Ode Pios Mhor van Gaishcal
The Highland Bagpipe Instructor

By,
John Grant, A.A.Soc.,
Highland Society of London's Medalist,
Author of,
The Royal Collection of Piobaireachd;
Piobaireachd: Its Origin and Construction,
And
Joint Author of, The Pipes of War.

Copyright: All Rights Reserved

Edinburgh,
Published By John Grant
194
Highland Bagpipe Instructor

Oide Pìob Mòr nan Gaidheal

Dedicated to the memory of Angus MacKay, Piper to Her Majesty Queen Victoria; by whose supreme efforts in collecting and recording over two hundred and forty piobaireachd, we have inherited so rich a store of Ceòl Mòr, the classical music of the Great Highland Bagpipe, by his grateful and ardent admirer.

John Grant
Foreword

Pipe-Major John Grant (1876-1961) was one of the most fervent champions of the Great Highland Bagpipe for more than half a century. Often taking the role of an apologist for what he considered to be the only proper way of playing--what he called "The MacCrimmon School"--he produced hundreds of pages of manuscript on all aspects of the "National Instrument," and produced several published books, including the well-known "Pipes of War" which he co-authored with Sir Bruce Seton.

One of his greatest desires was to publish a bagpipe "tutor," or book of instruction for students to learn to play the instrument. He had been thinking about it since at least 1925 or 1926 when he wrote his autobiography "Under the Spell of the Pipes." On the title page of the manuscript he subtitled the work "Some reminiscences of a piper's life, with a complete Tutor for the Highland Bagpipe." However, it would be another sixteen years before he undertook the "Tutor" in earnest. He wrote the "Preface" on 7 December 1941 (coincidentally Roosevelt's "date of infamy" when Japan's naval and air forces attacked United States military bases at Pearl Harbor, Hawaii) and the completed manuscript he had witnessed and notarized on 5 February 1943 by Alexander W right Howitt, Justice of the Peace and Bank Manager at the Clydesdale Bank at 29 George Street, Edinburgh (see Vol. 1, p. 79 and Vol. 2, p. 64).

Unfortunately, due to paper shortages during World War II and skyrocketing prices for printing after the war, the manuscript remained among his collected works, unpublished at his death in 1961. That same year his entire manuscript collection--52 bound works of his own bagpipe compositions and prose works on bagpiping--was sold at Christie's. Four years later the collection was purchased with the Robinson fund by Harvard University, where it is now housed in the Houghton Library under call number MS Mus 120-120.6. "The Highland Bagpipe Instructor" is 120.2.

"The Highland Bagpipe Instructor" is in three "Parts" in two volumes. Both volumes, 39 cm x 28.5 cm, or 15.5 inches x 11 inches, are bound in blue leather with the title embossed in gold lettering. Unlike his other large works the pages were left uncut. The paper is Whatman's "wove," which Grant used exclusively for all of his finished manuscripts. The entire work was written using black ink, and every page is hand-bordered with an artistic design characteristic of all his works (see page i above). Periodically Grant inserts water-colours which he apparently painted himself. For other manuscripts he had enlisted the services of either John Mantach Grant (1866-1943) or H.T. W yse (1870-1951)--both noted artists--to paint small Scottish landscapes for insertion throughout the works, but W yse always signed his paintings, and the style of the water-colours in "The Highland Bagpipe Instructor" is too elementary for Mantach Grant.

Had "The Highland Bagpipe Instructor" been published it would have been one of the most ambitious and all-encompassing "tutors" on the market. Part I deals with elementary music theory...
in a section entitled “Rudiments of Highland Bagpipe Music.” The following section introduces elementary fingering in “The Foundation of Highland Bagpipe Music.” Part II delves into more advanced fingering in “Elucidation of Intricate Movements.” This section is especially noteworthy because Grant organizes the various note combinations by the main note of the movement rather than by the movement itself. Other tutors, for example “The Bagpipe Tutor” of Peter Henderson (1911) and Donald MacPhee’s “A Complete Tutor” (between 1899-1914)—both of which Grant used as templates for his prose—organize bagpipe movements by type (grips, strikes) rather than note.

Part III of “The Highland Bagpipe Instructor” is devoted to articles on a wide assortment of topics such as the care and maintenance of the bagpipe, Highland dress, bagpipe makers, and piobaireachd. In addition, Grant provides lists of winners of the historically-important bagpipe competitions (Falkirk Tryst, Inverness, Oban), and details his own credentials as a student of the MacCrimmon School.

From a technical viewpoint “The Highland Bagpipe Instructor” could present problems for a modern piper. Grant’s own training was under the tutelage of Pipe-Major Ronald MacKenzie, himself the student of famed piper John Bàn MacKenzie, his uncle. The manners in which these men and others like them fingered certain notes and embellishments in the early 1900’s are archaic today, due mostly to improvements in chanter construction throughout the 20th century. For this reason, I have provided editorial notes explaining the modern way of fingering various notes and embellishments when Grant’s methods differ from those currently accepted.

Although I have attempted to transcribe the work as diplomatically as possible, I have made judicious alterations to Grant’s punctuation, spelling and grammar, but only when the original could cause confusion. In addition, since Grant left space for photographs to demonstrate finger placement for both themal and grace notes, I have provided photographs of my own to fill these voids.

Grant planned to add an anthology of bagpipe music to the end of the tutor. He lists the tunes in Appendix III of Volume 2. While visiting a descendent of Grant in Europe in 2011, I came across Grant’s manuscripts for this anthology. I intend to transcribe these in the near future and add the anthology to this published transcription of the tutor. With that completed, the disparate elements of the tutor: the autobiography, the two-volume tutor, and the anthology will at last be united, thus completing “The Highland Bagpipe Instructor” as John Grant intended.

Alan Armstrong
25 May, 2013
# TABLE OF CONTENTS

**Foreword** ................................................................. -iii-

**Preface** ........................................................................ -viii-

**Introduction** .............................................................. -x-

**Part One** ........................................................................ -1-

- **The Piob Mhòr** ......................................................... -1-
- **To the Prospective Piper** .............................................. -2-
- **Rudiments of Highland Bagpipe Music** ......................... -4-
  - Pitch of Notes .......................................................... -5-
  - The Chanter Scale ...................................................... -5-
  - The Clef ................................................................. -5-
  - A Minor ................................................................. -6-
  - A Major ................................................................. -6-
  - The first note on the Chanter-G ................................... -7-
  - Compass of the Chanter, and the Chanter Scale .............. -7-
  - Grace Notes ............................................................ -7-
  - Time and Time Signatures ........................................... -8-
  - Simple Time ............................................................ -9-
  - Compound Time ....................................................... -9-
  - 2/4 and 6/8 Time ....................................................... -10-
  - 3/4 and 9/8 Time ....................................................... -10-
  - 4/4 and 12/8 Time ..................................................... -10-
  - Bar Lines ............................................................... -11-
  - Classical Music ....................................................... -12-
  - Accent ................................................................. -13-
  - Rhythm ................................................................. -15-
  - The Young Piper’s Equipment ....................................... -15-
  - The Practice Chanter ................................................ -15-
  - The Scale ............................................................. -16-
  - Placing of Hands ...................................................... -16-
  - Placing of the Fingers on the Chanter ......................... -16-
  - Upper Hand ........................................................... -17-
  - Lower Hand .......................................................... -17-
### The Foundation of Highland Bagpipe Music

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Nine Notes</td>
<td>-18-</td>
</tr>
<tr>
<td>Low G.</td>
<td>-18-</td>
</tr>
<tr>
<td>Low A.</td>
<td>-18-</td>
</tr>
<tr>
<td>B</td>
<td>-19-</td>
</tr>
<tr>
<td>C</td>
<td>-19-</td>
</tr>
<tr>
<td>D</td>
<td>-19-</td>
</tr>
<tr>
<td>E</td>
<td>-20-</td>
</tr>
<tr>
<td>F</td>
<td>-20-</td>
</tr>
<tr>
<td>High G.</td>
<td>-20-</td>
</tr>
<tr>
<td>High A.</td>
<td>-21-</td>
</tr>
<tr>
<td>The Compass of the Chanter</td>
<td>-23-</td>
</tr>
<tr>
<td>Grouping of Notes</td>
<td>-23-</td>
</tr>
<tr>
<td>Notes on Lines</td>
<td>-23-</td>
</tr>
<tr>
<td>Notes on Spaces</td>
<td>-24-</td>
</tr>
<tr>
<td>Notes above the Stave</td>
<td>-25-</td>
</tr>
<tr>
<td>Grace Notes</td>
<td>-25-</td>
</tr>
<tr>
<td>Grace Note Fingers</td>
<td>-25-</td>
</tr>
<tr>
<td>Gracing Highland Bagpipe Music</td>
<td>-28-</td>
</tr>
<tr>
<td>High “a” Grace Note</td>
<td>-28-</td>
</tr>
<tr>
<td>High “g” Grace Note</td>
<td>-28-</td>
</tr>
<tr>
<td>“f” Grace Note</td>
<td>-29-</td>
</tr>
<tr>
<td>“e” Grace Note</td>
<td>-29-</td>
</tr>
<tr>
<td>“d” Grace Note</td>
<td>-29-</td>
</tr>
<tr>
<td>“c” Grace Note</td>
<td>-30-</td>
</tr>
<tr>
<td>“b” Grace Note</td>
<td>-30-</td>
</tr>
<tr>
<td>Low “a” Grace Note</td>
<td>-31-</td>
</tr>
<tr>
<td>Low “g” Grace Note</td>
<td>-31-</td>
</tr>
<tr>
<td>Posture of Pupil and Teacher</td>
<td>-32-</td>
</tr>
<tr>
<td>Linking the Melody Notes with Grace Notes</td>
<td>-32-</td>
</tr>
<tr>
<td>Melody Notes</td>
<td>-32-</td>
</tr>
<tr>
<td>Grace Notes</td>
<td>-32-</td>
</tr>
<tr>
<td>Actual Performance</td>
<td>-33-</td>
</tr>
<tr>
<td>Knowledge</td>
<td>-34-</td>
</tr>
<tr>
<td>“Craigellachie”</td>
<td>-34-</td>
</tr>
<tr>
<td>Over Mountains and through Glens</td>
<td>-35-</td>
</tr>
<tr>
<td>Conclusion of First Stage</td>
<td>-35-</td>
</tr>
</tbody>
</table>
Part Two

