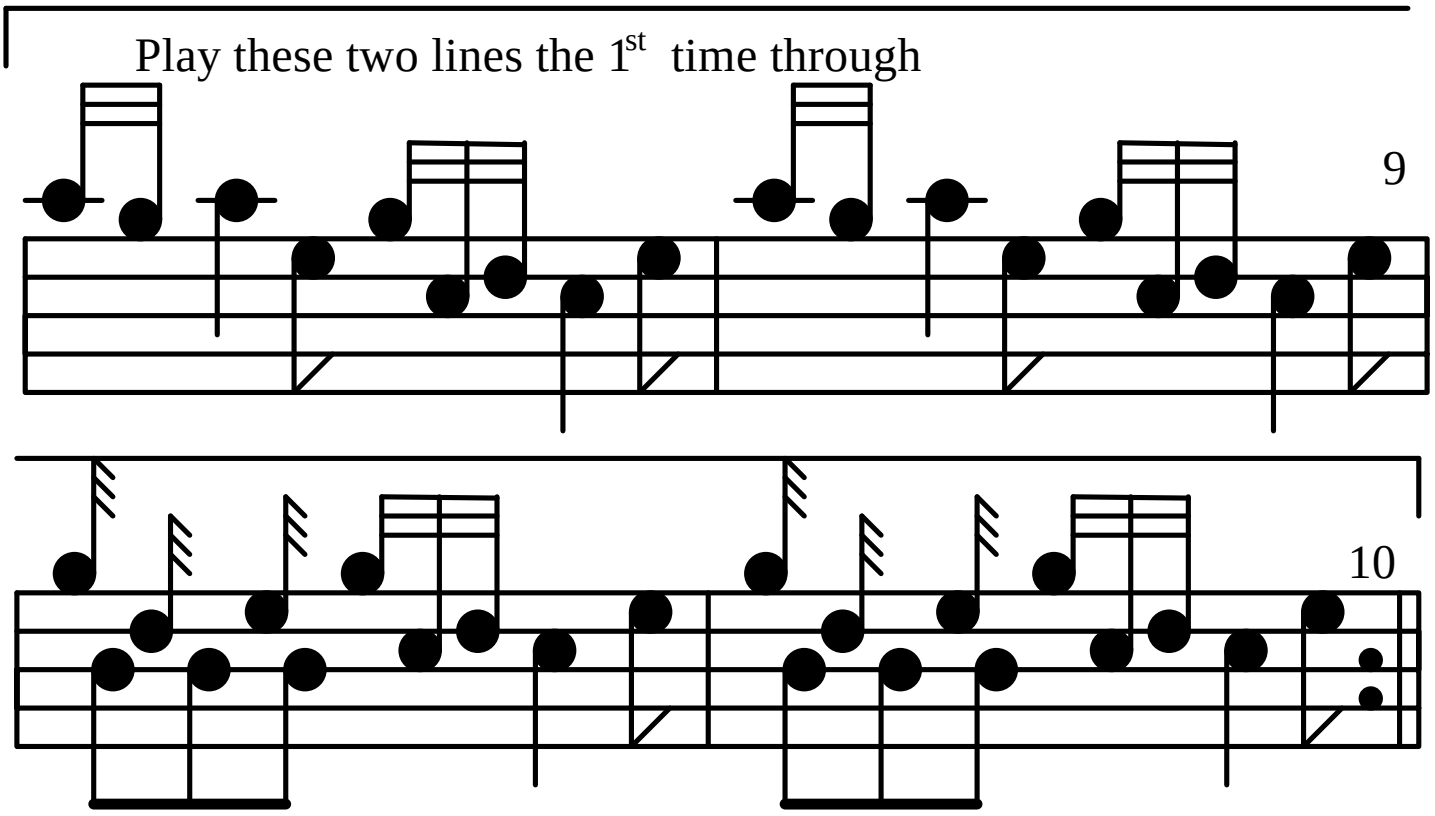
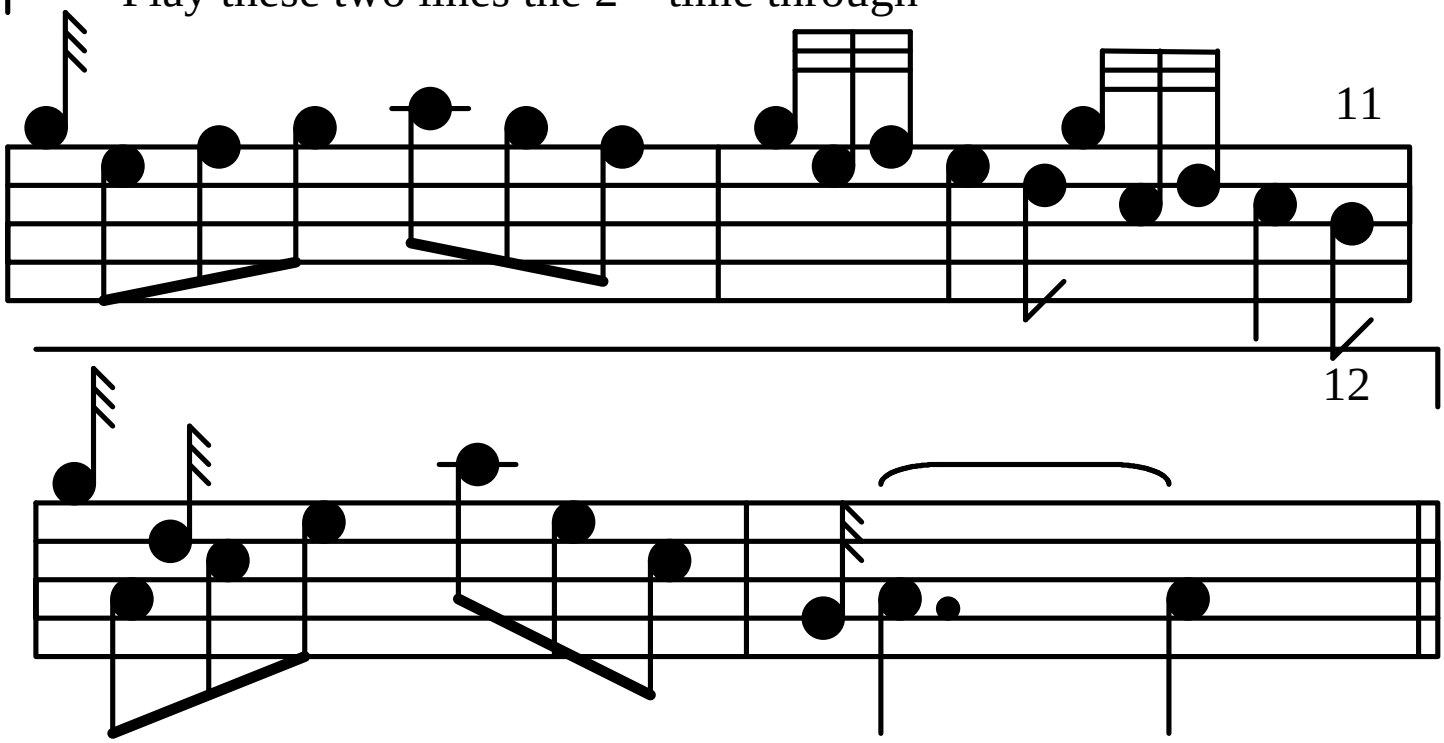
The Banjo Breakdown cont.

Play these two lines the 1st time through



Play these two lines the 2nd time through



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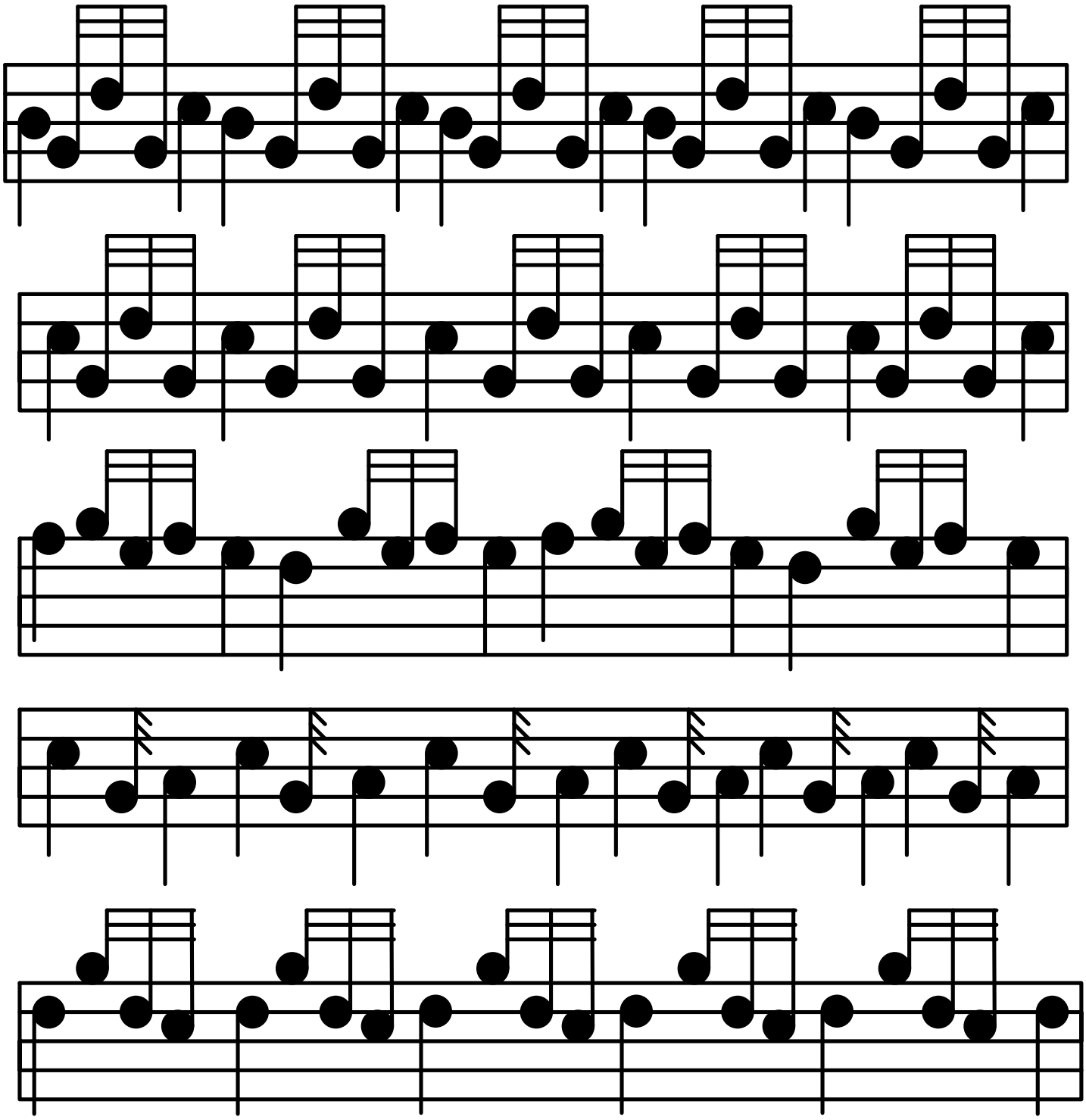
Tutorial Five



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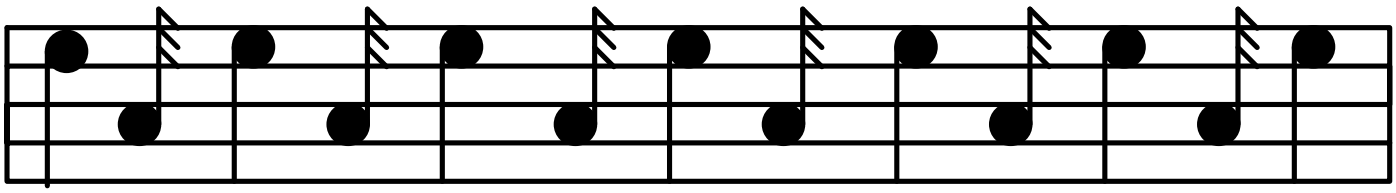
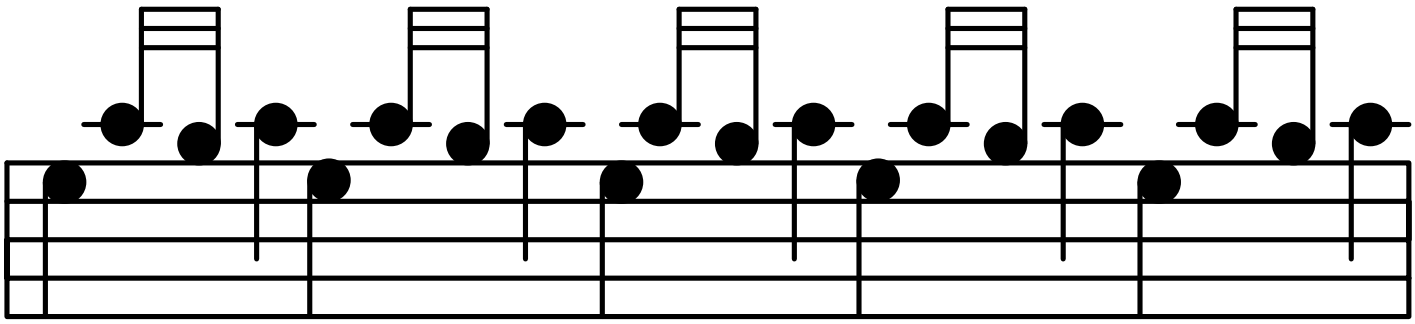
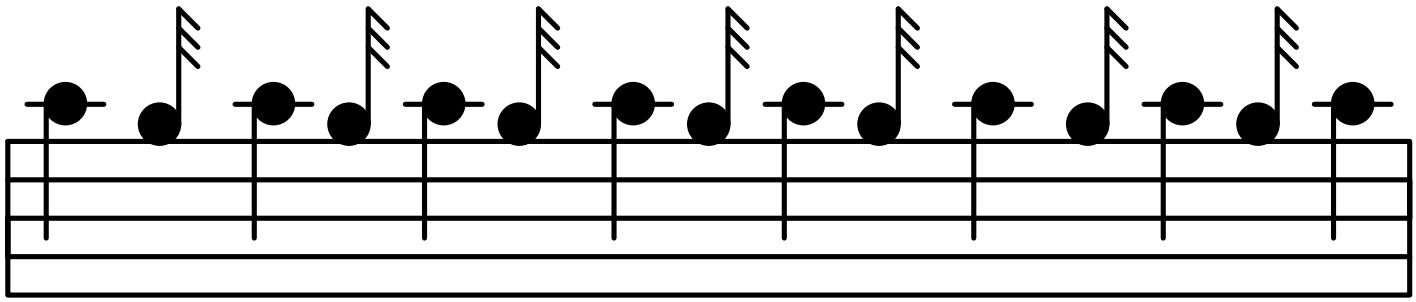
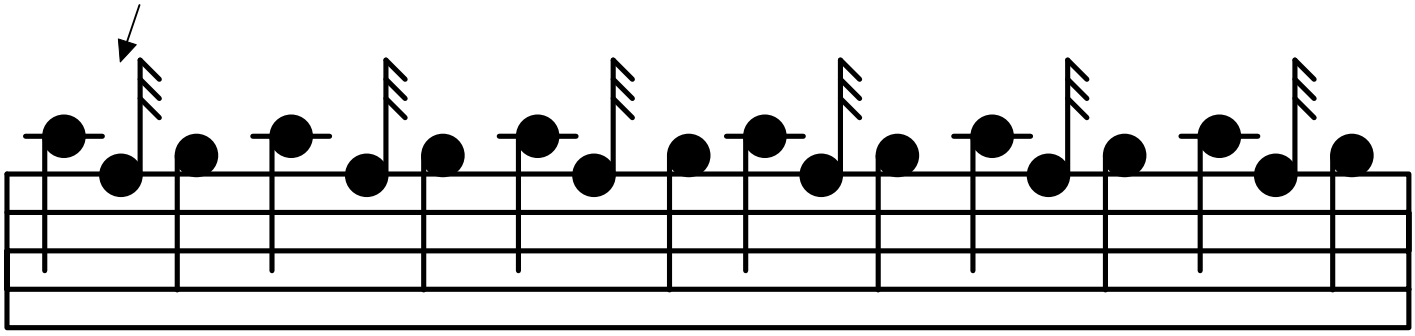






To play this, play High A, F, then High G.