Beats or Movements in Highland Bagpipe Music Made Easy
   The Correct Fingering of the Chanter

Elucidation of Intricate Movements
   Movements on Low G
   Movements on Low A
   Movements on B
   Movements on C
   Movements on D
   Movements on E
   Movements on F
   Movements on High G
   Movements on High A

Beats and Marching
   2/4 Time
   6/8 Time
   2/4 and 6/8 Time
   3/4 Time
   Beats, Bars, and Measures
   Tuning of The Highland Bagpipe
   Highland Bagpipe Reeds
   Bagpipe Chanter Reeds
   Tuning of Reeds

Conclusion of the Second Stage In Instruction
Preface

For half a century I have been concerned as player, student, teacher, research worker and composer— with the music of the Great Highland Bagpipe, and it has always been a matter of deep regret that I could not find a comprehensive book of instruction to guide the pupil and assist the teacher.

There are a number of “Bagpipe Tutors” in existence, but for over a hundred years or more, the first “Tutor” has been copied and recopied by various publishers who have perpetuated all its glaring inaccuracies.

The expressions used in these “Tutors” are often both primitive and obscure. Indeed, not one of them conveys all the information to the pupil which he requires to enable him to follow and understand the intricacies of that of Highland Bagpipe music.

Under such circumstances the anxious and aspiring pupil is often led into perplexity and left in doubt as to the correct manipulation of the finest and most intricate movements in Bagpipe music.

It is the imperative duty of the Instructor to assist the young pupil effectively in the cultivation of his art, and by a properly organised system of instruction a very high degree of perfection can be obtained.

It is as necessary to make the illustration of music clear to the eye and the mind, as it is to give a perfect rendering of a tune which will make it pleasing to the ear. It is with this object of illustrating music clearly to the eye in order to convey it to the mind, that I have undertaken the present work.

The preparation of this volume has entailed a great deal of thought, and is the fruit of considerable experience in the study and performance of the intricate movements of Highland Bagpipe music, and of many years during which I have taught it to others.

I think not so much of pipers past and present as of the proper education of the rising generation of young pipers yet to come. I have much pleasure in giving to them the necessary guidance in the theory of music which was denied to me as a beginner. It has taken me almost a whole lifetime to prepare myself for this task, and in spite of all the difficulties which have arisen from time to time in the past, I rejoice in, at last being able to throw a new light upon an art which has been till now more or less a mystery. It is the dream of a whole lifetime realised.

To the letterpress portion of this work I have added several short notes which will make it interesting as well educative, and tend to lighten the pupil’s task in making himself a piper. They convey to him much information that he should possess, and may bring persons who know not the kilt, the Highland bagpipe, and its music, into closer touch with things Highland than they have ever been before.

I take this opportunity of expressing my sincere gratitude to pipers and piping enthusiasts.
for their valued patronage of my previous publications. It is my humble hope that this volume may satisfy a long felt want.

John Grant, Edinburgh

7, Dec. 1941
Introduction

“Music hath charms,” and ninety percent of the peoples of the world possess this divine gift in a greater or less degree according to their aptitude for cultivating and enjoying a passion which haunts the soul. It is the “spice of life”: the internal power from within which brings us to the very gates of heaven and ecstasy, and enables us to lay down the heavy burdens of daily toil, which so often harass our troubled minds.

When we go out into the open we find music everywhere: in the fields, in the woods, and upon the mountain tops, below which the river murmurs its soft music as it winds its way to the sea. There is no limit to nature’s music, for even when the river meets the ocean we find the music of the sea as the bellows sob their strange mingling of love, war, and death.

Music, both vocal and instrumental has made many steps towards perfection since the beginning of time. The early pioneers of the art, together with gifted men of recent years have moulded it into what it now is. They have created and perfected Scales and other devices for guiding the musicians who have followed them, and now vocal and instrumental music are recorded in perfect form which perpetuates beautiful tunes for all time.

There is no such thing as teaching any person music. Men and women inherit music as a gift from the Divine Creator. But every person is not endowed with all the gifts which constitute a perfect musician. Musicians, as individuals, are all more or less imperfect, but may have compensating gifts, and with the help of more talented persons, the less gifted musicians can be assisted in many ways.

Let us divide musicians into three classes:– the stars, the good musicians, and the musicians who possess very little musical talent. What those who instruct pupils in music must do if the general standard of musicians is to be brought to its highest degree of perfection, is to endeavour to raise the pupils with the limited talent to a higher, more perfect and more dignified place in the musical world, by employing a useful system of instruction which will tend to help them over seeming difficulties. By so doing, even if unable to entertain others, many people could enjoy that exquisite charm of music performed by themselves in the quietude of their own homes.

Leaving music in general, we must not come to that of the Highland Bagpipe, because it is its music which I here intend to present in a form more definite than the beginner—or even the finished piper has hitherto known in the past.

In the earliest stages of the history of piping the instrument itself was rude and, even after some progress was made in the dark ages towards forming a Scale and creating tunes, they were seldom or never committed to paper. Strictly speaking whether bagpipe tunes were created regularly or irregularly in form for a long period they were handed down from one generation of pipers to another, more by chance than by a fixed method of preserving them. In the early days many pipers played “by ear”–or rather “by chance”–because a person cannot play an instrument
without an ear.

In other words, long ago pipers picked up tunes as nearly correct as their ear permitted them. Fortunately better days have dawned for piping, and we have a fixed Scale with regular Staff Notation which is free to all.

Pupils beginning to play the Highland Bagpipe may have a teacher as well as a printed “Instructor” or “Tutor,” but along with other things this “Instructor” imparts to the pupil the correct method of holding the chanter, fingering, and a method by which he can grasp the meaning of regular Time and Rhythm. The written “Instructor,” or “Tutor” is invaluable to the young piper in his own home, to keep him right, because he cannot always be beside a teacher even if he has one. Home study is worth far more to the pupil than the instruction which he receives from the teacher; for after all, at home, a pupil can study better and also understand more clearly what he is doing that he can when a teacher is present.

I have departed from all books on Highland bagpipe music and “Tutors,” at present in existence, and prepared this volume from practical experience in the tuition of others, cutting out all vague expressions. By so doing, I hope to make easier the task of those who desire to become efficient performers on the Great Highland.
The piob mhòr, which is better known to the English speaking people as the Great Highland Bagpipe, is Scotland’s National Instrument.

While the origin of the Highland Bagpipe is shrouded in the mists of antiquity and mystery, nevertheless, we have sufficient evidence to prove that it was first created in the Highlands of Scotland.

Aristides Quintilianus, a Greek writer of music who was born at Adria, in Mysia 130 B.C. found the Highland Bagpipe in the Highlands of Scotland when he visited Britain in his time. Giraldus Cambrensis, who was born at the Castle of Manorbur in Pembrokeshire about the year 146, a distinguished literary scholar, mentioned in his writings in the twelfth century that the Highland bagpipe was a popular musical instrument in the Highlands of Scotland in his day. Menzies of that Ilk’s piper played the Highland bagpipe at the Battle of Bannockburn in 1314. The piper to Black Donald Balloch of the Isles piped the clan into the Battle of Harlaw in the year 1411.

The MacLeod of Dunvegan’s piper the great MacCrimmon, piped the Clan MacLeod into battle at the Rout of Moy in 1745.

Our pipers piped the Highland regiments to victory at the Battle of Waterloo in the year 1815, and since that memorable conflict over six hundred pipers have fallen mortally wounded after playing their comrades to victory in many a hard fought fight in the fields of Flanders. Over a thousand wounded pipers were rescued from the gory battlefields of the Great War 1914-1918. During the 1949-1945 struggle the foot regiments were to a great extent mechanised, and instead of long marches, forced or otherwise, the men were brought up in trucks to the fighting line ready for battle, which deprived the pipers of the opportunity of leading their regiments into action to “the call of the pipes.”

Nevertheless, the pipers performed heroic deeds with great courage and daring regardless of their personal safety as opportunity permitted them, and many a piper led his comrades to victory and were either wounded or blown to atoms at the cannon’s mouth.

There must have been deeds of bravery performed by some pipers in the course of the war that closed in 1945, which were never put on record, although such deeds of heroism may have been witnessed by comrades who themselves also lie with the glorious dead upon the stricken fields of courage.

For them let us play the solemn Dirge—“The Coronach” over the spot where they lie sleeping, from where there shall be “no more returning.”
To the Prospective Piper

“Of Studie took he most care and most heede.
Not one word spoke he more than was need,
And that was seid in forme and reverence
And sehort and quyk and ful of high sentence.
Sounynge in moral virtu was his speche,
And gladly wolde he lerne and gladly teche.”

Chaucer

From the earliest dawn of civilisation books of instruction have been written on the subjects of science and art. Had students been deprived of such works many men and women of genius would have practically been at a complete standstill.

Take for example the science of mathematics, which has been handed down from the days of Euclid, a Mathematician of Alexandria who was one of the first masters of that subject about the year 300 B.C. How many men and women have become eminent scholars in this subject alone? To reach such a state of eminence they had to read and reread books of instruction. In order to master mathematics they had to study hard and long before they reached their reward in the world of same.

“The fine arts,” of which music is the first, is described by “Mill” in the following sentence:- “art proposes to itself an end, and looks out for means to effect it.”

This work has been prepared for one purpose only, i.e. the instruction of the young piper at the very outset of his career. If the prospective piper read it through and through very carefully, and studies it minutely, he will not only gain a knowledge which is absolutely necessary for a beginner but will avoid many of the pitfalls which lie ahead. “To be forewarned is to be forearmed,” and this old Proverbs proves that to possess knowledge before hand is of the utmost importance on the pathway to success.

Many pipers at the very beginning of their career take a near cut, so to speak; that is, they say “never mind this book of instruction,” no matter how good it may be,” we will get on without it.” But this is just where the wrong is created which can never be put right. Melody notes are fingered incorrectly. Grace notes are misunderstood, and confused with one another. The Stave means but little to the uninitiated beginner. The Time Signatures are a mystery. Rhythm is needless. The Scale is a mere matter of indifference. Exercises are referred to as Scales. So with a hundred and one other things which are unknown to the person who plays by chance, or maybe taught by an instructor who is incompetent. As a piper, he is a complete failure.

I have written down in this volume exactly what I have imparted to my pupils as they sat
beside me, and many have become pipers who can be heard with pleasure by any listener.

Many pupils fail because they do not read what has been written to guide them, but that is not the fault of the person who has written the instructions.

My advice to the student is that he should read the instructions given here with a genuine desire to gain knowledge: and practice the Scale and movements diligently, over and over again, until he can master them, for by so doing half the battle will be over.

Having arrived at an interesting stage in the art of piping the student can then start to memorize several simple Marches, which will be found at the end of this volume. He will never regret the time spent on the work accomplished by persistent effort to acquire a knowledge of the theory and proficiency in the practice of the music which is pregnant with so many stories of joys and sorrows, of hopes and fears, and of the stirring deeds of our beloved forefathers who have far and fallen upon many a gory battlefield throughout the world.
Rudiments of Highland Bagpipe Music

Beginning at the foundation it is necessary to define what Highland bagpipe music is. As bagpipe music is instrumental it is produced by the pressure of the column of air passing from the mouth into the bag, and thence to the reeds in the drones and chanter.

In writing music, Signs are used to represent notes. These notes express duration, and their position on the Stave with Clef, express pitch. Therefore, each note has a twofold significance. The note on the fourth line of the Stave is called “D,” and the name “D” signifies its pitch. The shape of the note signifies his duration thus  which has the value of a Crotchet. If then, a note, is shaped as already shown on the fourth line of the Stave, it has two names:-a “D” and a “Crotchet.” “D” indicating pitch, and “Crotchet” indicating duration.

The Signs which make the relative duration of notes clear very in shape as follows:-

- Semibreve, or whole note ....................... Is equal to
- Minim, or half note ......................... 2 Minims
- Crotchet, or quarter note .................... 4 Crotchets
- Quaver, or eighth note ...................... 8 Quavers
- Semiquaver, or sixteenth note .............. 16 S'Quavers
- Demisemiquaver, or thirty-second note .... 32 D’Squavers

Each of the above notes in its order, is half the value or duration of the preceding note. The Semibreve is a most important note in music, because it is the note from which the value of all other notes of less value are counted.
The duration of a note can be lengthened by the use of a dot as follows:--

\[ \text{\textbullet} \quad (a \text{ Crotchet}) \quad \text{and} \quad \text{\textbullet} \quad (a \text{ Quaver}) \]

\[ \text{\textbullet} \quad (a \text{ Quaver}) \quad \text{and} \quad \text{\textbullet} \quad (a \text{ Semiquaver}) \]

**Pitch of Notes**

The relative pitch of notes as expressed by means of the Staff or Stave as follows:-

**Stave:**

The Staff or Stave is five parallel lines with spaces intervening, and the lines and spaces are counted upwards from the bottom, so that the higher the position of the note is on the Stave, the higher or more acute its pitch will be, and the lower the position of the note is, the lower or graver its pitch will be.

**The Chanter Scale**

The Highland bagpipe Scale is that of A Major. It is a fixed Scale, and admits of no interference or transposition of any kind.

**The Clef**

Before Pitch can be determined, or a note can receive its name, a Sign called a Clef must be used. A Clef is a musical character placed on the Stave by which the absolute pitch of the note is fixed.

The Clef used in Highland bagpipe music is the G or Treble Clef:-

The G or Treble Clef is, therefore, placed on the second line of the Stave, and gives the note on that line its name G.

Now, we can name the notes used in bagpipe music by placing them on a Stave preceded by the G or Treble Clef.
The above denotes the full Compass of the Highland bagpipe chanter:- G, A, B, C, D, E, F, G, A.

There is only one Scale for the bagpipe chanter:- A, B, C, D, E, F, G, A, as under:

A Scale consists of eight degrees, named after the first seven letters of the Alphabet:- A, B, C, D, E, F, G, A, and the eighth degree is named A, the same as the first degree.

The Scale of A Major has three Sharps:- C, F, and G.

It is necessary, therefore, to illustrate by diagram the transposition of the semitones from their natural position in A Minor to A Major.

As will be seen above, the semitones occur between B and C, and E and F in A Minor.

As will be seen above the semitones now occur between C and D, and G and A in A Major.

It is necessary to explain how the foregoing transposition takes place so far as the bagpipe chanter Scale is concerned. Take the piano, for example. The pianist can raise the C, F and G, Sharps by means of black notes provided on the piano for that purpose, but the C, F, and G Sharps are all raised a semitones each by the bagpipe maker when he makes the chanter. By this means the Chanter Scale is a fixed one, and no Key Signature is required in Highland Bagpipe music. The Scale has, therefore, five tones and two semitones. There is a full tone between A and B, B and C,
D and E, E and F, and F and G, and a semitones between C and D, and G and A.

The first note on the Chanter-G.

It must be specially explained here that there is something peculiar attached to the first note on the chanter-G. In the Scale of A Major then, there would naturally be a Semitone between low G and low A, but in fact there is actually a full tone between these two notes, hairsplitting accepted. In other words, the vibrations between G and the Key Note A is as near a full tone as can be measured. The reason is, that the lower holes in the chanter for the bagpipe are so large that they G and A must be a full tone apart, otherwise the instrument would be entirely out of tune. To simplify matters for the pupil, instead of using the expression “Chanter Scale,” we refer to the full “Compass” of the chanter-G, A, B, C, D, E, F, G, and A.

There is another peculiarity with regard to four notes in Highland Bagpipe music—G and A at the beginning, and at the end of the Compass of the chanter. During instruction they are named low G and low A, and high G and high A, to indicate which note is to be played, which prevents confusion when they are referred to orally.

Compass of the Chanter, and the Chanter Scale

The following diagram illustrates the full Compass of the Chanter, and the Chanter Scale.

The curves over the notes C and D, and G and A, indicate where the Semi-tones occur in the Scale.

Grace Notes

The notes dealt with above in the Scale and that Compass of the chanter are melody notes. To enhance the effect of the melody notes in a piece of bagpipe music, Grace Notes are used, and another term applied to Grace Notes is Ornamentation. Grace Notes do not affect the Time in bagpipe music. They are simply used for embellishment—to make graceful; that is why they are called Grace Notes.
The number of Grace notes in bagpipe music is the same as that of Melody Notes as under:

Except in very peculiar cases applicable to Ceòl Mòr, The Classical Music of the Highland bagpipe, Grace Notes are always given as demi-semi-quavers, and their stems are turned upwards, while the stems of the melody notes are turned downwards, and tied together according to Time Signatures.

While Grace Notes beautify bagpipe music, care must be taken not to employ gracing to excess. Excessive gracing hampers fingering, and jars upon the listener’s ear. Kept in its place the gracing of Melody Notes enhance the beauty of music, but too much of it defeats its purpose. It must not be forgotten that it is the long plain melody notes which add beauty to the creation and performance of bagpipe music, and affect the emotions of the human heart in the most extreme degree. In the bagpipe music of the present day, more especially in Jigs and Strathspeys the whole performance is a maze of fingerwork carried out to the danger of making a tune unrecognisable, whereas the “Slow March,” or “Lament” is full of exquisite beauty and charm.