Retreats:

A Retreat is a type of Marching tune, usually in 3/4.

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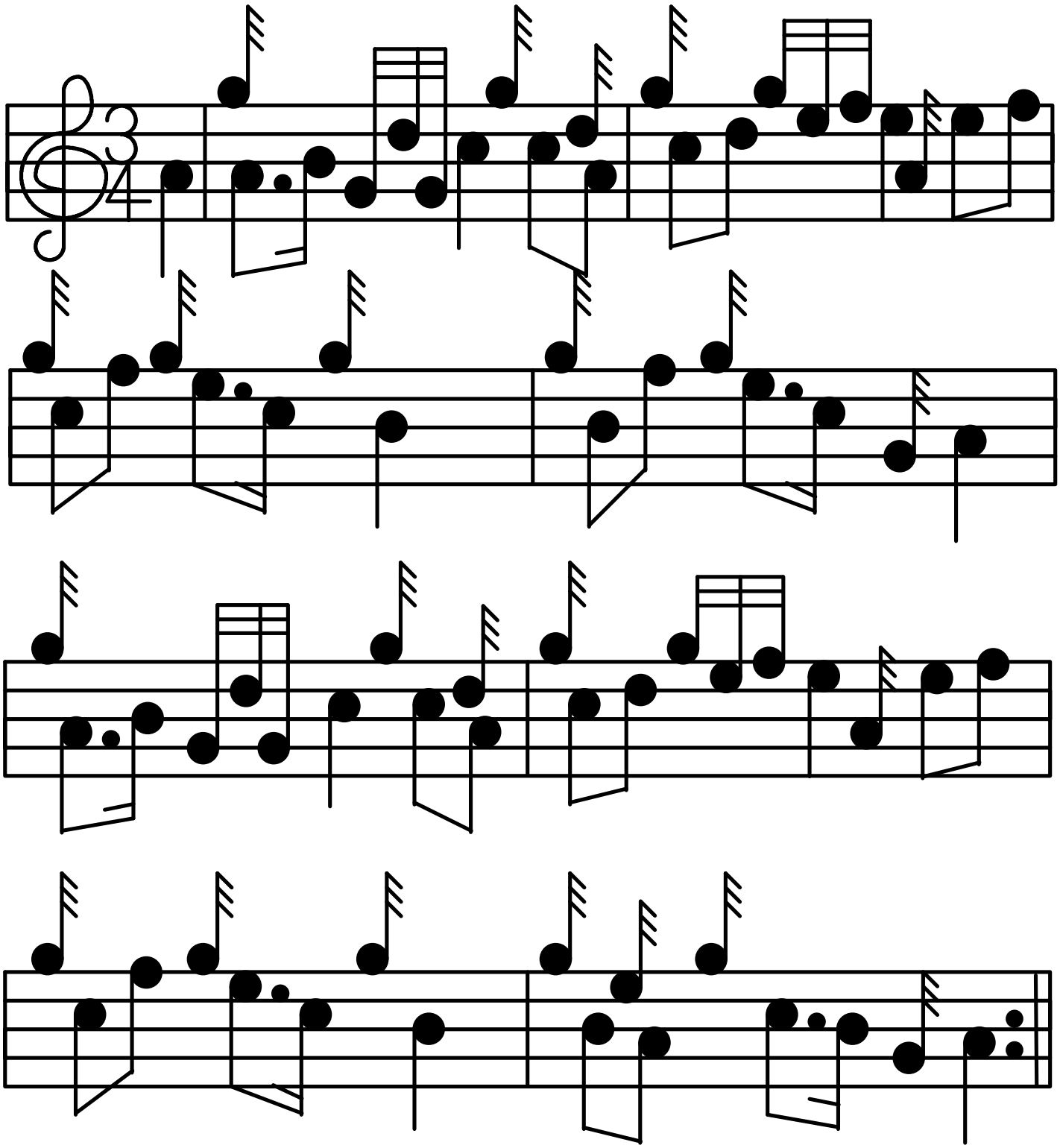
The Green Hills Of Tyrol — Retreat



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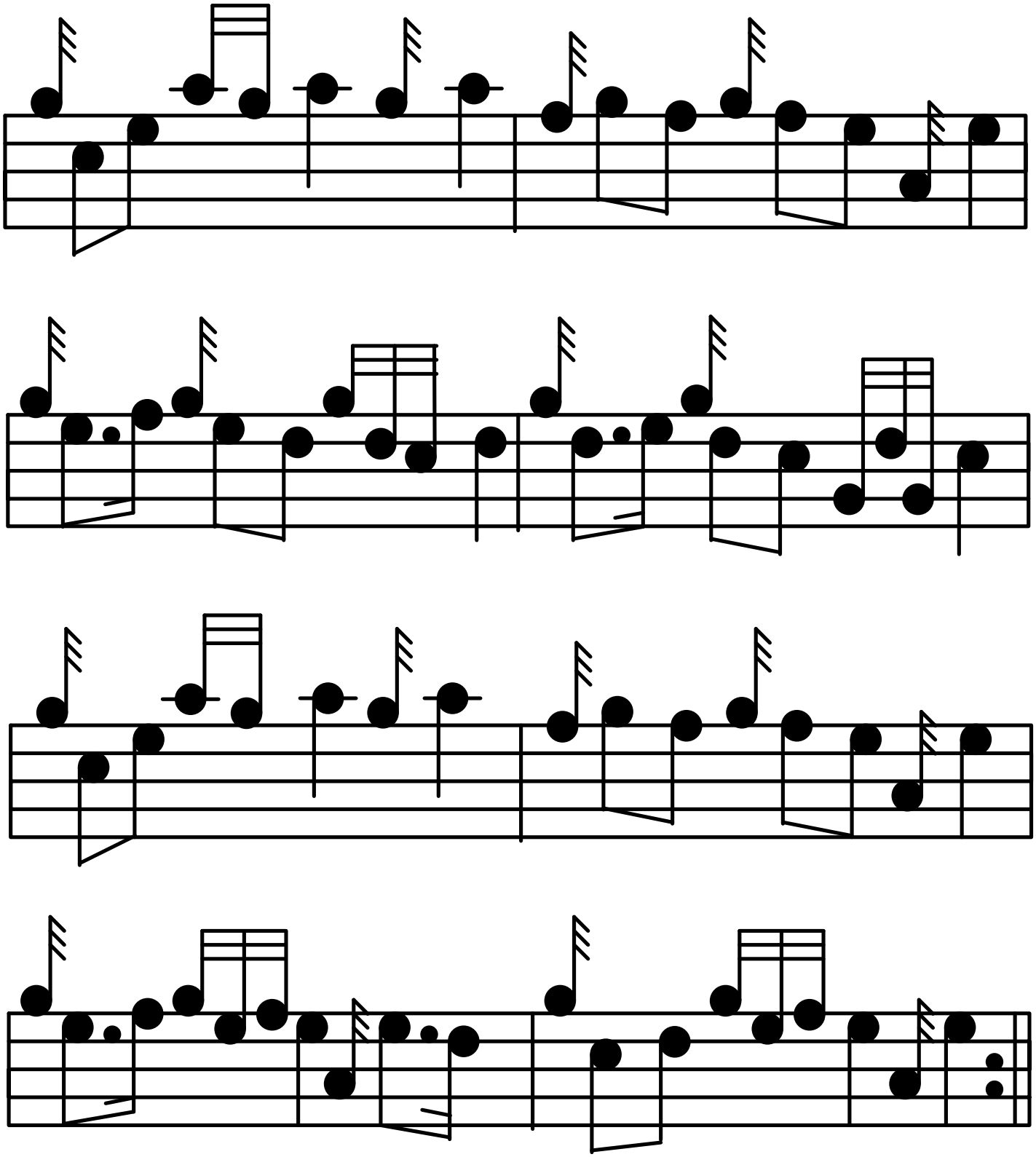
The Green Hills of Tyrol cont.



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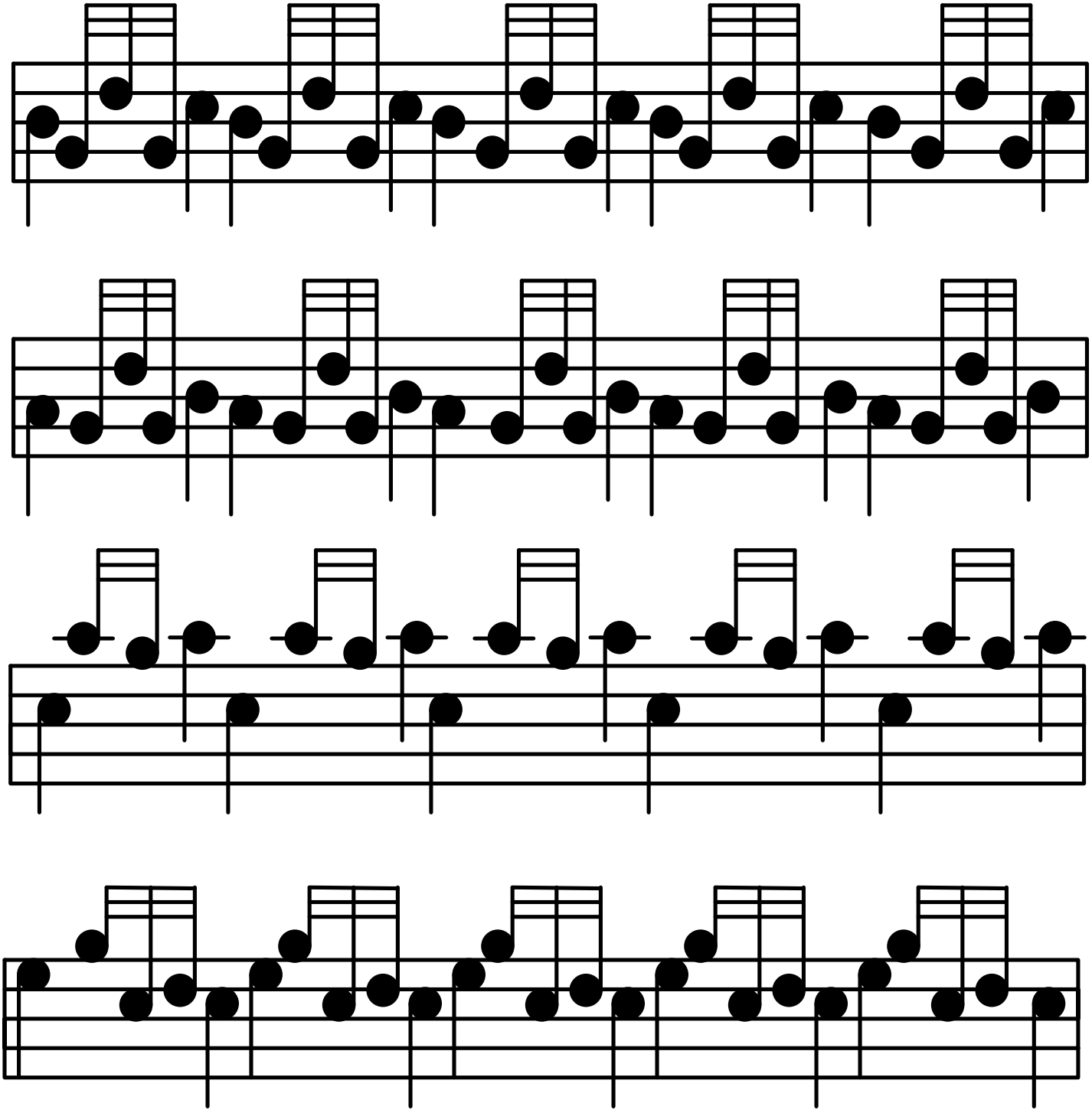
Tutorial Six