**Time and Time Signatures**

When commencing to speak of “Time” it should be mentioned that one cannot listen to a series of sounds without grouping them in one’s own mind. The natural outcome of this is that in music some sounds are louder than others. Usually the loud sounds come at regular intervals, and to show this the music is divided into regular measures or bars to indicate that the loud sounds or accents occur on the first beats of the bar. The bar lines always occur before the loud beat. In Piobaireachd, the Classical Music of the Highland bagpipe, one kind of time is always maintained through each Variation, and in some instances throughout the entire tune.

Marches, Strathspeys, Reels, Jigs and Hornpipes are always written in the same Time from beginning to end of the whole tune. Therefore, it is necessary to indicate at the beginning of each tune, and in the case of Piobaireachd, where a change takes place in the Variations, the particular Time in which the tune or Variation is written. For this purpose Signs are used, called Time Signatures, consisting of two figures, the one placed above the other on the Stave immediately after the Clef thus:
or what is better known as an upper and lower figure as follows:

The upper figure indicates the number of divisions or beats contained in a bar, and the lower figure specifies their quality or value.

The Semibreve is taken as the Standard Note, from which all other notes of less value are counted, and in order to show, or make clear to the eye the value of the beats or divisions in a bar of music, whether they are made up of minim, crotchet, quaver, or semiquaver, the lower figure is always an aligned part of the Semibreve or Whole Note.

Time Signatures are divided into two classes: Simple and Compound. When each beat in a bar is divisible by two, the Time is called Simple Time. That is to say, where a beat can be represented by two notes next smaller in value. Hence, we have Simple Duple Time, Simple Triple Time, and Simple Quadruple Time, illustrated as under and showing the value of each bar.

**Simple Time**

| Simple Duple Time | 2/4 = Two Crotchet beats in a bar. |
| Simple Triple Time | 3/4 = Three Crotchet beats in a bar. |
| Simple Quadruple Time | 4/4 = Four Crotchet beats in a bar. |

Sometimes the nature of a piece of music requires each beat in a bar to be divisible by three, or represented by triplets, three notes next smaller in value.

To save marking the triplets throughout a whole composition of this kind, a new Time Signature is used in which the lower figure signifies the quality of each note in the triplet, as an aliquot part of a Semibreve.

When the beats in a bar are dotted, then the Time is Compound Time. Therefore, we have Compound Duple Time, Compound Triple Time, and Compound Quadruple Time, illustrated as under:-

**Compound Time**

| Compound Duple Time | 6/8 = Two dotted Crotchet beats in a bar. |
| Compound Triple Time | 9/8 = Three dotted Crotchet beats in a bar. |
| Compound Quadruple Time | 12/8 = Four dotted Crotchet beats in a bar. |

It can be seen, then, that only six Time Signatures are applicable to Highland Bagpipe music:-
2/4, 3/4, and 4/4 Simple Time, and 6/8, 9/8, and 12/8 Compound Time. 9/8 and 12/8 Times are very seldom used in Bagpipe music. Most of the tunes for bagpipe music are written either in 2/4 or 6/8 Time.

**2/4 and 6/8 Time**

In order that Time Signatures may be made quite clear, a little further explanation is necessary. In 2/4, 3/4, and 4/4 which is Simple Time, the upper figure indicates the number of beats in a bar. In 6/8, 9/8 and 12/8, being Compound Time, the upper figure does not represent the number of beats in a bar. The resemblance between Simple Time and Compound Time is that 2/4 and 6/8 Time have each two beats in a bar. The actual difference between the two is, that a piece of music is said to be written in 2/4 Time, because there are two crotchets in each bar. The lower figure tells what part of a Semibreve, or whole note a crotchet is, being one quarter. A piece of music is set to be written in 6/8 Time, because there are two dotted crotchets beats in each bar, equal in value to six quavers, and the lower figure eight tells what portion of a semibreve a quaver is—one eighth.

**3/4 and 9/8 Time**

The resemblance between 3/4 and 9/8 Time is that they have each three beats in a bar. They differ because 3/4 Time has three crotchet beats in a bar, and 9/8 Time has three dotted crotchet beats in a bar. In 3/4 Time, three is because there are three crotchet beats in a bar, and four because it tells what portion of a Semibreve a crotchet is—one fourth. In 9/8 Time, there are three dotted crotchet beats, or nine quavers in a bar, and eight tells what portion of a Semibreve a quaver is—one eighth.

**4/4 and 12/8 Time**

4/4 and 12/8 Time are alike as regards the number of beats in a bar, namely, four each. Otherwise they differ, because, 4/4 Time has four crotchet beats to the bar, and 12/8 Time has four dotted crotchet beats in each bar. In 4/4 Time the upper figure indicates the number of beats in each bar, and the lower figure four indicates that part of the Semibreve a crotchet is—one fourth. 12/8 Time has four dotted crotchet beats, or 12 quavers in each bar, and the figure eight indicates what portion of a Semibreve a quaver is—one eighth.

Let us now see how the various Time Signatures stand in reality. Though 2/4 and 6/8 Time resemble each other as regards the number of beats in each bar, yet in construction and performance they are quite different. Therefore, they must not be looked upon as being alike in
every respect. The same applies to 3/4 and 9/8 Time. The one must not be confused with the other.

Bar Lines

By the use of Time Signatures music can be measured, or marked off into equal or recognised parts according to a given Time Signature. Thus perpendicular lines:

\[ \text{\includegraphics[width=0.5\textwidth]{bar_lines}} \]

are drawn across the Stave as above, to indicate the end of a bar or measure. What is termed a bar of music is formed by the notes of a certain value that occur between two bar lines. To indicate the end of apart, or tune double perpendicular lines are drawn across the Stave:

\[ \text{\includegraphics[width=0.5\textwidth]{double_bar_lines}} \]

When a part of the tune has to be repeated, two dots appear, the one above the other immediately before the last bar lines of the part to be played over again:

\[ \text{\includegraphics[width=0.5\textwidth]{repetition_dots}} \]

In Highland Bagpipe music, and more especially in Marches, the last bar of each measure is incomplete, but is completed by the starting note or notes at the beginning of the measure, on playing the measure the second time, and for the second playing of the measure its last bar is completed by the starting note or notes of the second measure.

In piobaireachd very often one, two, or more bars are intended to be played twice over, as will be seen in many books of Highland Bagpipe music. Those bars are bracketed and marked “Bis” which means to play twice, as under:

\[ \text{\includegraphics[width=0.5\textwidth]{bis}} \]

The use of the sign “Bis” avoids the printing of the same bar twice.
Piobaireachd is Classical Music, and certain notes have to be lengthened according to the
taste and discretion of the composer and performer. Therefore, a sign called a “rest,” “pause,” or
“halt” is used and placed above the note which is intended to be lengthened us:-

The use of the curve and dot placed above the melody note C as above adds much to the
grandeur of piobaireachd, without which it would lose much of its own characteristic beauty.

Something important may be said regarding these peculiar passages or movements in
ancient piobaireachd and how they must be treated. It is impossible to give effect to certain notes
in “Ceòl Mòr” if the Time Signatures or a fixed method of writing and performing the tunes is
adhered to, because if the bar is here illustrated:-

are performed strictly in 2/4 Time, the pause on E and F, and the Cadence on C and B could not
be given effect to at all. When musical thought or compositions are transmitted to paper in writing,
they must first be played, and then written. Therefore, a tune must be written in the Time which
gives it most expression, and as near to the actual performance of the composer as it is possible
to write it. For example, let us now right the two bars already illustrated in No. 1 above, and see
the nearest time which they would actually represent.

To give the pauses on E and F the extra Time or value which enhances them by expression
and fine feeling, and to write the Cadences on C and B as near their actual Time values as possible
they would appear as follows:-

N o. 2

N o. 2 is now written in Common Time instead of 2/4 Time as illustrated in No. 1. There
are four beats in each bar in illustration No. 2. W h ereas illustration No. 1 there are only two beats
in each bar. Illustration No. 1 may appear to be quite wrong, and the setting in illustration No. 2
as near right as it is possible to Time it. But this is one of the special and most peculiar points in
Timing and performing piobaireachd and still further explanation is, therefore, necessary.
If for instance, we have the first strain of a Ground or Urlar in piobaireachd as under:-

[Music notation image]

The two bars which appear in illustration No. 1 are Nos. 2 and 6 in illustration No. 3, and both are written in the same time-2/4. They have to be so Timed to because there are other four bars in the strain which are strictly confined to 2/4 Time. By using the pause on E and the Cadence “g e d” and pause on C in bar No. 2, and the same with F and B in bar No. 6 of illustration No. 3 the peculiar characteristics of piobaireachd appear.

Now, if bars No. 2 and 6 were written as they are actually played and illustrated in No. 2, the Time in the illustration No. 3 would be wrong. There would be four bars written in 2/4 Time, and two bars in Common Time. This would be irregular and quite out of place. Therefore, 2/4 Time is correct by a majority of two bars.