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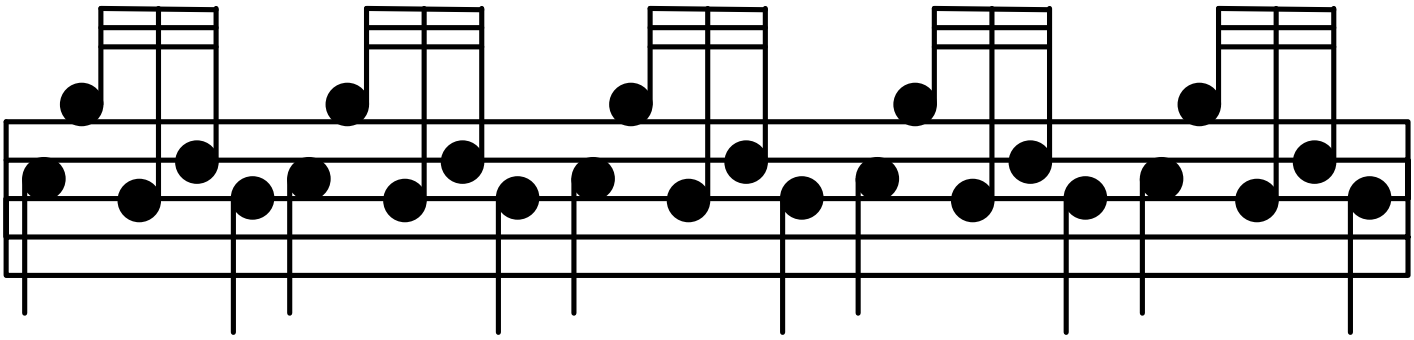
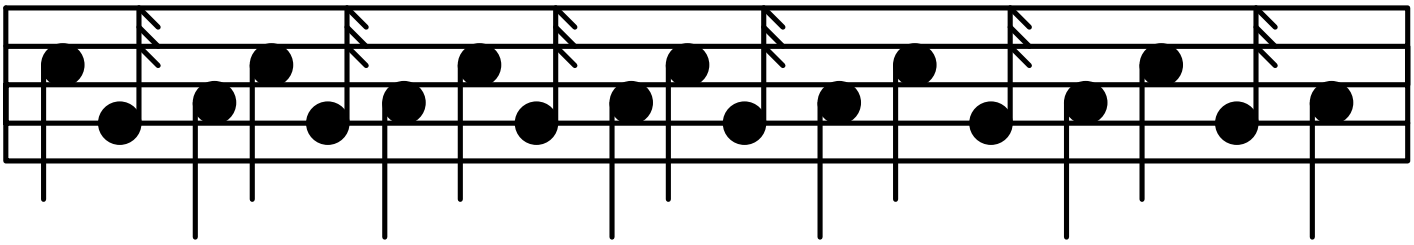
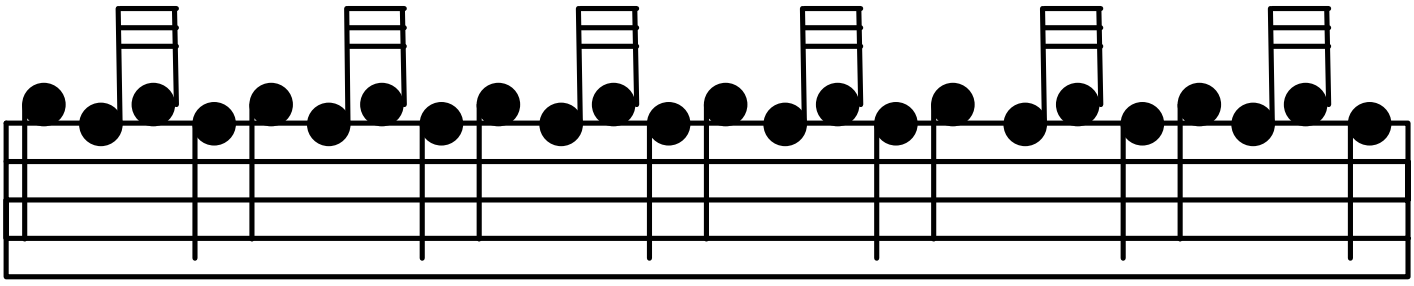




This is a <u>half</u> F doubling.
To play this from High G, play High G,
play F, play High G, then play F.



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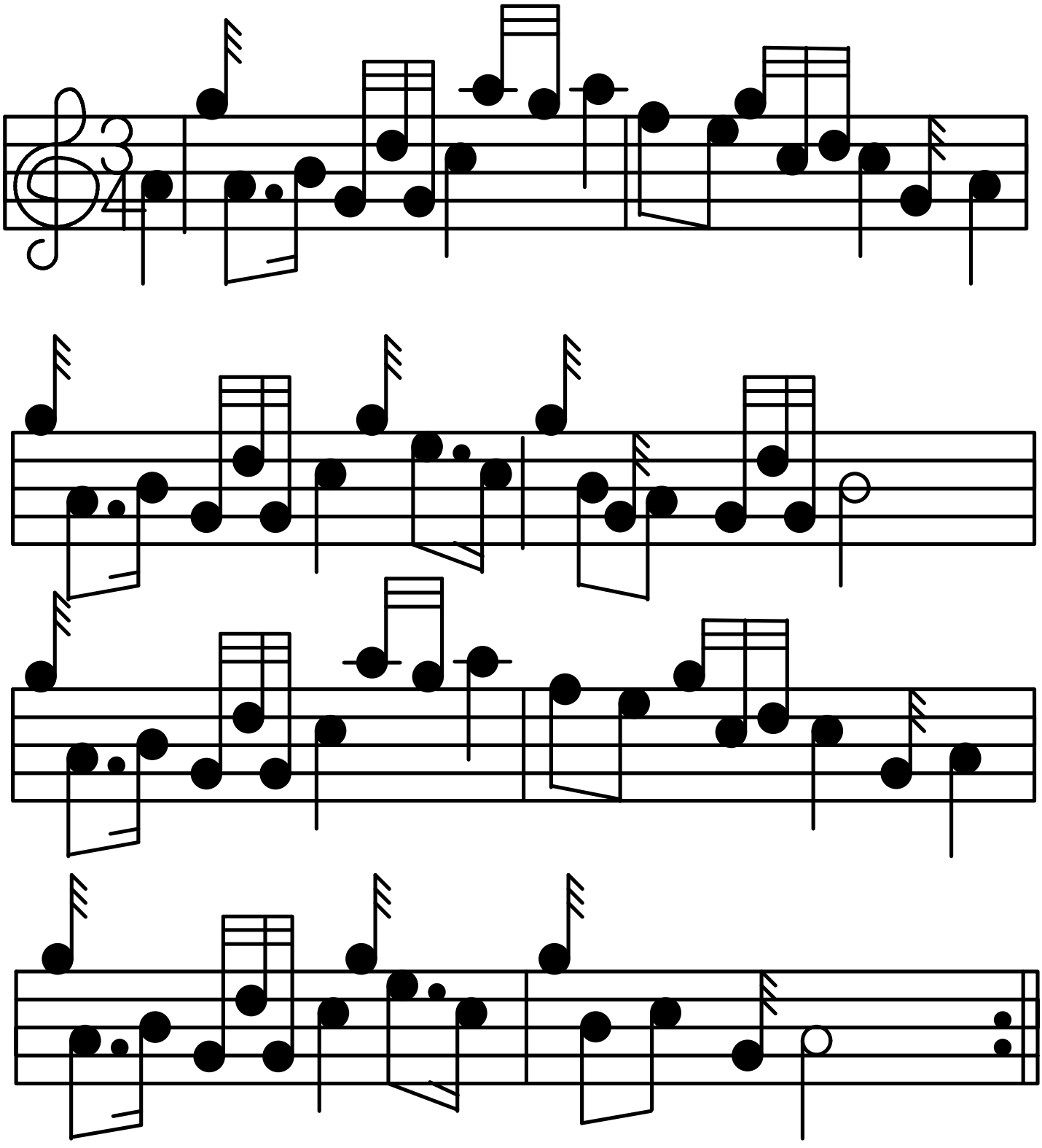
When the Battles o'er Retreat



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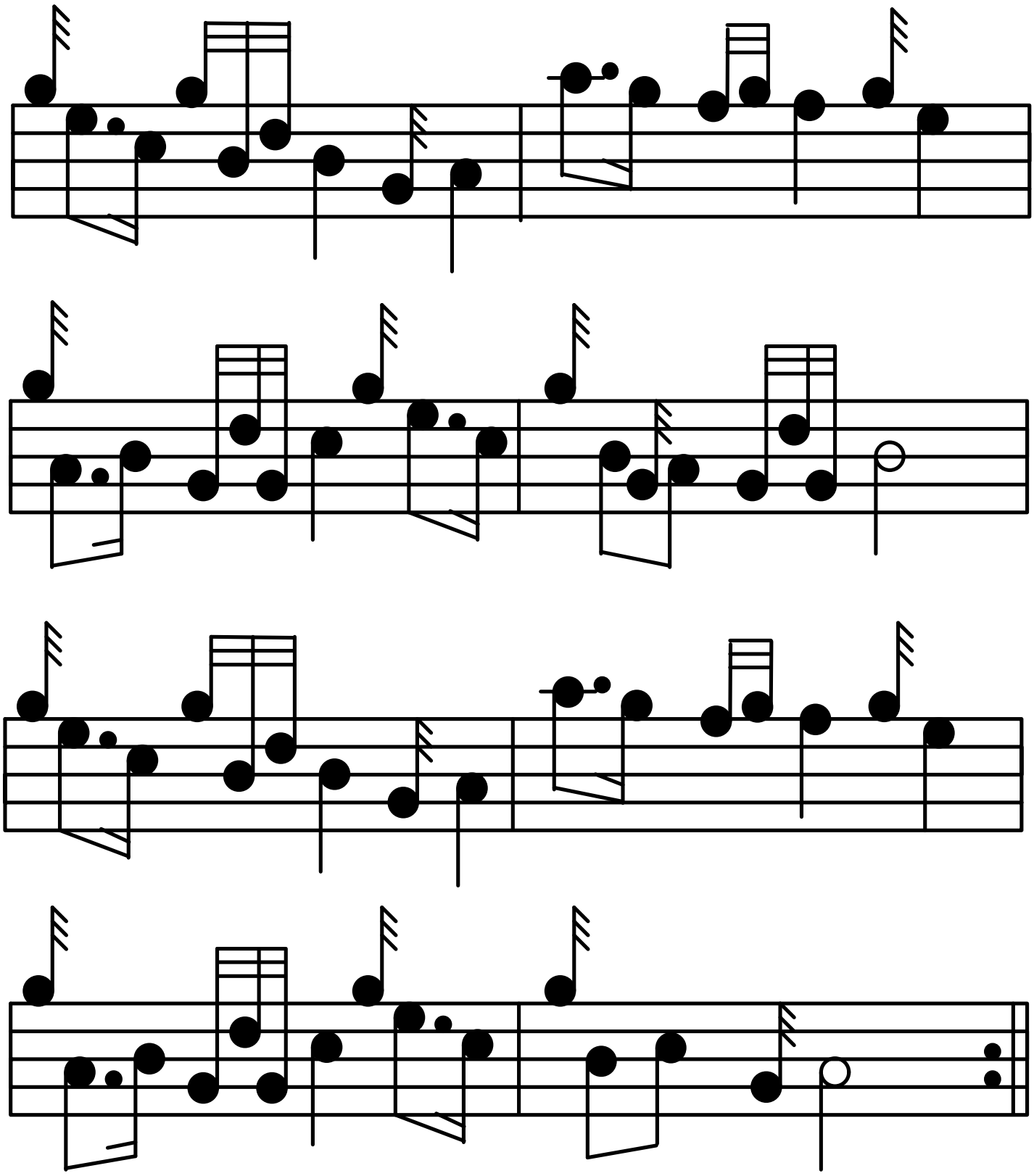
When The Battles o'er cont.



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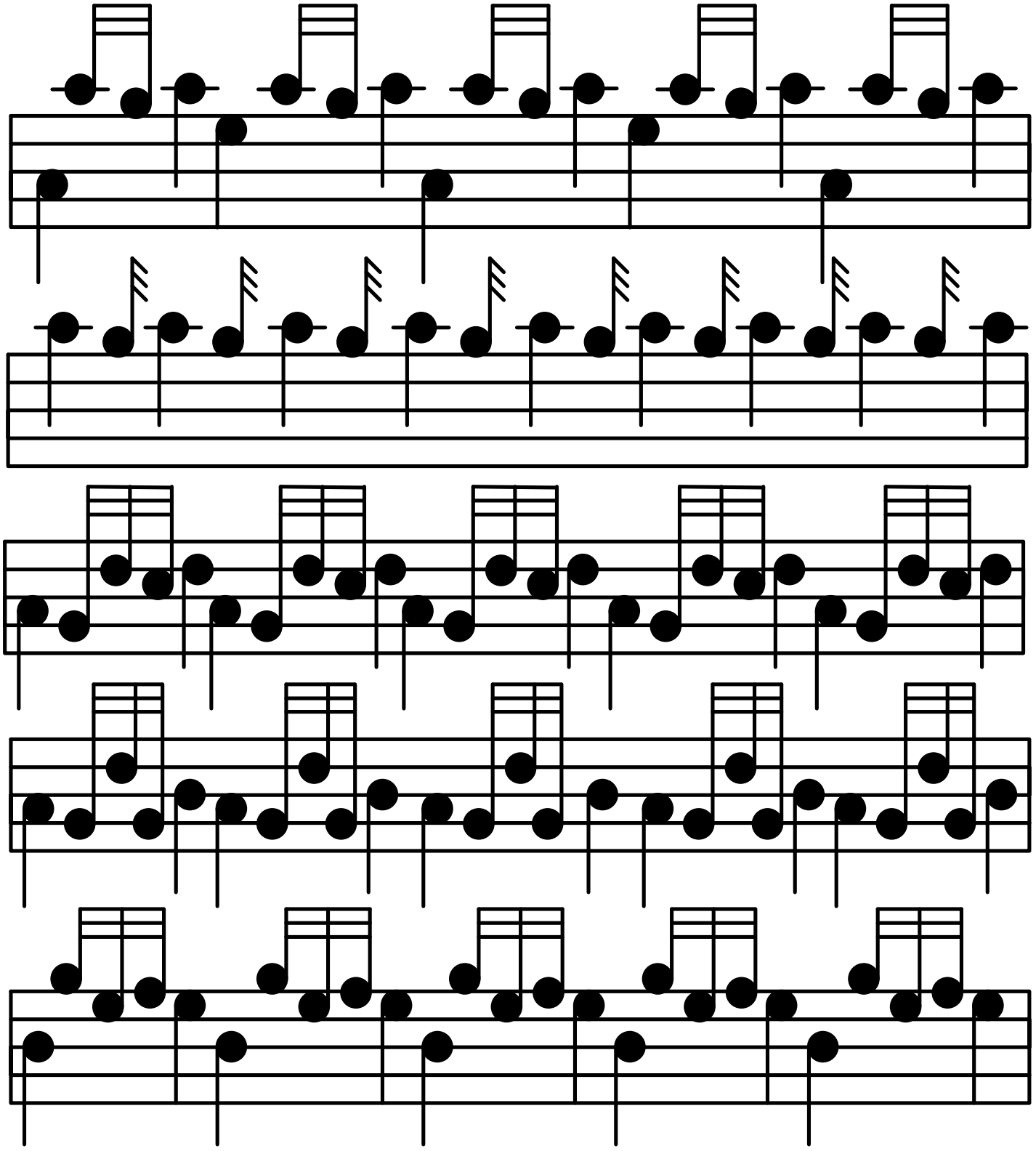
Tutorial Seven