The art of ancient Piobaireachd requires special study, and care must be taken to adhere to the rule, that in grouping notes together in certain movements in Ceòl Mòr, the Classical Music of the Highland Bagpipe, all notes joined together in one group should represent one beat according to the Time Signature used in the construction of the time or variation, and given at its beginning.

The pauses and cadences which occur in Ceòl Mòr go a long way to prove that piobaireachd is not adapted, and never was intended for marching to. In the ordinary March or Quickstep the foot must come down upon the proper note or beat; hence the performer is restricted to exact Time whatever it may be. But by giving effect to certain signs as already described, it is utterly impossible to March to piobaireachd. The use of pauses and cadences in Ceòl Mòr prevents the performer from adhering strictly to Time Signatures as he can do in an ordinary March. This is quite correct and allowable in Classical Music; otherwise there would be no need to use pauses and cadences at all. Still Time Signatures must be used in order to divide a tune into equal portions, which are known as bars and measures.

Accent

Accent is the additional emphasis or stress given to certain notes more than others. In pianoforte music a note with a strong accent is produced louder, or with more volume of sound as well as longer duration, and a note with a weak accent is produced more softly, or with less
volume of sound and shorter duration than others. But in Highland bagpipe music the accent is given effect to by lengthening the note, only, in the case of a strong accent, and shortening, only, in the case of a weak accent. It is not possible for one to give effect to accent in Bagpipe music by producing loud or soft notes. The actual loudness or volume of a note or notes on the practice or bagpipe chanter cannot be altered. Accent also applies to the strongest emphasis, or most value being given to the first note immediately following each bar line. The grouping and timing of notes together, and the order of their value at the beginning, and right through the tune must be observed, as for instance in a March such as:-

No. 1

This being Simple Triple Time, the strongest accent is on the first note A of the first beat, and the second and third beats have the accent on the notes F and E. Thus the accent on A is strong, and the accent on the notes F and E are both weak, so that in 3/4 Time in every bar right through an ordinary March the accent is strong, weak, weak, because the Time never varies in any of its parts.

In illustration No.1 the accent is strong on Note No. 1, and weak on notes Nos. 3 and 5. The beats also occur on Nos. 1, 3, and 5. In the March in illustration No. 1, the first note in the bar has more value than the second, and the beat is on the note which is nearest the Clef.

Piobaireachd is different. Take a Theme such as:-

No. 2

The first note in illustration No. 2 is of less value than the second, and although it seems peculiar, yet it is quite correct, because this is what is recognised as syncopated beats, a characteristic of Scottish music, and one which will be found in many of our Strathspeys as well as piobaireachd. Were it not for this form of accent peculiar more especially to Highland music, many of our finest pieces would lose their Celtic flavour and natural form. I have been assured of this by an eminent musician who has made a special study of the subject, and should the matter be fully considered it will be found to be correct.
Rhythm

Rhythm refers to the regular recurrence of accent, where several bars or measures of music are taken together. In other words, it is the regular grouping of long and short accented and unaccented syllables or sounds. Rhythm has been described by a great musician as “the disposition of alternately strong and weak accented and unaccented sounds, in such a way that at regular or irregular intervals one note brings to the ear the sensation of a rest, or halt, or close more or less complete.”

The Young Piper’s Equipment

The first thing that a young pupil for the Highland bagpipe has to think of is the necessary equipment required to make him a piper. All that is necessary to begin with is to procure a practice chanter and a printed Tutor.

Should the intended student and beginner on the chanter select this “Instructor,” and read it through very carefully, even if he lives alone in the wilds of the jungle in Africa, in the plains or ranches in Canada, in the bush of Australia, or in the distance Fiji Islands, if he be intelligent he can become a piper without any further assistance whatever.

The Practice Chanter

In the selection of the Practice Chanter, the pupil should see that it is procured from a firm with a reputation second to none in the art of Highland bagpipe making, because the Practice Chanter lays the foundation of the piper. The chanter should be made of African Blackwood, and mounted with Nickel silver, Ivory, or Sterling Silver according to the pupil’s desire or ability to pay for it. It should not be clumsy in appearance, but symmetrical in form, and the reed should be perfectly clear in tone.

When the pupil takes the chanter in his hand, he should then put the end or mouthpiece of it into his mouth. Care must be taken not to bite the mouthpiece with the teeth. It will be quite sufficient if the lips are closed upon it. If the mouthpiece is held tightly between the teeth, the pupil will eventually bite a piece off altogether should it be made of wood. An Ivory mouthpiece would be very easily crushed or broken by the teeth, and were it made of Silver the teeth would crush or bruise it in a manner which would be harmful to the instrument and make it very unpleasant to the eye.

With all the fingers off the chanter, and the end of it in the mouth, when the pupil blows through it he gets a false note. Therefore, a fixed and correct method of fingering each note of the Scale must be followed and strictly adhered to.
The Scale

As already stated let us take the full Compass of the Chanter, as its Scale for convenience so that the pupil may avoid confusion, as under:-

```
G   A   B   C    D   E    F   G   A
```

Placing of Hands

The placing of the hands must now be determined. Unless the pupil’s attention is drawn to the placing of the hands upon the Chanter he is apt to make a vital mistake. In playing the Chanter there is a fixed method of placing the hands and fingers.

The left hand is known as the “Upper Hand,” and the right hand as the “Lower Hand.” If a pupil unwittingly begins to play the Chanter with the right hand uppermost instead of the left, he will make two mistakes.

First, even if he were what is known as “left handed” if he puts the right hand uppermost on the Chanter, it is wrong. Secondly, if the pupil plays the Chanter with the right hand up, when he begins to play the bagpipe, he would have to place the drones upon the right shoulder. In the event of his doing this he could not play in a pipe band, because his drones would clash with the drones of the piper next to him, besides being quite out of place as regards convenience in appearance.

The left hand is, therefore, the “Upper Hand,” on the Chanter, and the right hand is the “Lower Hand,” which settles the correct method of carrying the bagpipes when the pupil begins to play upon them. The bag must be placed under the left arm, and the drones must be placed upon the left shoulder.

Placing of the Fingers on the Chanter

There are eight holes in the Chanter, seven in front, and one at the back. There is also the through bore, or hole right down the lower part of the instrument from its top to the bottom.

The pupil will now proceed to place his fingers upon the Chanter in a manner which will give the correct fingering and pitch of each note in its sequence.
Upper Hand

Take the Chanter, put the top end between the lips, and place the thumb of the left or “Upper Hand” on the whole at the back. Then place the first, second, and third fingers upon the three top holes in the front in their order. The little finger of the “Upper Hand” is not used for fingering, but, nevertheless, it has a purpose to fulfill. It balances the “Upper Hand.”

Lower Hand

Now, place the ball of the first joint of the little finger of the right or “Lower Hand” upon the last or lowest hole in the Chanter, after which the remaining first three fingers of the “Lower Hand” should be laid down upon their respective holes as shown in Scale illustration No. 1. The thumb of the “Lower Hand” should be placed at the back of the chanter, midway between the first and second fingers.

The pupil must not grip the Chanter hard or very firmly, but keep the fingers perfectly straight as shown in Scale illustration No. 1, and hold the chanter lightly. If the Chanter is held too tightly by the hands, this prevents easy movement of the fingers, and often produces a false note, more especially upon the bagpipe Chanter.
The Nine Notes

Low G

Illustration No. 1

With all the fingers on the Chanter on their proper holes, and in the correct manner as in illustration No. 1, the pupil should now blow the chanter, and he will get a correct low G note.

Should a false note be produced it will be because the pupil is not covering all the holes correctly, in which case he must adjust the fingers to cover all the holes correctly, and he will get a correct low G note. With a little practice he will have no further trouble or false notes.

Low A

Illustration No. 2

Leaving low G, with all his fingers on the chanter, the pupil will now raise his little finger as an illustration No. 2, and after blowing the chanter he will get a correct low A note.
Leaving low A, the pupil will now raise another finger as in illustration No. 3, and after blowing the chanter he will get a correct B note.

Leaving B, the pupil will now raise another finger, as an illustration No. 4, and after blowing the chanter he will get a correct C note.¹

¹ When John Grant was taught chanter fingering, it was still allowable to use only the index finger of the right hand for the “Lower Hand” fingering of C. Today the little finger of the right hand is also down.
Leaving C, the pupil will now put down his little finger on the lowest hole in the chanter, raise the three top fingers of the lower hand, as in illustration No. 5, and after blowing the chanter he will get a correct D note.

Leaving D, the pupil will now put down the three top fingers of the lower hand on the respective holes, and raise the little finger and the third finger of the top hand, and after blowing the chanter the pupil will get a correct E note.

Leaving E, the pupil will now raise the second finger of the top hand, as an illustration No. 7, and after blowing the chanter he will get a correct F note.
Leaving F, the pupil will now bring down the second finger of the top hand, and raise the top finger of the top hand, as an illustration No. 8, and after blowing the chanter he will get a correct high G note.²

Another way of playing high G is to raise the middle finger of the top hand, and lower the third finger of the top hand as in illustration No. 9, and after blowing the chanter the pupil will get another way of producing the high G note.³

Leaving the second method of producing high G, the pupil will now raise the third finger of the top hand, lower the second finger of the top hand, and bring off the thumb of the top hand.