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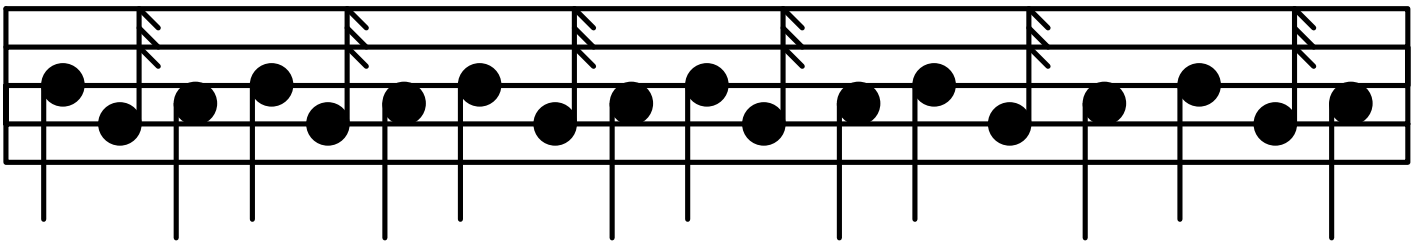
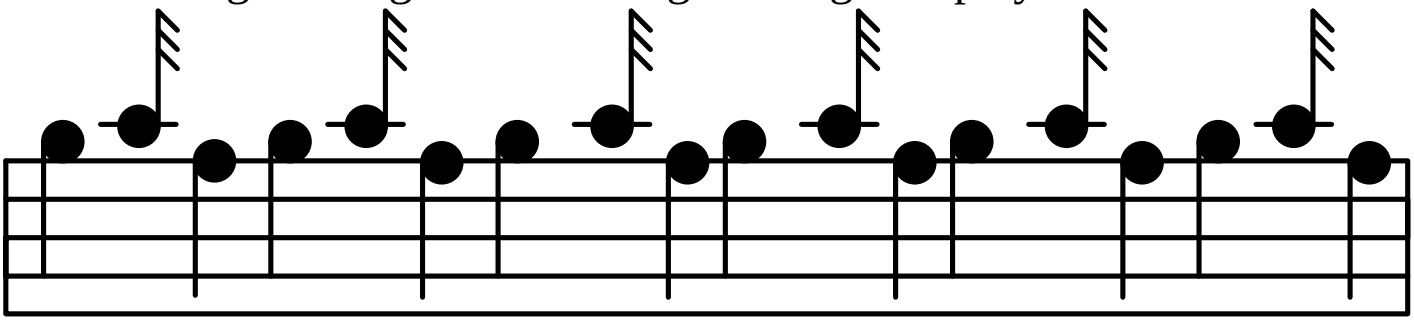
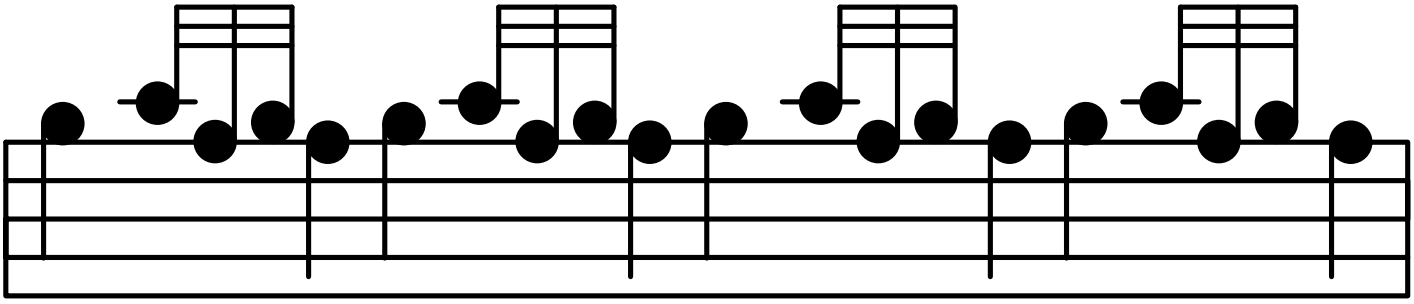


High A gracenotes are found on their own in Scotland the Brave. One is found between a High G and F. To play this you play High G, lift the High A finger off to play the gracenote, then put down the High G finger and the High A finger to play F.



We also see this in a special F doubling that has a High A gracenote in the place of the first High G gracenote. Note: you play the first High A gracenote the same way as above.



Marches:

Marches are tunes that are Marched to. They are normally in 2/4, 4/4 or 6/8 timing. Don't confuse a 6/8 march with a Jig. They have very different rhythm patterns.

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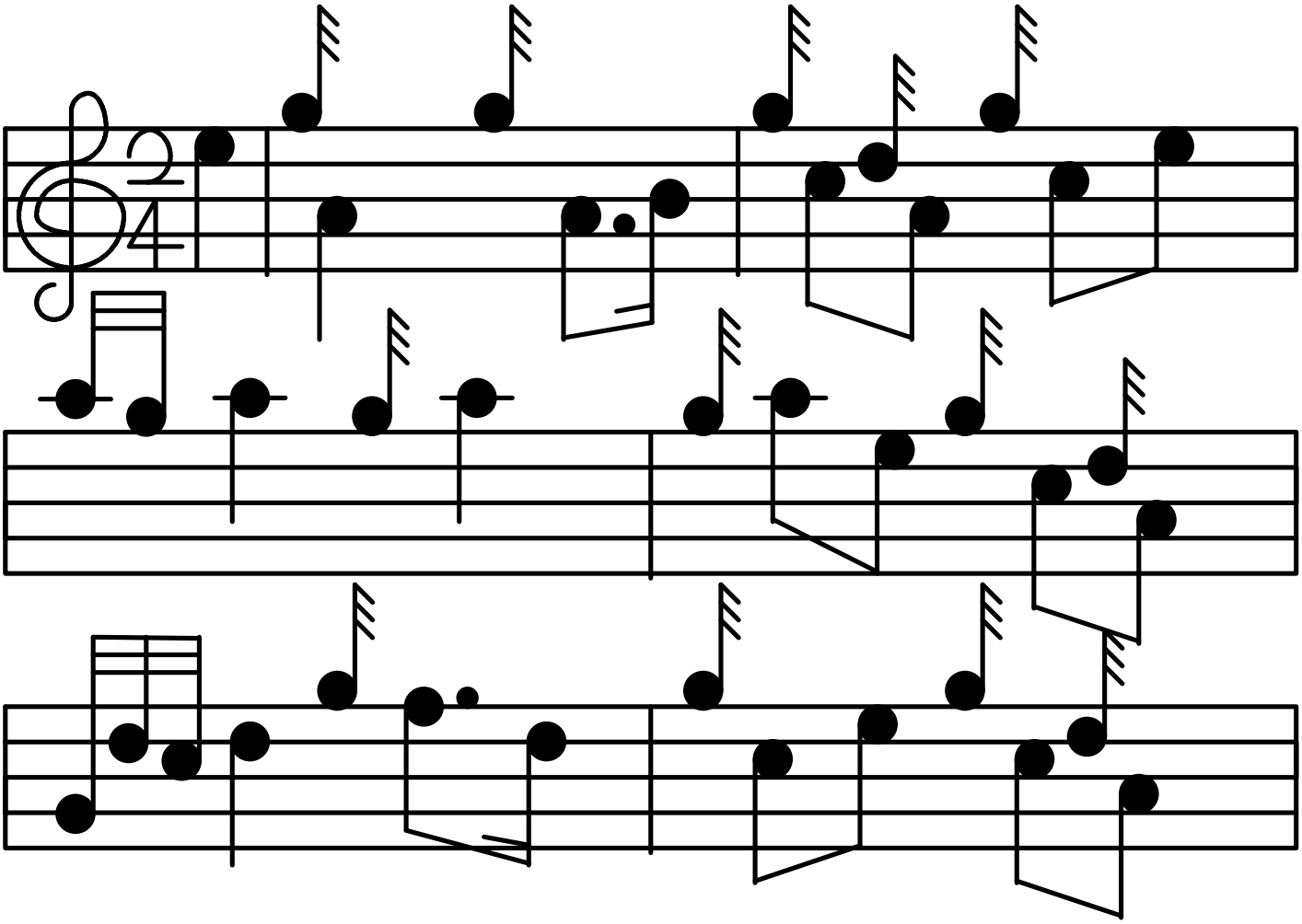
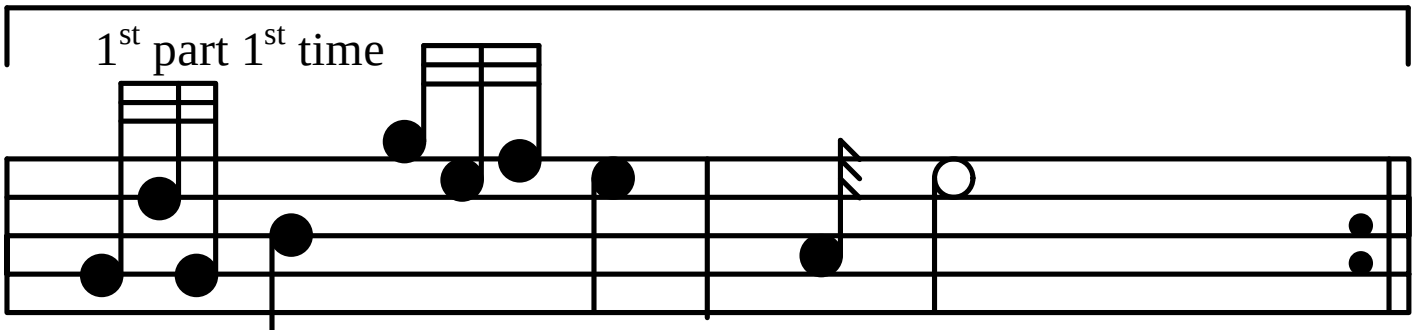
Scotland The Brave

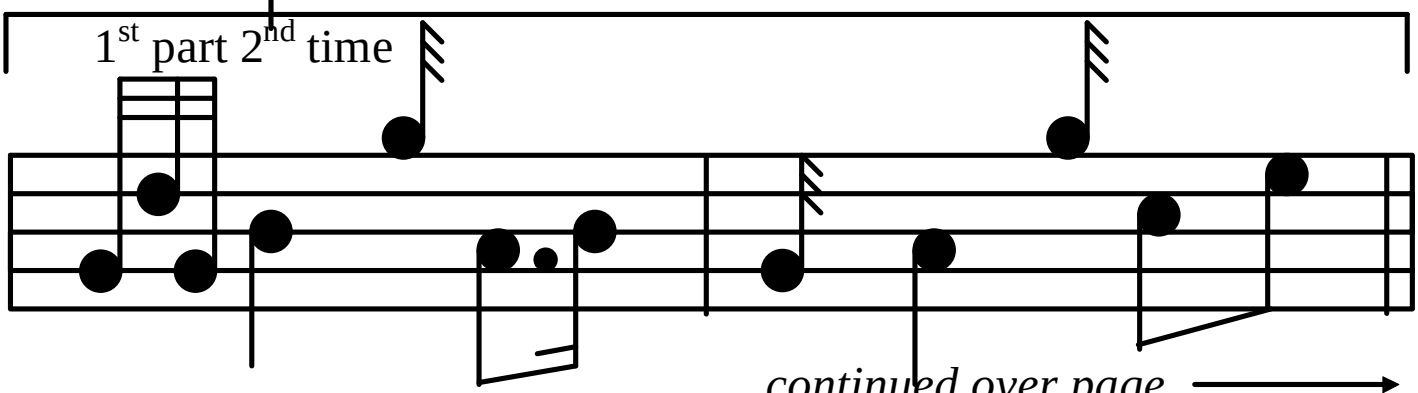
March



1st part 1st time



1st part 2nd time



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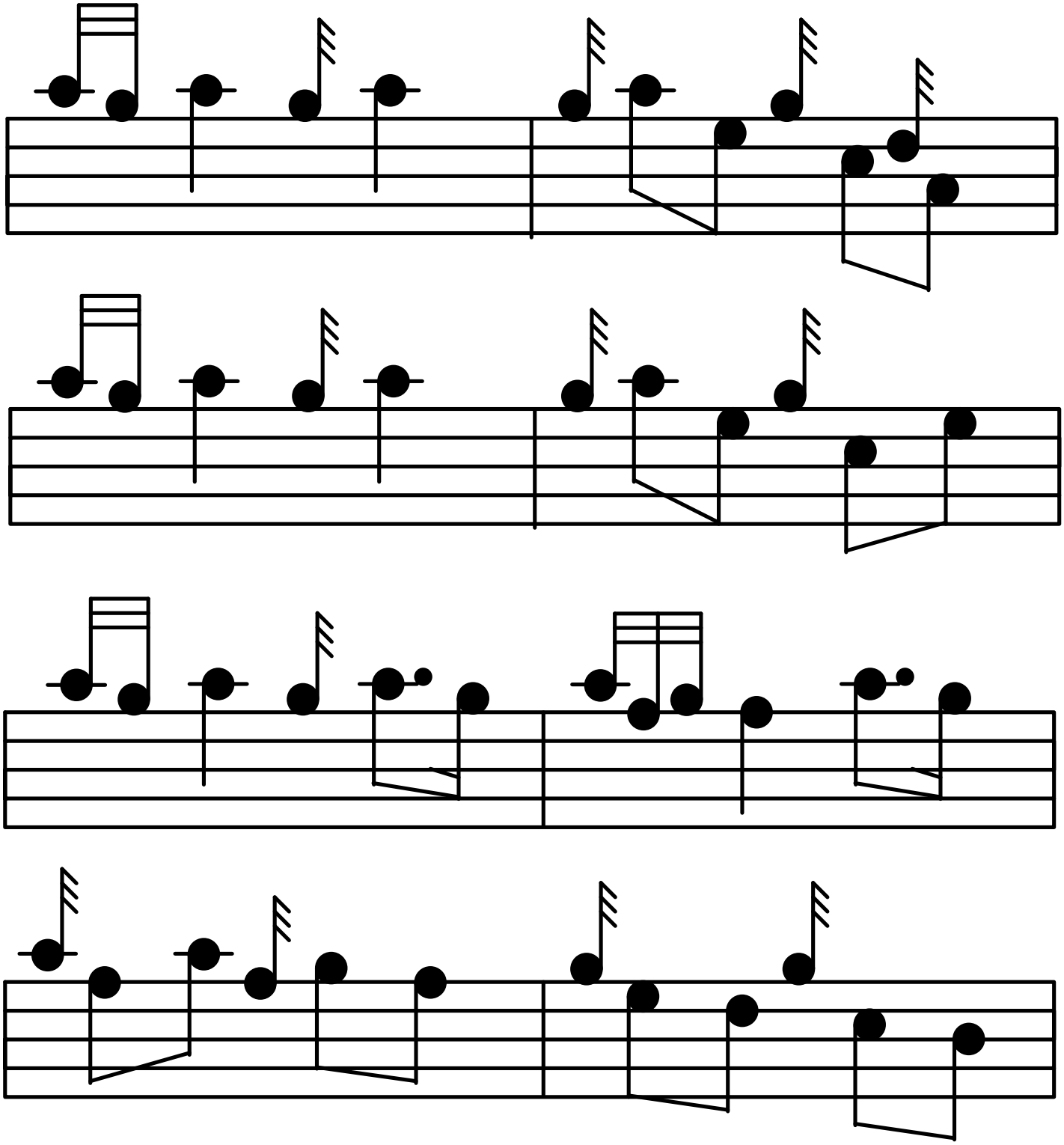
Scotland The Brave cont.



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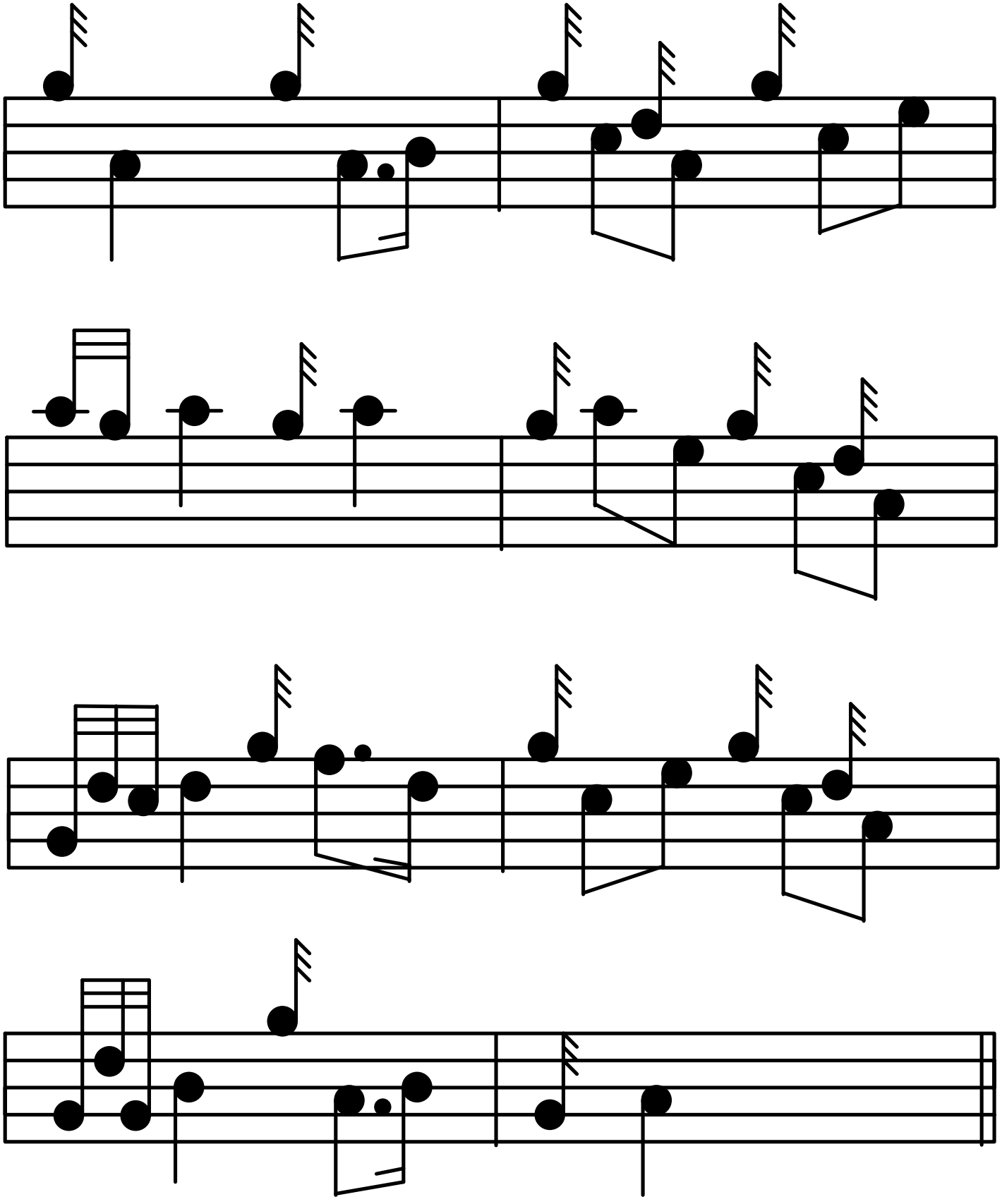

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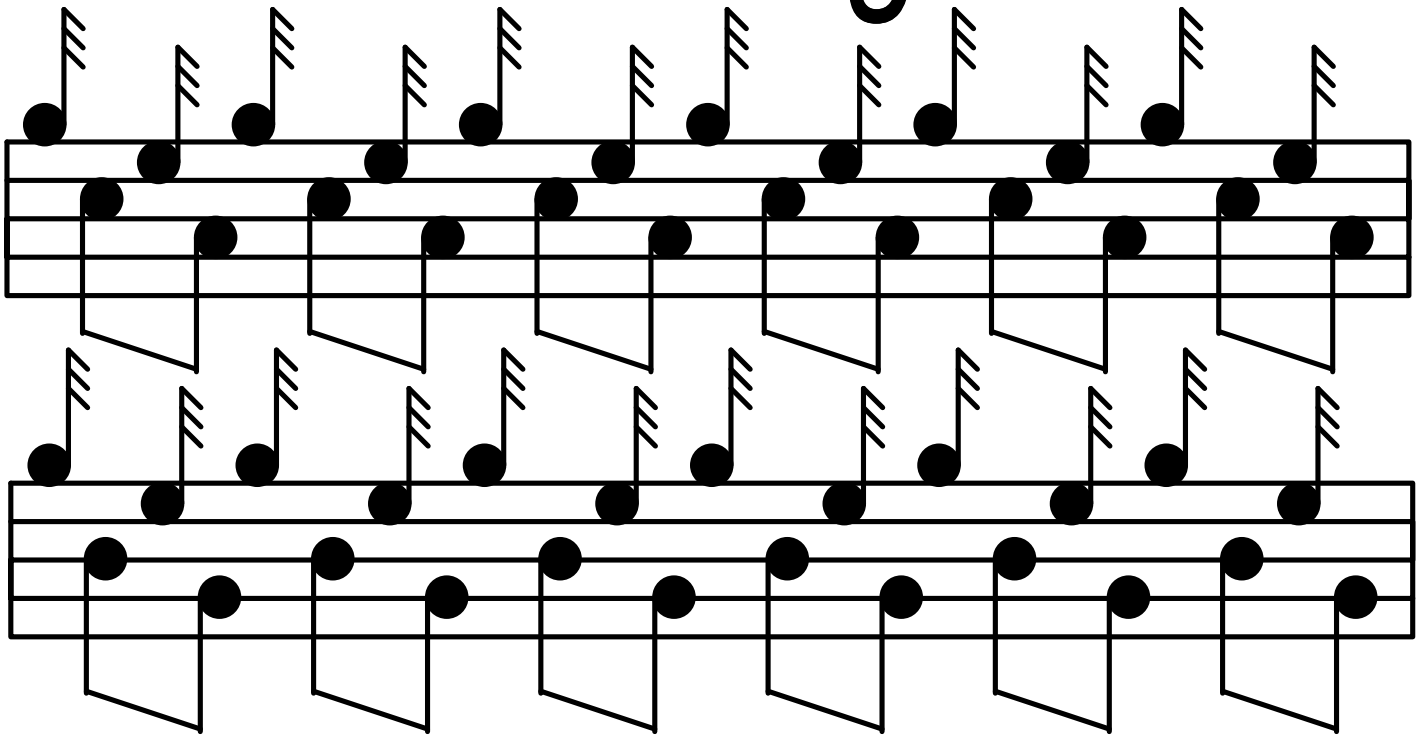
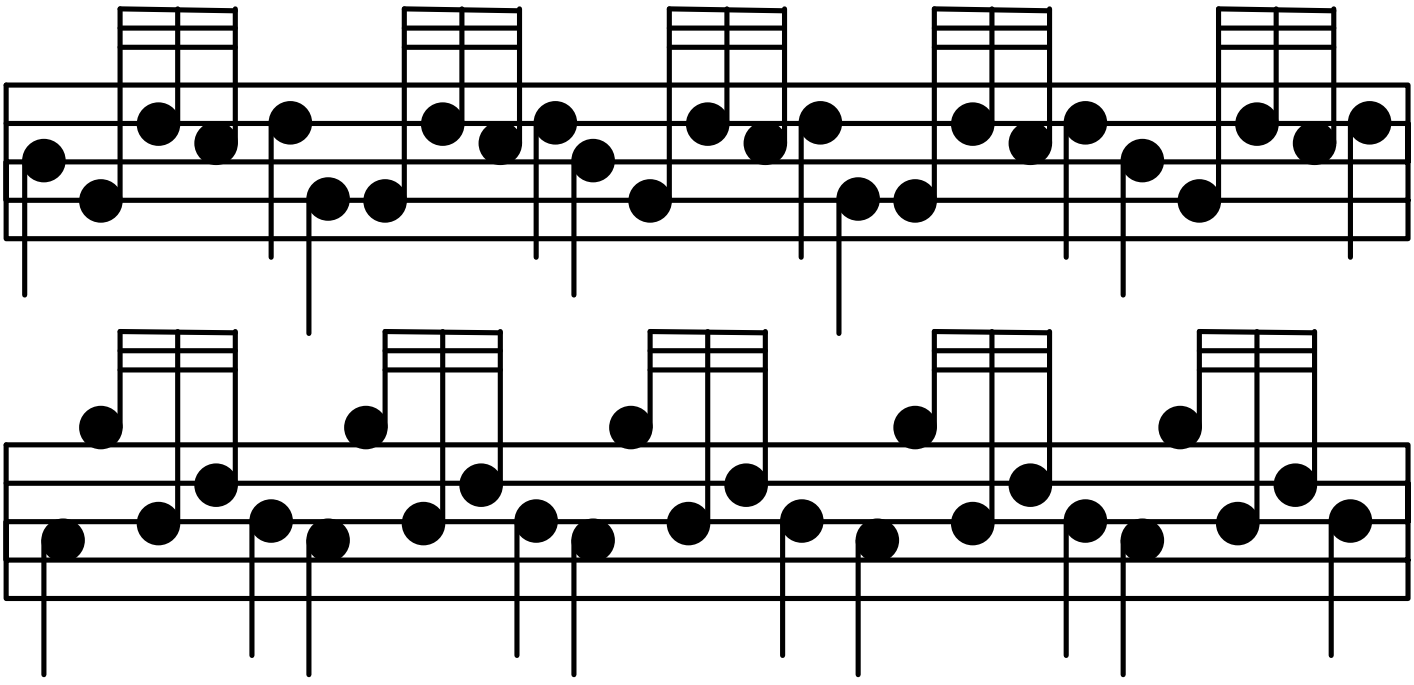
Tutorial Eight



When playing a Throw on D from Low G, treat the two Low G's together as if they are tied, i.e. add the times of each together.