²Ed. This is the piobaireachd high G.

³Ed. This is the light music high G as Grant was taught it. For the modern method lift the third finger of the “upper hand” and use only the thumb. See Illustration No. 9a.
as in illustration No. 10. After blowing the chanter the pupil will get the correct high A note.\footnote{Ed. This is a piobaireachd fingering, not always used nowadays.}

Another way of producing high A is, to raise the second finger of the top hand, and lower the third finger of the top hand. The thumb and the first and second fingers of the top hand are now all off the chanter, as in illustration No. 11.\footnote{Ed. This is the normal way of playing high A today.} After blowing the Chanter the pupil will get another way of producing the high A note.

Having practised all the notes in the Compass of the chanter often enough to make the fingers familiar with them the pupil should proceed to play them in their sequence upwards: G, A, B, C, D, E, F, G, A. They are “the foundation of Highland Bagpipe music.”

It must be borne in mind that a Scale, or in this case, the notes of the Compass of the chanter must always be played upwards first, and then downwards.

After the pupil has practiced the Compass of the chanter sufficiently to permit him to go from the one note to the other correctly or without a halt or mistake, he should then play the notes from low G to a high A very slowly without a break, giving each note the same Time, or duration of sound. In other words, the Scale or the Compass of the chanter should be played so as to make it pleasing to the ear. It should never be forgotten that there is music in a Scale: a beginning, a climbing in pitch or vibrations—rising to a climax—something which satisfies the ear. Then, this being the case, if one cannot put the Compass of the chanter into a regular series of musical sounds, how can its notes be made beautiful to please the ear in a tune? Because by the use of Key Signatures in music for instruments other than the Highland bagpipe all tunes come from the first seven letters of the alphabet: A, B, C, D, E, F, G. They are then arranged into tunes or melodies full of beauty.
The notes of the Compass of the Chanter can now be Timed as under:-

![Music notation]

The above notes having been played by the pupil until he can master them correctly in regular Time, he may then go a step further.

**Grouping of Notes**

For the purpose of practice, the nine notes are arranged into three groups:-

**Notes on Lines**

![Music notation]

This is one of the best groups of notes which the beginner can find for exercising the fingers. It is what is called the “separating of the fingers,” and care must be taken by the pupil to see that he goes from the one note to the other without a mistake.

G to B is quite an easy movement. Sound G and then lift the two lowest fingers of the lower hand off the chanter, clean, and sound B, i.e. without playing an A melody note between G and B.

B to D is also a comparatively easy movement. After sounding B, lift the two top fingers of the lower hand, and while they are being raised, at the same time lower the little finger of the lower hand: place in upon the bottom hole in the chanter and sound D.

D to F is not quite so easy a movement to perform. After sounding D, the three top fingers of the lower hand are brought down upon their respective holes, and while they are being lowered to their places, the little finger of the lower hand, and the second and third fingers of the upper hand are all raised. Then sound F. This is all one movement, i.e., three fingers of the lower hand come down, while three fingers–the second and third fingers of the top hand, and the little finger of the lower hand–are raised, while performing the movement from D to F. Only four notes are to be played:- G, B, D, F, and they must be practised over and over again slowly until they are
mastered without a single mistake. When the pupil can do this he will have accomplished much because this exercise will be found later on as one complete beat in a March written in 2/4 Time.

Notes on Spaces

This group of notes is not quite so difficult to perform as the previous one. A to C is very easy. Sound A, then raise the second and third fingers of the lower hand together, and sound C. Care must be taken not to sound a B between A and C.

C to E is not quite so easy. Sound C, then lower the second and third fingers of the lower hand: at the same time raise the third finger of the top hand and sound E. Care must be taken not to sound a D between C and E.

When the pupil can perform the notes in this group correctly, it will greatly assist him to play it with comparative ease later on, because it will also appear as one complete beat in a March written in 2/4 or 6/8 Time.

On proceeding to the last group of notes in the Compass of the chanter, special care must always be taken by the pupil when he sounds or plays notes from E to high A, to see that the little finger of “the lower” hand is off the chanter.

______________________________

6Ed. To make the modern C, also place the little finger of the lower hand on the bottom hole as the second and third fingers are raised.

7Ed. If the modern C is being played, the pupil will additionally have to raise the little finger of the lower hand.
Notes above the Stave

The two notes above are known to pipers as high G and high A. G is placed upon an imaginary space above the Stave, and A is placed upon what is called a short “Ledger Line.” A Ledger Line is a line drawn across the note to avoid extending or confusing the Stave or five parallel lines.

This is the simplest group of the three to perform. Sound high G, as shown in the Scale illustration No. 8 on page 20. Then bring the thumb of the top hand off the chanter and sound high A, as in Scale illustration No. 10 on page 21.$^{8}$

Grace Notes

In Highland bagpipe music Grace Notes are used chiefly for ornamentation. They are, however, the only means of separating two or more melody notes of the same pitch. Grace Notes are not taken into account when Timing bagpipe music. In piobaireachds there are certain movements where a Grace Note is brought into the Time in performance only, but where this happens an explanation is given.

In the very early days of performing and writing Highland bagpipe music, grace notes were sparingly used, but today far too many of them are brought into Marches, Strathspeys and Jigs.

Excessive gracing makes bagpipe music too mechanical no matter how neatly the Grace Notes are put into execution. Over gracing is the enemy of good melody. While a well played Strathspey with Grace Notes sufficient to make it lively will excite the mind and insight the Highlander to dance, yet it takes a Slow March or Lament with few Grace Notes and long melody notes to move effectively the emotions of the heart.

Grace Note Fingers

The most important thing about Grace Notes is that the pupil should have a clear understanding about the actual fingers to use when gracing melody notes. The clearest method of doing this is to take the Practice Chanter and put all the fingers on it as if to play the low G melody

$^{8}$ Ed. The modern way would be to use illustrations No. 9 and No. 11 as the examples.
note. It is assumed that the pupil is already able to play every melody note in the Compass of the chanter, so that when he is asked to open the chanter on low A or come to low A and soon,\(^9\) he can do this, quickly and correctly with perfect ease.

At this point it is necessary to explain that, for instance, if E is the melody note to be played the pupil will be asked at a later stage in this work to “come to E,” or to “open the chanter” on E which is the same thing, that he will be expected to do so with the fingers in the position as in Scale illustration No. 6 on page ?.

The same expression “open the chanter” or “come to” the note so and so will apply to every melody note in the Compass of the chanter except low G. When all the fingers are on the chanter as in Scale illustration No. 1 on page 18, the chanter is not actually closed, because the low G melody note emanates from the through hole in the lower end of the chanter. But, for the purpose of illustration we will say that the chanter is closed, when all the fingers are on it as in Scale illustration No. 1 on page 18 because it is much easier to say “close the chanter” than to say “put all the fingers on the chanter.”

It will also be necessary at a later stage to refer to a “close note movement” or a movement wherein the chanter is closed in a particular way when a close note movement is being performed.

In order to show the particular fingers to be used for the various grace notes, illustrations must also be used. The Grace Notes in bagpipe music have the same names as the melody notes, but when they are written on the Stave their stems are always turned upwards, and they are given the value of a demisemiquaver.

Throughout this work, to avoid confusion, the melody notes are given in Capital letters, and the grace notes are written in small letters as under:-

\[\text{\textbf{g a b c d e f g a}}\]

For convenience illustration we shall now right and downwards and describe them from high “a” to low “g.”

\[\text{\textbf{a g f e d c b a g}}\]

\(^9\)“And soon”: colloquialism, i.e., “You had better get over here, and soon!”
So that there will be no mistake about the particular fingers to be used for each Grace Note, let us take the chanter and put all the fingers on it as in Scale illustration No. 1 on page 18 that is low G. The chanter is now closed and will be opened by raising only the one finger which is required to represent the Grace Note to be described.
Gracing Highland Bagpipe Music

High "a" Grace Note

Illustration No. 12 above shows the thumb raised from the chanter. It is by placing the thumb smartly back on the chanter that a high "a" Grace Note is put on another melody note.

High "g" Grace Note

Illustration No. 13 above shows the first or grace note finger "g" of the top hand raised from the chanter. It is by bringing it down smartly on the chanter that a high "g" Grace Note is put on another melody note.
“f” Grace Note

Illustration No. 14 above shows the second or “f” grace note finger of the top hand raised from the chanter. It is by bringing it down smartly on the chanter that a “f” Grace Note is put on another melody note.

“e” Grace Note

Illustration No. 15 above shows the third or “e” grace note finger of the top hand raised from the chanter. It is by bringing it down smartly on the chanter that an “e” Grace Note is put on another melody note.

“d” Grace Note

Illustration No. 16
Illustration No. 16 above shows the first or “d” grace note finger of the lower hand raised from the chanter. It is by bringing it down smartly on the chanter that a “d” Grace Note is put on another melody note.

“c” Grace Note

Illustration No. 17 above shows the second or “c” grace note finger of the lower hand raised from the chanter. It is by bringing it down smartly on the chanter that a “c” Grace Note is put on another melody note.

“b” Grace Note

Illustration No. 18 above shows the third or “b” grace note finger of the lower hand raised from the chanter. It is by bringing it down smartly on the chanter that a “b” Grace Note is put on another melody note.
Low “a” Grace Note

Illustration No. 19 above shows the low “a” grace note finger of the lower hand raised from the chanter. It is by bringing it down smartly on the chanter that a low “a” Grace Note is put on another melody note.

Low “g” Grace Note

Illustration No. 20 above shows the little finger of the lower hand, this time, on the chanter. It is by pushing it outwards and lifting it off the chanter, or drawing it backwards towards the hand that a low “g” grace note is put on another melody note; or simply by lifting it off the chanter smartly before sounding the melody note that it is intended to grace, which is generally low A.
Posture of Pupil and Teacher

The Illustration No. 21 above shows the teacher with a pupil during instruction. The posture is the same as that which the MacCrimmons adopted in their school at Boreraig in Skye. Every movement of the fingers both by teacher and pupil can be seen clearly as they play together, and ever note can be heard distinctly whether they are both playing in unison, or the pupil is playing alone.

Linking the Melody Notes with Grace Notes

One final and most important matter must be dealt with to prevent any misunderstanding of the illustrations just given of melody notes and grace notes, and the method of connecting them.

Melody Notes

The illustration of notes beginning of page 18 are purely Melody Notes. In all the illustrations from No. 1 on page 18 to No. 11 on page 21, there are given examples of melody notes written on the Stave, and photographs showing the actual position of the fingers on the chanter in order that the pupil may blow the chanter to produce the Melody Notes illustrated, after he has placed his fingers on the chanter in a similar manner.

Grace Notes

The illustration of notes beginning on page 28 are purely Grace Notes. In the illustrations from No. 12 on page 28 to No. 20 on page 31 there is given examples of the Grace Note written on the Stave, and photographs showing the one particular finger only, which is intended to grace a given melody note in practice.
Actual Performance

To connect the illustrations of Grace Note and Melody Note in actual practice let us play the following movement or beat, as an example, which is written in 2/4 Time.

Open the chanter on the Melody Note E as in illustration No. 6 on page ?, the raise the Grace Note finger for “g” as in illustration No. 13 on page 28, blow the chanter, and bring the “g” Grace Note finger down smartly on the E Melody Note, which graces E Melody Note with a “g” Grace Note–then come to the Melody Note A as in illustration No. 2 on page 19, and raise the Grace Note finger for “g” as in illustration No. 13 on page 28–blow the chanter, which gives a plain A Melody Note.–Then come to the Melody Note C as in illustration No. 4 on page 18, and raise the Grace Note finger for “d” as in illustration No. 16 on page 29, blow the chanter and bring the “d” Grace Note finger down smartly on the A Melody Note, which graces A Melody Note with a “d” Grace Note.

While playing upon the Practice Chanter, the pupil should sit erect on a chair of medium height as an illustration No. 21 on page 32, with his body leaning slightly forward. The shoulders should be kept back and the chest kept well out. The arms should be with ease close to the sides, the elbows should not rest upon anything, but be entirely free. The right leg should be placed over the left knee so as to bring the chanter up to the mouth without bending the body to meet it. When fingering the chanter there should be no movement of the hands, wrists or arms, but fingers only. The tip of the chanter mouthpiece should be placed lightly between the lips, and there should be no disfigurement of the face by bulging the cheeks. As the pupil practices blowing, the muscles of the lips and cheeks will develop, and he will have no difficulty in gaining complete control over them. For the purpose of procuring a clean, clear or distinct note from the lower notes of the Practice Chanter, the pupil should keep a small square piece of cardboard, place it upon his right knee, and always put the chanter sole upon it, because it is a matter of great importance to hear the low A and low G notes clearly when performing the Toarluath, Crunluath, or little finger movements while playing piobaireachd.

There are three Stages in this Work. The first part is chiefly elementary, and confined to the explanation of the Stave, the Scale, the names of Melody Notes and Grace Notes, how to perform them, and the definition of Time Signatures.

It is absolutely imperative that the pupil should study this part diligently and understand it
fully, because without a perfect knowledge of the elements of music he would be very much handicapped in the succeeding stages of his education in the Theory and Practice of Highland Bagpipe Music.

Only by reading very carefully what has been written here; and a fully understanding it can the beginner avoid mistakes which will afterwards proved to be difficulties, and which may develop into errors that can never be put right.

If the pupil has read, studied and understands the instructions already given up to this point, he will have successfully passed the First Stage of his career as a Piper.

It may not be out of place, however, to give him a little bit of useful advice and encouragement to arm him for the next Stage of his education and advancement in the use of his chosen Instrument.

Knowledge

Let me give an illustration, because “Knowledge is to the mind what light is to the eye.” Take for instance—When the builder has decided to erect a house, the burden of his first thought must be to prepare each stone with the utmost care and skill: otherwise his house will fall. This proves, therefore, that without an extensive experience in the craftsmanship of the art of masonry in all its stages the builder will be defeated in his purpose.

“The road to success.” There is a road to success in every walk of life, and especially to those who had desired to attain an eminent and useful position in any art.

A road is the way by which we travel to any given place, or seek to gain knowledge, success in business or happiness in life. To illustrate this a good example still haunts my memory and one word, which if it was an incentive to inspire the great men of the past, its power is still capable of inspiring us.

“Craigellachie”

The late Lord Strathcona and Lord Mount Stephen were two of the greatest pioneers in Railway building. While they were laying the great Canadian Pacific Railways they had many difficulties to overcome. They possessed the necessary knowledge in the art of Railway construction, and after many sleepless nights coupled with hard work, their road to success was hard by one thing only—the want of money. They both left the Strath of Spey as humble men, but they were armed with ability, determination, and undaunted courage and perseverance. By that means, in the end they succeeded in completing one of the most gigantic Railway systems in the British Empire.—“The Canadian Pacific Railway.” The secret of their success is contained in the foregoing short anecdote.
The two Highland railway pioneers had reached the stage when they had to take immediate and effective action in after careful consideration they decided that Lord Mount Stephen should remain and supervise the work in Canada while Lord Strathcona returned to Scotland to raise money.

During Lord Strathcona's stay in this country on a “life or death” mission, so far as their task in Canada was concerned, Lord Mount Stephen wired him “all is up,” a very short wire indeed, but Lord Strathcona's reply was very much shorter. He wired back one word “Craigellachie” to Lord Mount Stephen. The import of the word “Craigellachie” is “Stand Fast,” the “war cry” of the clan Grant whose territory is in the Valley of the Spey.

“Craigellachie” was enough for Mount Stephen. He read the message, that one powerful “word,” and carried on, for Strathcona had raise the money required to complete the great undertaking.

**Over Mountains and through Glens**

I have given the pupil this short and true narrative, in order that it may stimulate and encourage him to work hard until he attains success as a first-rate performer of Highland bagpipe music, and not count the cost.

I am not urging the beginner to do what I have not done myself. I have walked many miles in sunshine and in shadow, in Summer, and in Winter; over mountains and through glens, through rain and snow for more than seven long years to procure instructions to guide me in the theory and practice of Ceòl Mòr and Ceòl Àòtrom. I succeeded in procuring the necessary knowledge to endless work and study until I overcame all difficulties and reached my goal, with very little encouragement, and now I give that knowledge to those who wish to gain the mastery of the art of piping without “counting the cost.”

**Conclusion of First Stage**

Following these illustrations of courage and endurance, in the hope that the pupil may let nothing stand between him and the supreme efforts to attain success as a piper, further light must be thrown upon many of the important movements in Highland bagpipe music.
An Boca H-earann

Part Two

Beats or Movements in Highland Bagpipe Music Made Easy

Let me now proceed to define the notes and intricate movements on them to be found in the performance of Ancient Piobaireachd, Marches, Strathspeys, and Reels.

Not more than fifty to sixty movements have been explained in any Tutor ever published for the Highland bagpipe, and the descriptions given in many cases are so obscure that they tend more to hinder than help the pupil. Indeed several of the crowning movements in Piobaireachd, which are very difficult to put down in writing have not been dealt with at all, e.g., The Crunluath in its different forms.

In every existing Tutor all movements or groups of notes have been arranged in a haphazard method, which only leads to perplexity so far as the young piper is concerned. In this work over two hundred and forty movements are classified under nine headings, and they are all described correctly on every note on the chanter from low G to high A.

No more appropriate phrase could be found to meet the case than “Highland Bagpipe Music Made Easy.”

The Correct Fingering of the Chanter

Before proceeding to learn to perform the foregoing movements the pupil must be efficient in the performance of the Melody Notes from low G to high A on the chanter, and also be familiar with the “one finger” to be used to perform a given Grace Note on a given Melody Note. If he can do this he will be able to follow in simple language what to do in order to perform movements correctly without the necessity of repeating many words and phrases.

Each note or movement is written twice on the Stave to complete a bar in a given Time Signature, and they should both be played twice or oftener until they can be performed correctly. Each single note or two or more notes tied together represents a beat in 2/4 Time as the case may be.