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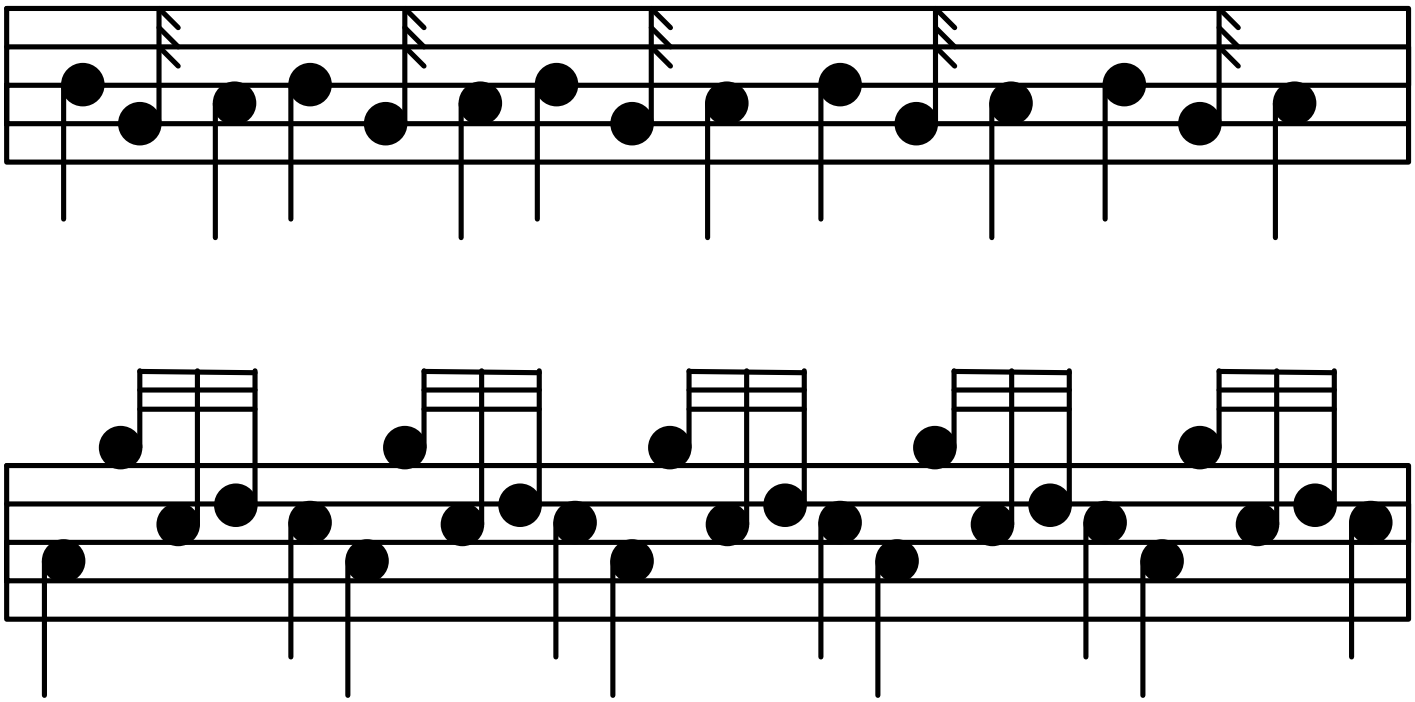

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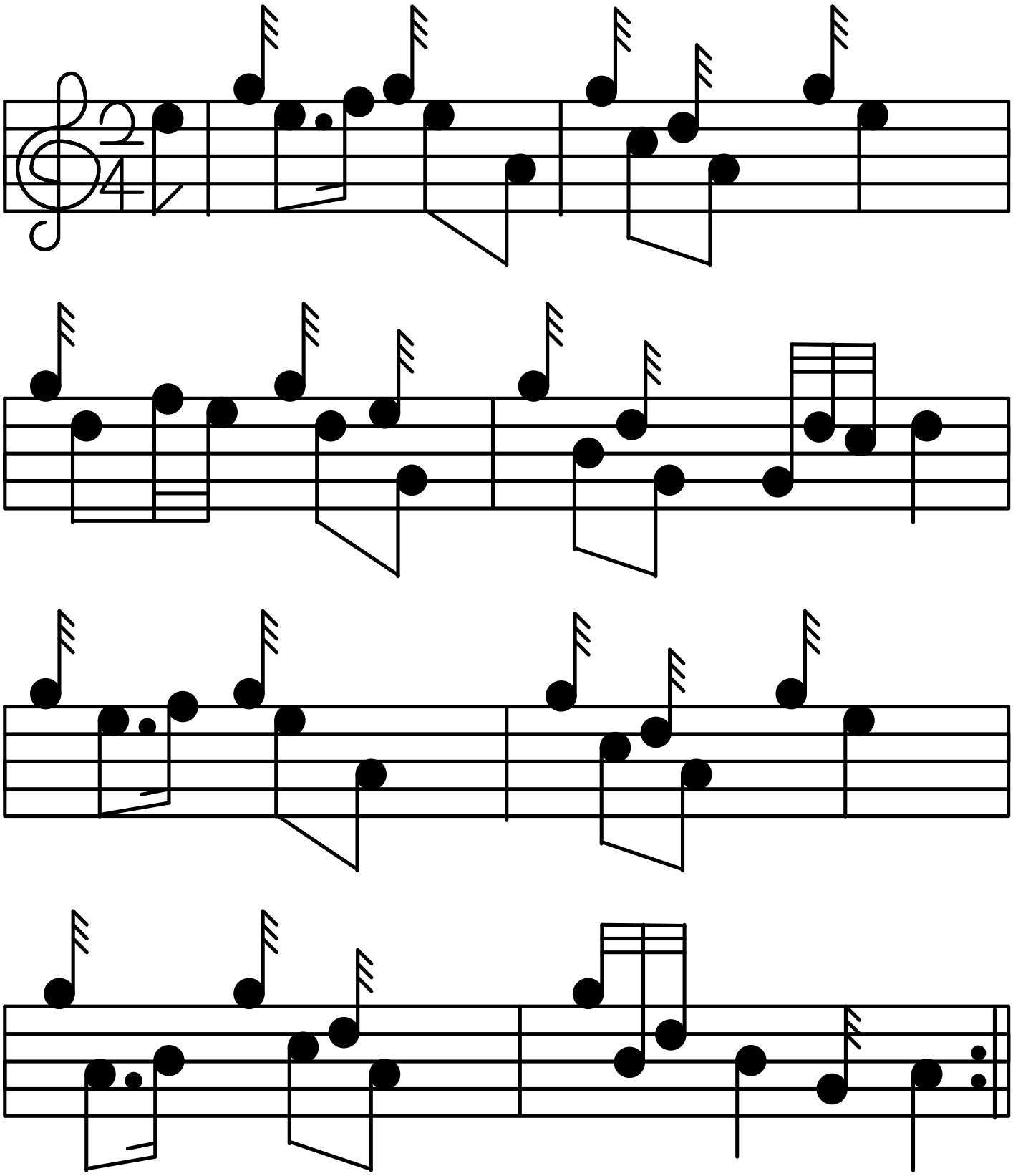
The High Road To Gairloch — March



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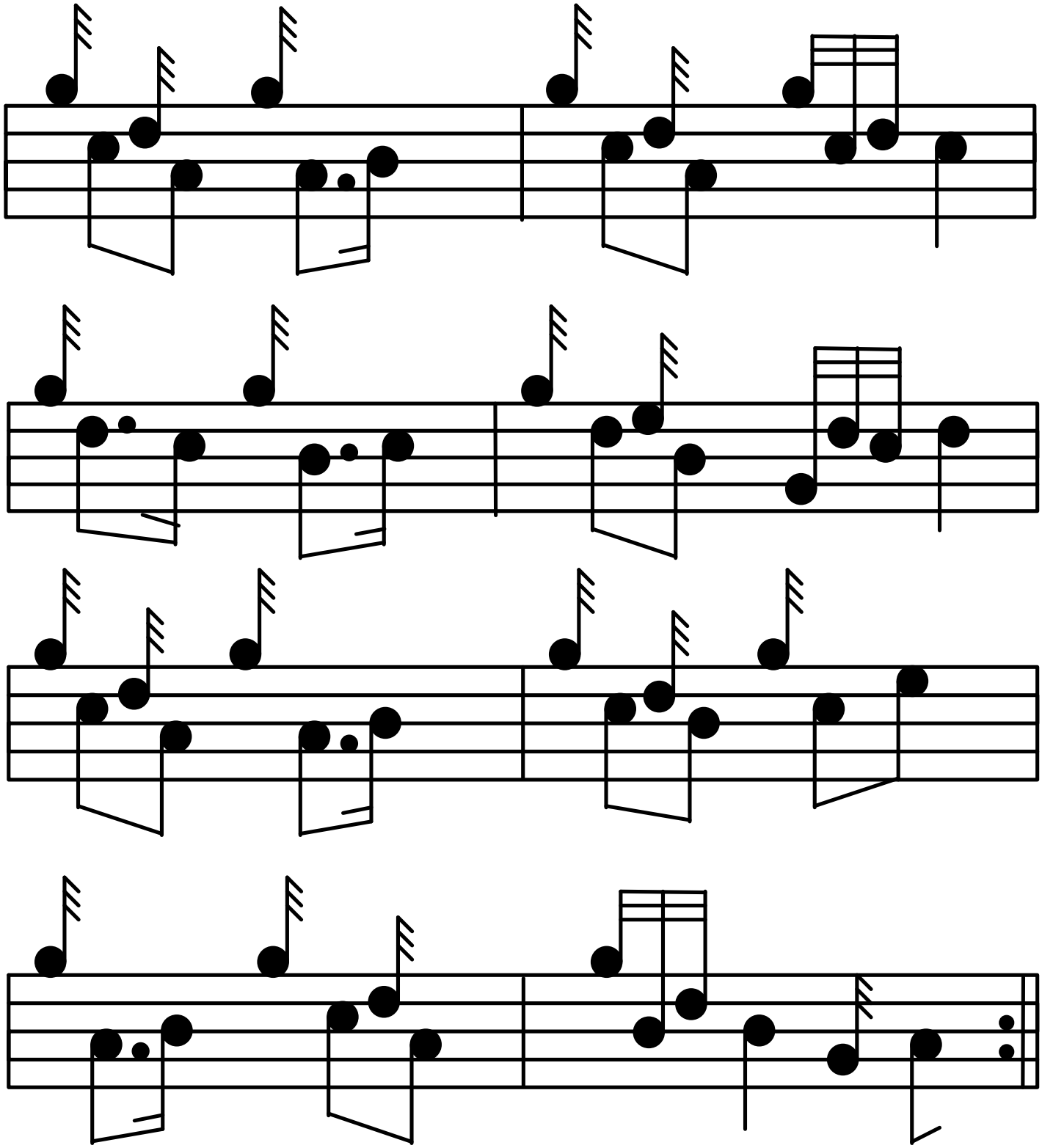
The High Road To Gairloch cont.



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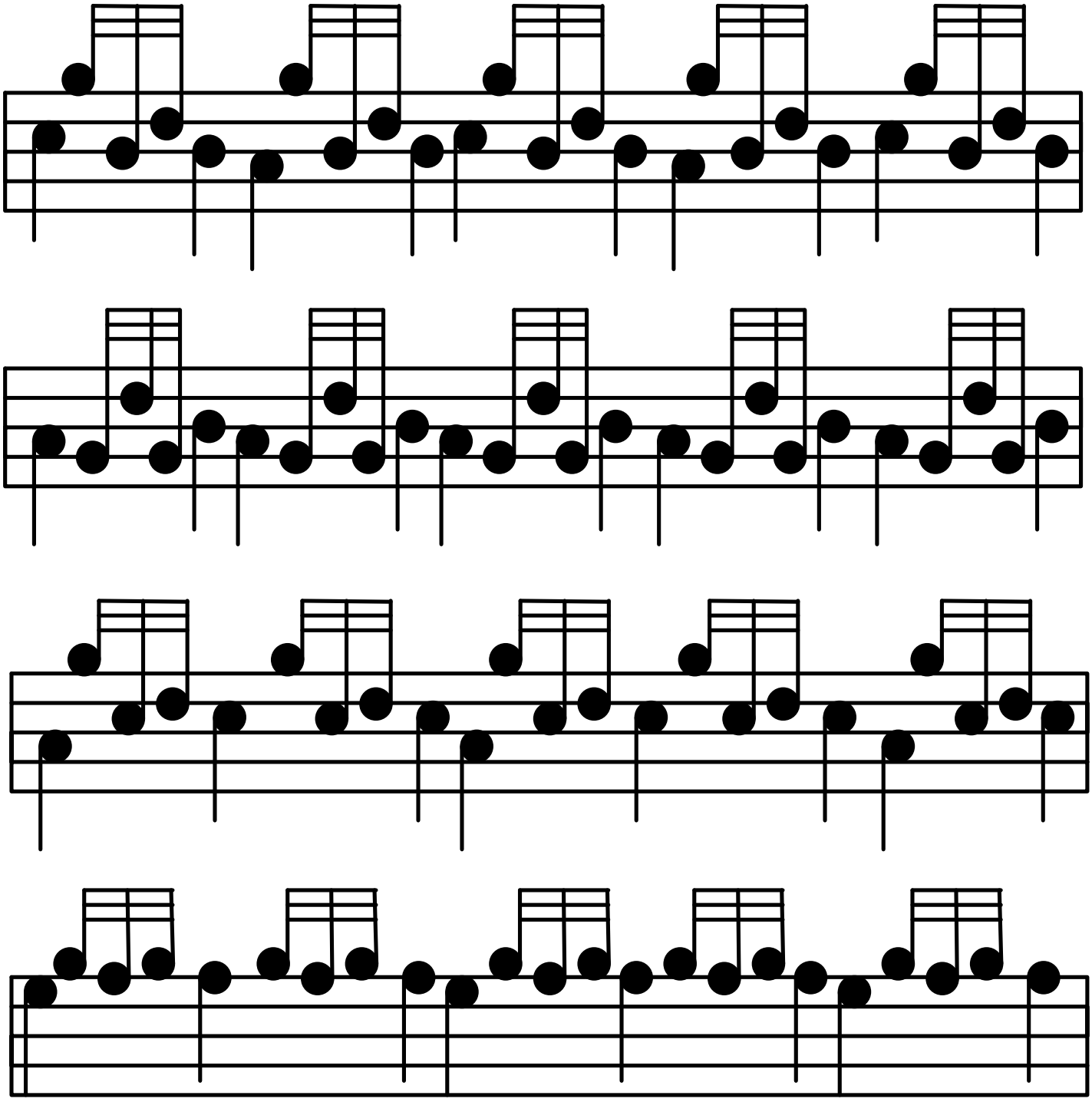
Tutorial Nine



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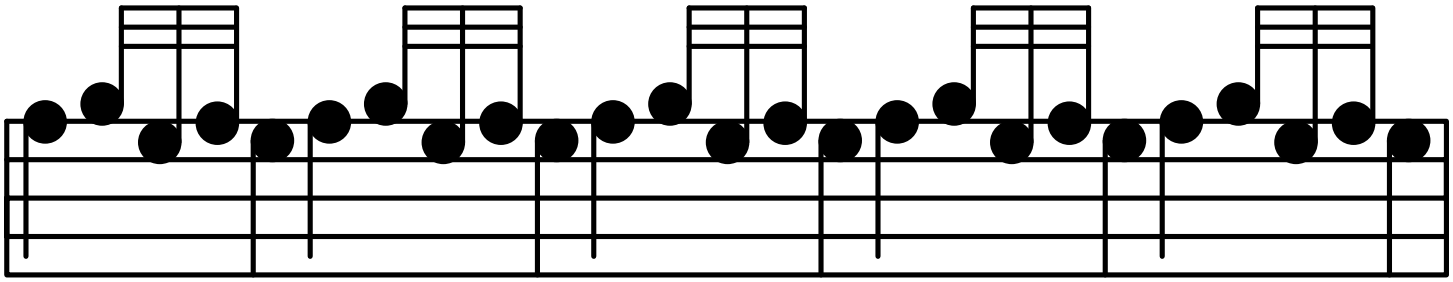
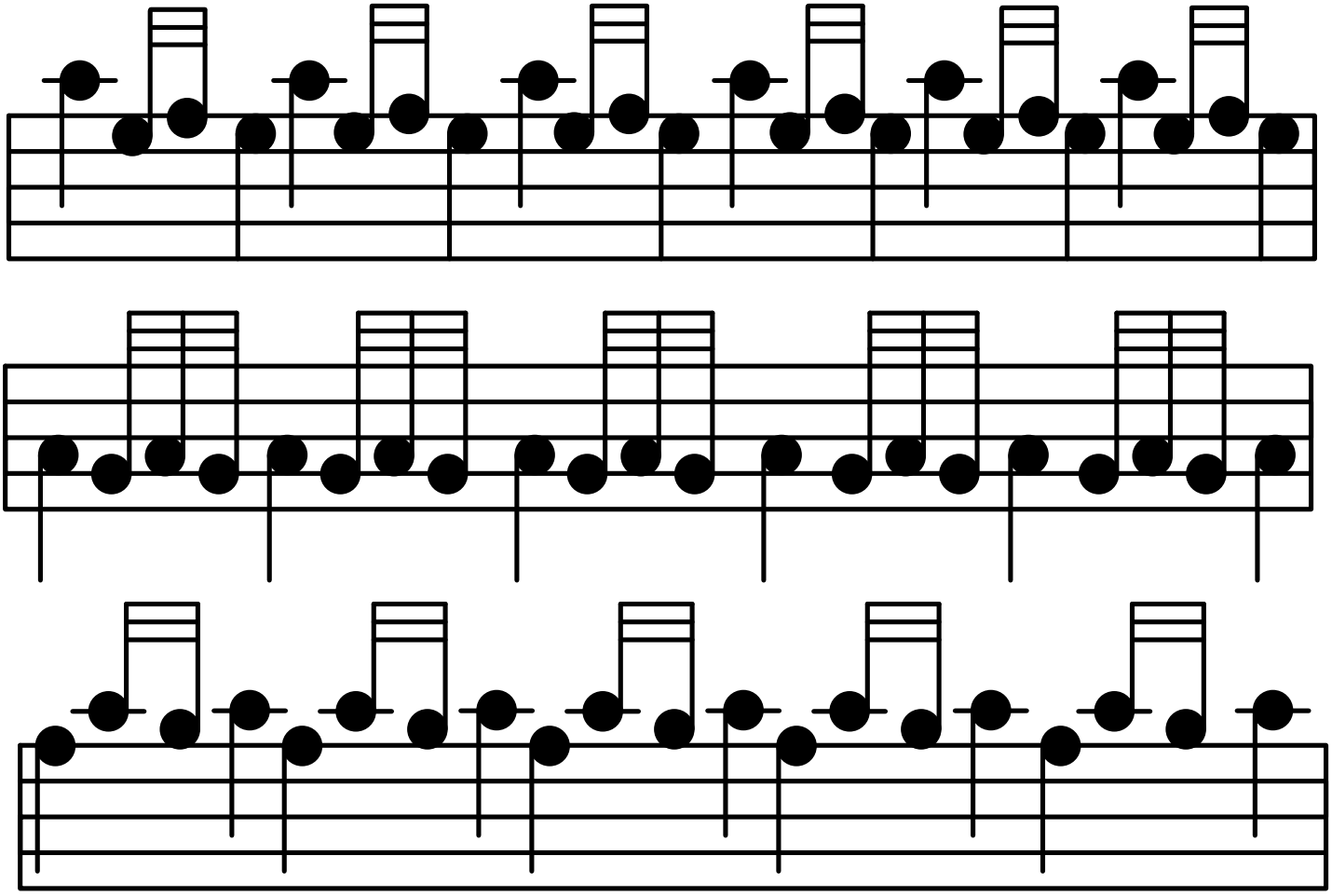


To play this Half E Doubling from High A,
play High A, play E, play an F gracenote onto E.



Slow March:

Slow Marches are similar to Marches except that they are played slowly. Like a march, they are designed to march too.

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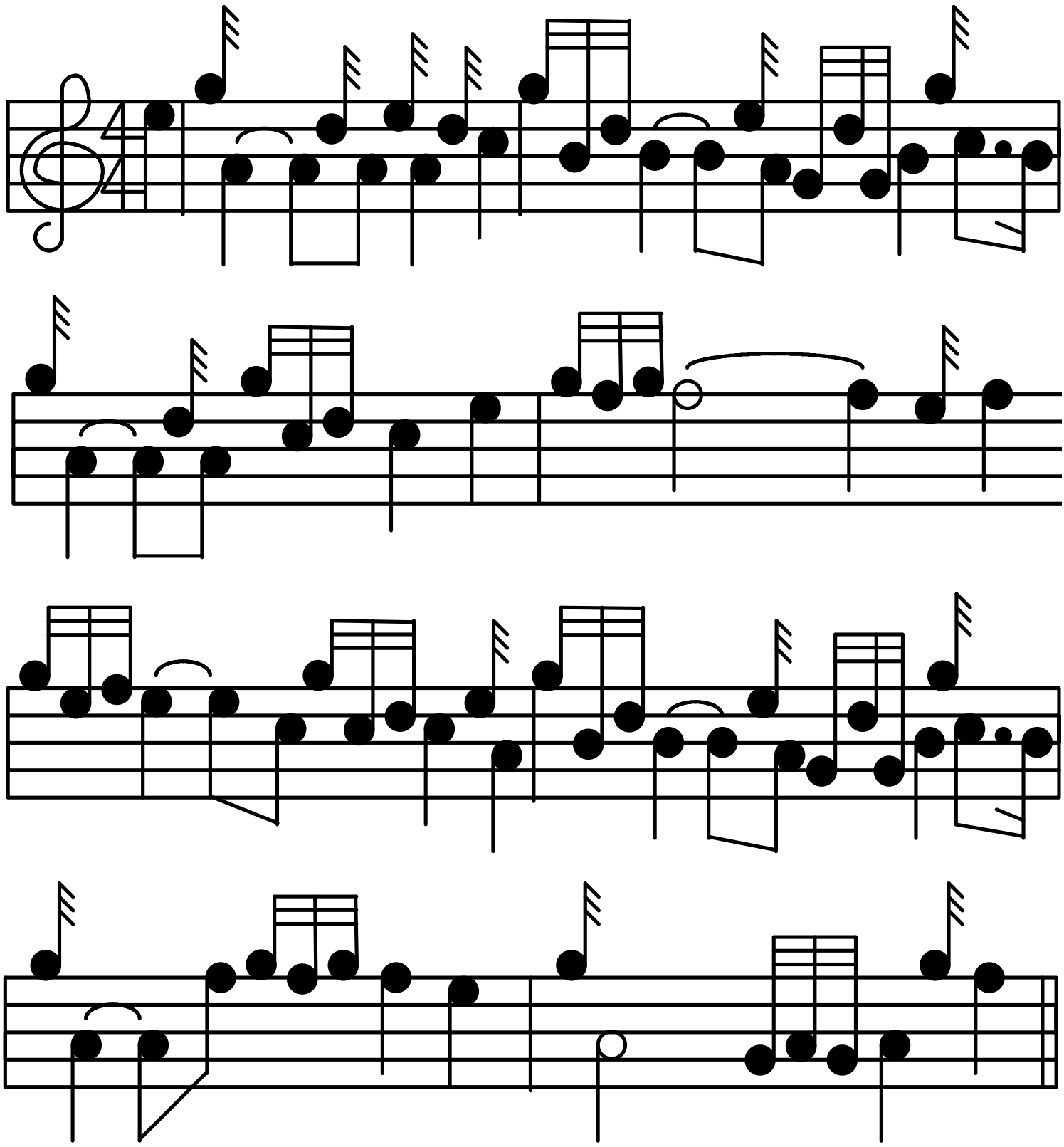
Auld Lang Syne

Slow March



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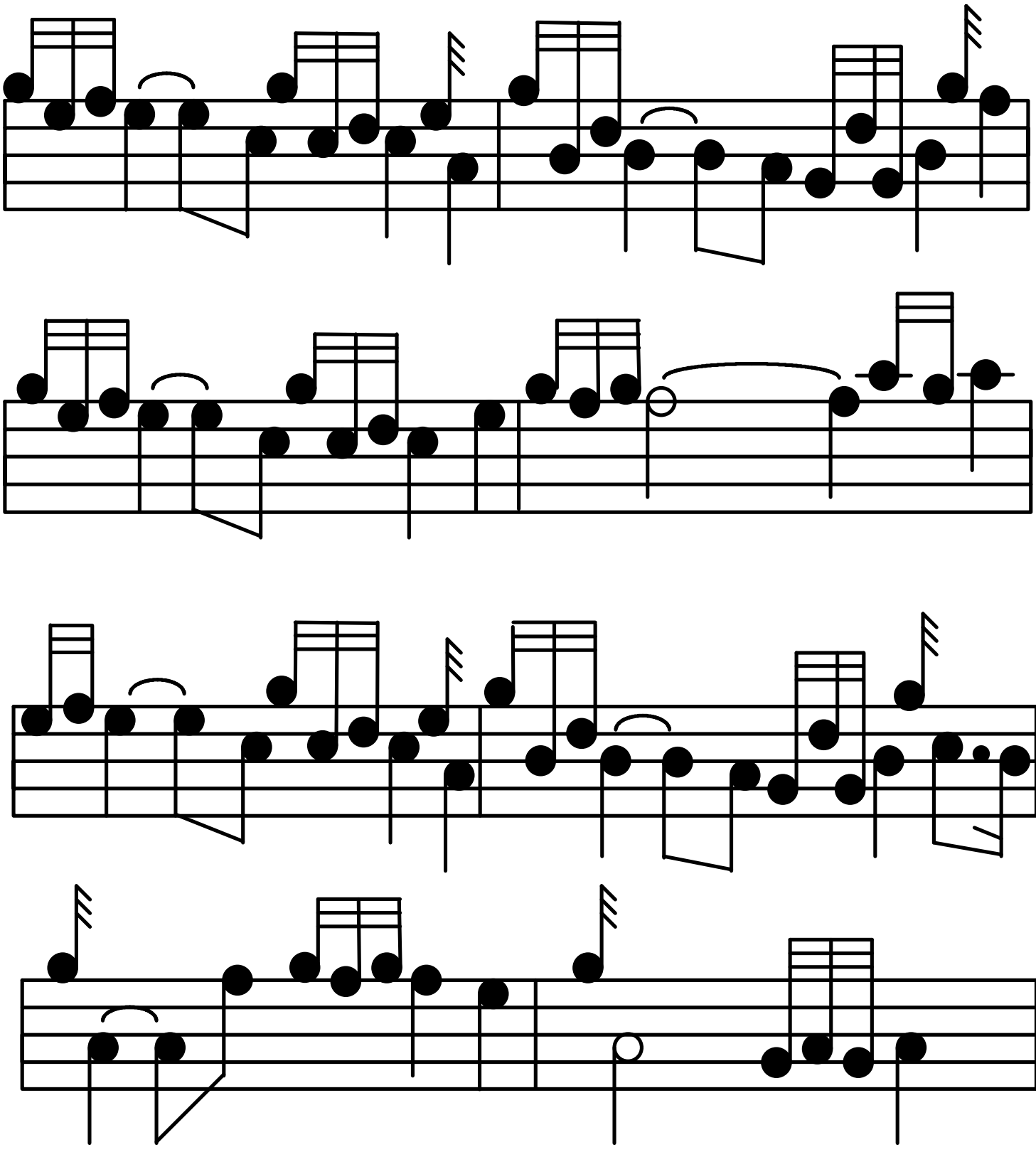
Auld Lang Syne cont.



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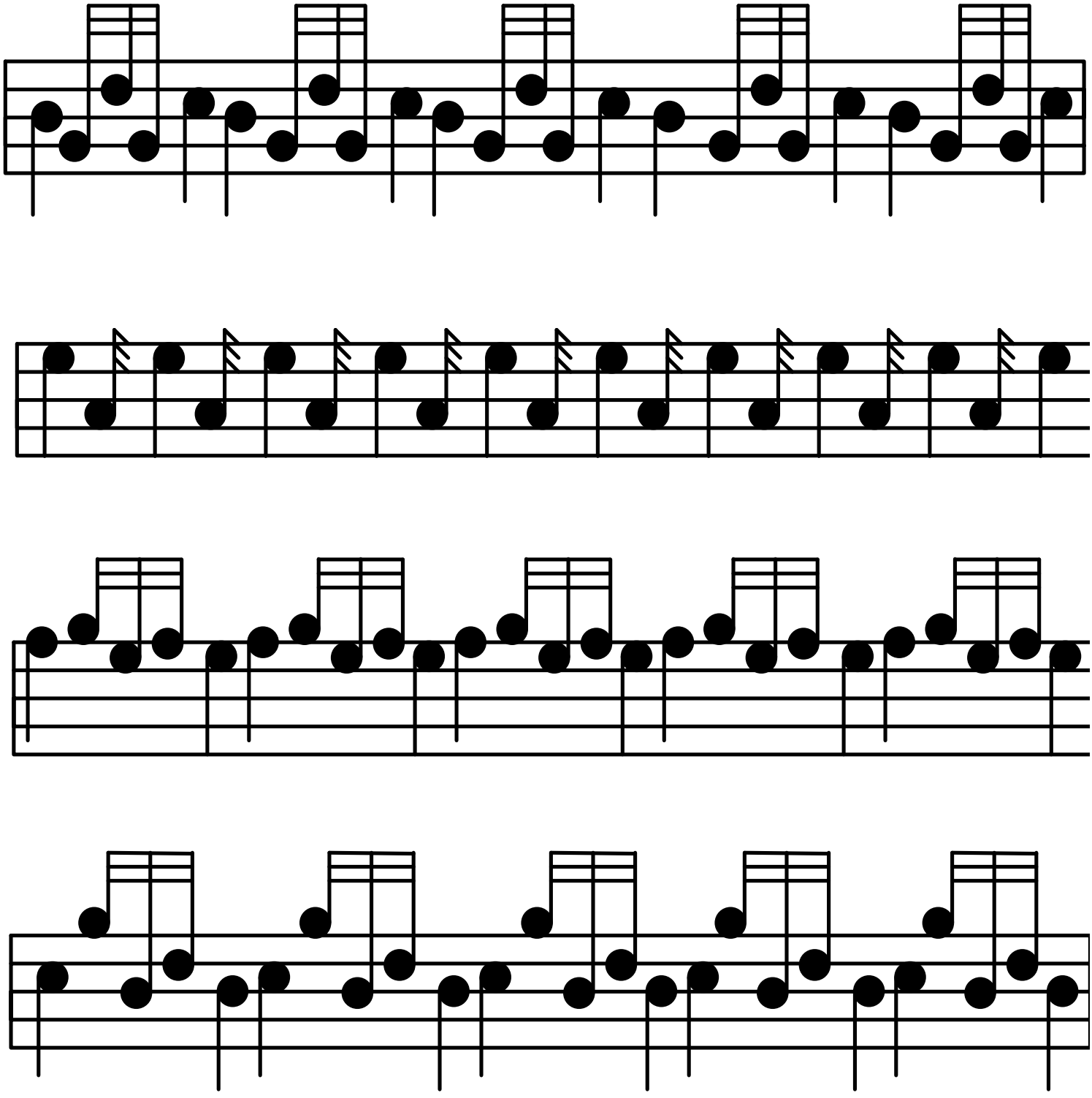
Tutorial Ten



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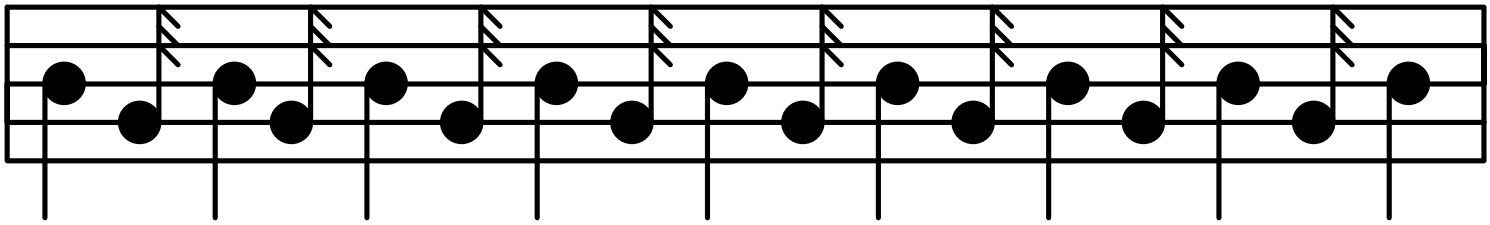
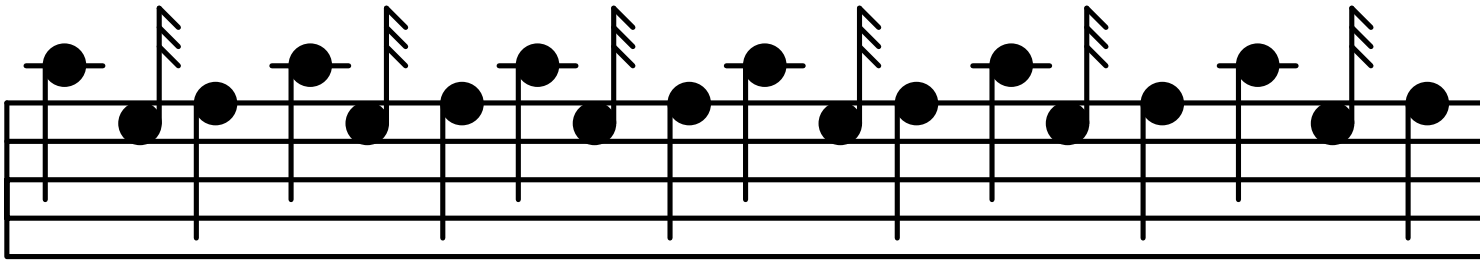
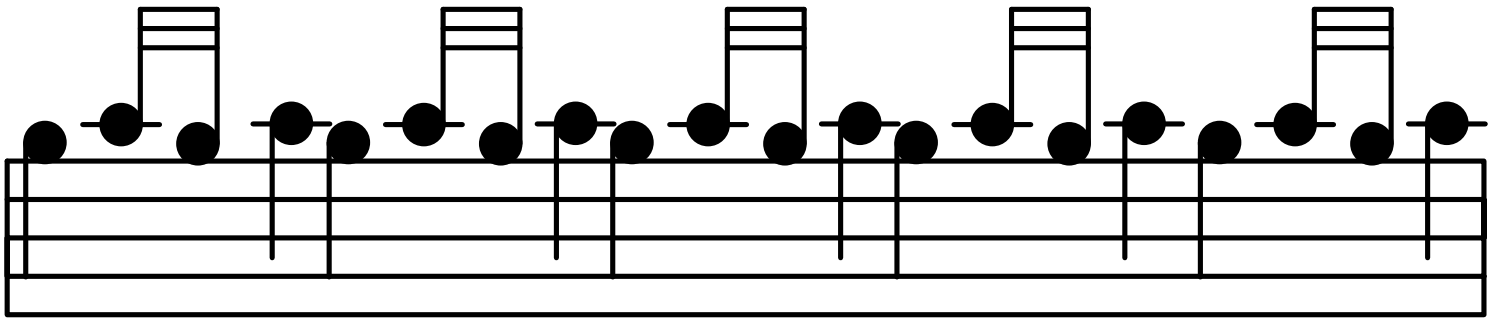
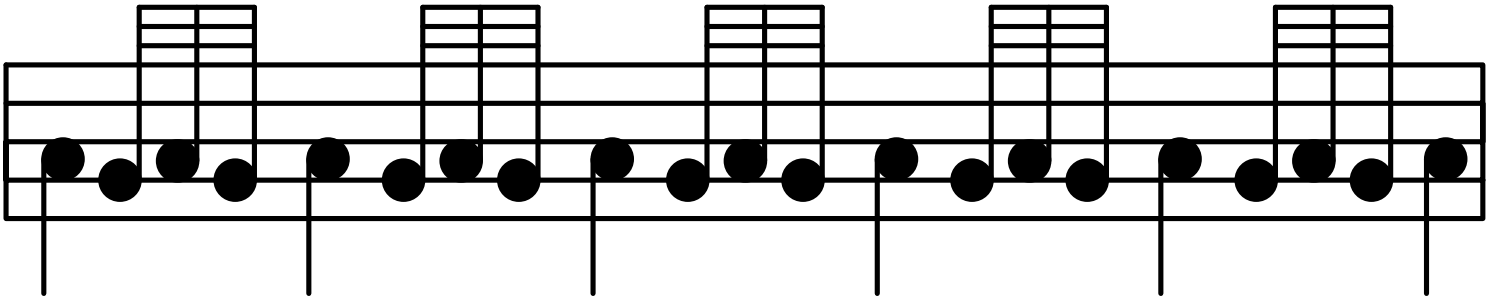


To play this touch,
play High A, play E, then play F.







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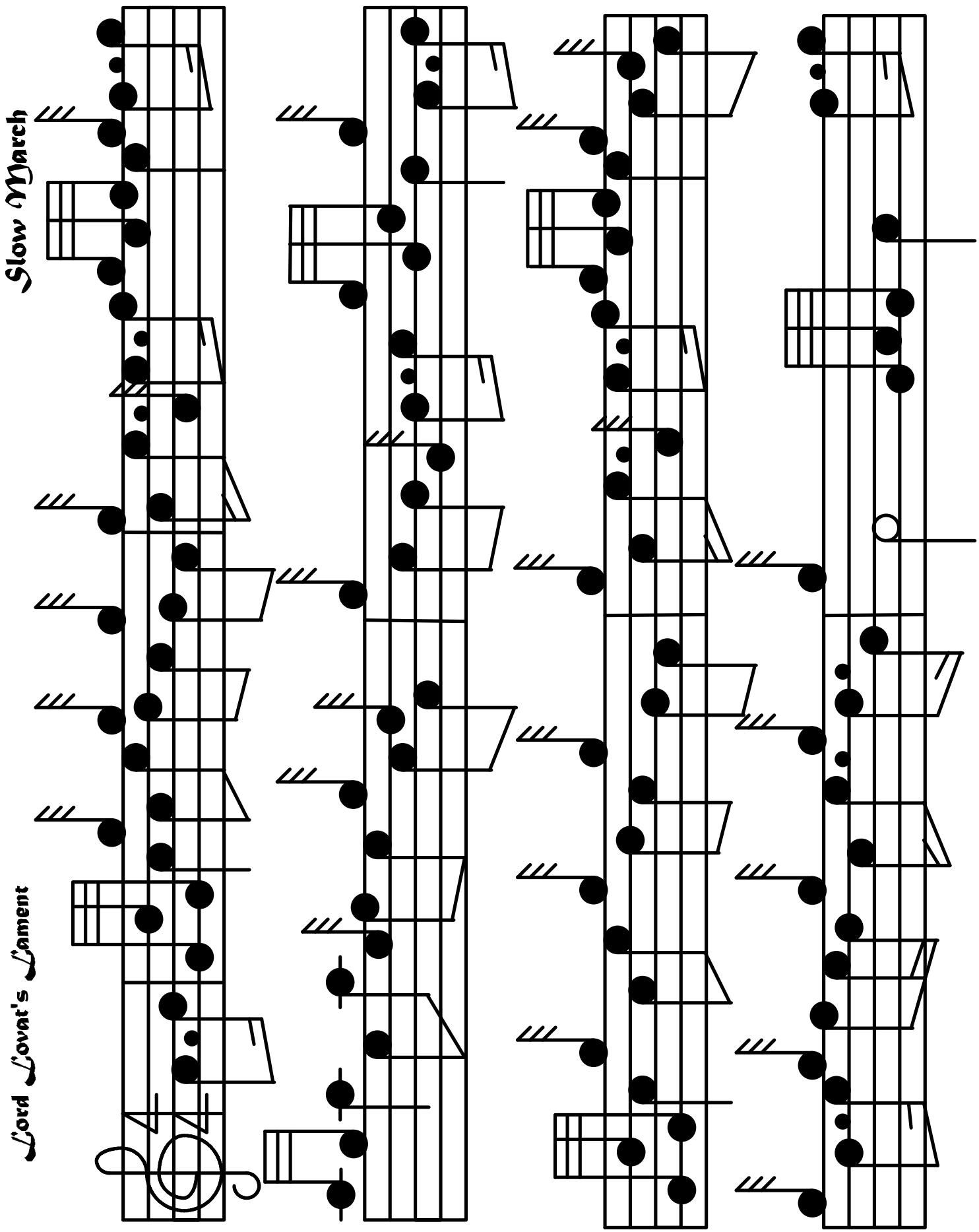

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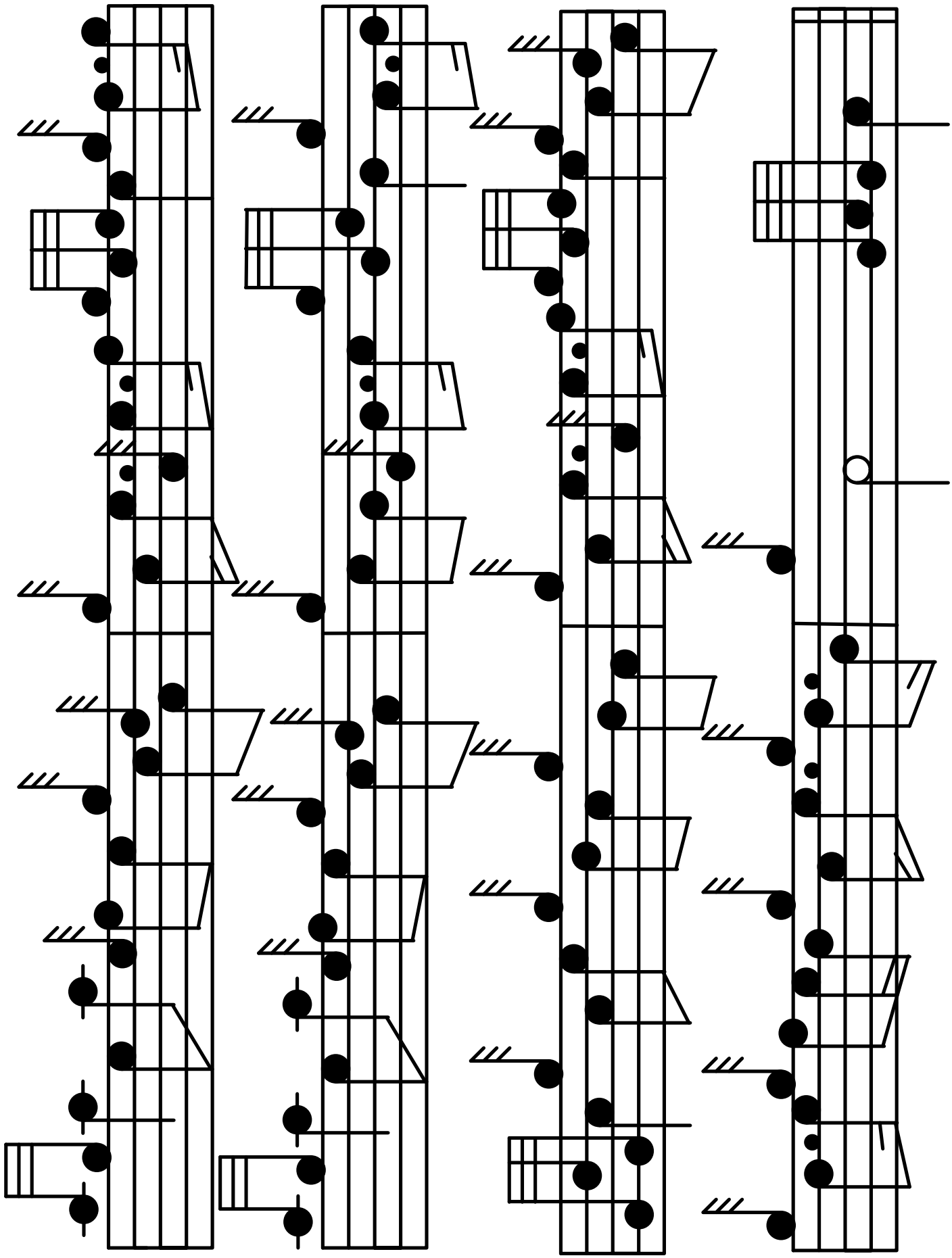
Lord Lovat's Lament cont.



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