The pupil should cease blowing the chanter and take a rest between each single note or group of notes while practising them right through the whole of the foregoing movements from pages 38 to 71. That is to say, after the pupil plays the first note or group of notes in each illustration he should cease blowing the chanter and begin afresh to play the same thing again. It will be observed that in certain illustration such as:-

---
it is impossible for him to play the “g” grace note on the first melody note A in the second beat, because it cannot be done. But by taking a rest or ceasing to blow the chanter after sounding the last melody note A in the first beat, he will be able to blow the chanter afresh and use the “g” grace note on the melody note low A which starts the second beat, e.g. The beat which has been written a second time to complete the bar in 2/4 Time.

It must be distinctly understood by the beginner that all the notes and also the movements on them throughout the whole of the illustrations given in this part of the Work must be played very slowly and very carefully to begin with, especially the Leamluath, Toarluath, C runluath, and C runluath Mach in piobaireachd. The more the pupil practices, with patient care, the more perfect will his fingering and Timing of the movements become.

Melody Notes are all given in Capital letters, and all Grace Notes are given in small letters written within inverted commas.
Movements on Low G

Low G is the first note on the chanter. Come to G and sound it plain. Take a rest a play the same again.

Grace G.–Come to G; raise the high “g” grace note finger of the top hand, blow and bring it down smartly at the same time, and the pupil will get grace G. Take a rest and play the same again.

Double grace notes on G.– Come to G, grace it first with a “g” and then with a “d”. Be careful to see that the “g” grace note finger is down before lifting and putting down the “d” grace note finger.

Doubling of G.– Come to G; grace the first G with a “g,” and the second G with “d.” This is not the same movement as the one illustrated above. The upper illustration is a G melody note with two grace notes on it. This illustration has to melody notes with a grace note on each.

Doubling of G.–This movement will be found in the Siubhal or First Variation in piobaireachd.–Grace the first G with “g” and the second G with “e.” The first note in each beat is dotted, and thereby lengthened, and the second note is cut and thereby shortened. Where the first note in a beat is dotted, the second note must be cut to keep the Time right.

This movement will be found in the Singling of the Siubhal, or First Variation in Piobaireachd.–Come to G, grace it with “g,” and grace B with “d.”

This movement will be found chiefly in Marches.–Grace G with “g,” grace B with “d,” and grace G with “e.” Play each movement slowly, and be careful to
grace each melody note in its order with “g,” “d,” and “e” grace notes.

This movement is a form of triplets or three quavers played in the time to quavers, and chiefly found in Strathspeys and Jigs. Grace G with “g,” grace the second G with “d,” and grace the third G with “e.” This is a quick movement.

This movement will be found chiefly in Marches. It is written in 6/8 Time. The gracing is the same as the illustration above, but the melody notes are played slower. Grace G with “g,” grace the second G with “d,” and grace the third G with “e.”

This movement will be found chiefly in Marches. Grace G with “g,” grace the second G with “d,” grace the third G with “e,” and grace B with “d.” It is not advisable for various reasons to cut and dot semiquavers, but the first note in each beat should get the most Time or emphasis.

This movement will also be found in Marches. Grace G with “g,” grace B with “d,” grace D with “g,” and play F plain.

This is the Leumluath movement to be found in Piobaireachd. Grace G with “g,” then raise and lower the “d” grace note finger smartly on “g” as a grace note and come smartly to A, and finally come to E.

This is the Taorluath movement in Piobaireachd. Grace G with “g,” grace A with “d,” and finally grace the second A with “g.”

This is the Crunluath movement in Piobaireachd. Grace G with “g,” grace A with “D,” come to E, then come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the Crunluath Breabach, and it is the longest movement in Piobaireachd. The first four melody notes and their grace notes are performed the same as in the illustration immediately above, with two melody notes and the grace note added. Grace G with “g,” grace A with “d,” come to E, then come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, come smartly to E, then come to G, and finally grace B with “d.”
Movements on Low A

Low A is the second note in the chanter. It is the Key note of the chanter can scale. Come to A, and sound it plain. Take a rest and play A again.

Grace A.–Come to A; raise the “g” grace note finger of the top hand, blow and bring it down smartly at the same time, and the pupil will get grace A. Take a rest and play the same again.

Doubling grace notes on A.– come to A, grace it first with “g” and then with “d.” Be careful to see that the “g” grace note finger is down before lifting and putting down the “d” grace note finger.

Doubling of A.–Come to A; grace the first A with “g,” and grace the second A with “d.”

This movement will be found in the Siubhal or First Variation in piobaireachd.

Come to A; grace it with “g,” and grace the second A with “e.”

This movement will be found in Marches and Strathspeys.–Come to A; Grace at first with “g” and then with “d,” and finally grace G with “e.”

This movement will be found in piobaireachd. It is the first part of the Taorluath movement on low A.–Grace A with “g”; come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A. It is an important movement and should be practiced frequently.

This movement will be found chiefly in Marches and Strathspeys.–Grace the first A with high “g”; strike the low A hole in the chanter with a little finger, and push it off the chanter outwards, which puts a “g” grace note on the second A, then draw the little finger smartly back across the A hole forwards the hand, and the last A will have been graced with a “g” grace note.

10Ed. The modern “birl.”
This movement will be found in piobaireachd. Grace the long “e” grace note with “g,” grace the first A with “d.” Strike the A hole in the chanter with a little finger, and push it off the chanter outwards, which puts a “g” grace note on the second A, then draw the little finger back smartly across the A whole towards the hand, and the last A will have been graced with a “g” grace note.

This is another way of writing the same movement, bringing the long “e” grace note into melody. Grace E with “g,” grace the first A with “d.” Strike the A hole in the chanter with the little finger, and push it off the chanter outwards, which puts a “g” grace note on the second A, then draw the little finger smartly back across the A whole towards the hand, and the last A will have been graced with a “g” grace note.

This movement will be found in various tunes, and to musicians it is known as a “run,” or three quavers played in the Time of two quavers. Grace A with “g” and come smartly up to B and C.

This is a slow movement which will be found in Marches. It is a form of Open Taorluath, but it is not so effective at the closed Taorluath with its ingenious construction of the “g d g” grace note group, which comes right down to low G. Grace A with “g,” grace the second A with “d,” and finally grace the last A with “e.”

This movement will be found in Marches and Reels. Grace A with “g,” grace the second A with “d,” grace the third A with “e,” and grace the last note G with “d.”

This movement will be found in Marches. Grace A with “g,” play B plain, come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to C, and finally play D plain.

This movement will be found in Marches. Grace A with “g,” grace C with “d,” Grace E with “g,” and finally come to a high A. It is a very good movement for finger exercise.

11Ed. This statement is a significant one in understanding Grant’s writing of the hiharain. He usually writes the opening g-d-e figure as 32nd notes, but by his own explanation here the “e” should be written as is usually seen today: as a 16th note.
This is the Leumluath a movement in Piobaireachd.—Grace A with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, and finally come to E.

This is the Taorluath movement in piobaireachd, a fast closed movement.—Grace A with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, and finally grace the third A with “e.”

The Taorluath is a mysterious movement in Piobaireachd to some of the present day pipers because they could never have been taught to play a properly, and do not understand it. This is a matter of greatest importance in the preservation of piobaireachd, and at this point requires further explanation. Some pipers think that the Taorluath as illustrated above cannot be performed in Time, and that there is an A melody note too many in it. They have cut out the second A melody note, and in order to get out of their seeming or imaginary difficulty they write it thus:–

The performance of the “g d g” grace notes is completed in an instant by closing the chanter, then all that is necessary is to lift and bring down the “d” grace note finger, and three grace notes:—“g d g” have been performed.

It will now be necessary to deal with the Taorluath in two sections in order to give a clear explanation of it. Take the first part = . Having already put a grip of “g d g” grace notes on the second A, it is utterly impossible to put another “e” grace note on the same A. A third A melody note must be written and played with an “e” grace note on it to complete the correct movement, thus: . In this—the correct method of writing and performing the Taorluath, “g d g” group of grace notes cannot be turned into melody notes as can be found written in a recent Tutor thus: , where the two “g” grace notes are brought into melody to the value of a semiquaver each. There is no time to turn any of the “g d g” notes into melody of the very shortest duration. The “g d g” grace note group must be performed in an instantaneous movement. The “g d g” group are grace notes pure and simple. There is nothing wrong with the three melody notes in Taorluath. The difficulty in performing the “g d g” group of grace notes lies with the person who does not understand them. A very good illustration of the contact of the two “g’s” in this group is this showing one instantaneous movement of lifting and lowering the “d” finger on the chanter which links the two “g” grace notes together. There is no time to dwell on low G in performing the first part of the Taorluath movement. The “g d g” group of grace notes is one of the finest and most delicate of all movements in Highland bagpipe music. As a comparison this group of grace notes in a movement is like that of the tiniest watch in contradistinction to the
mainspring of the largest clock. Besides, the turning of the two “g’s” in the “g d g” group of grace notes into melody notes reduces the finest and most intricately delicate movements in the classical music of the Highland bagpipe to the lowest level of a common Reel.

I was taught to play Taorluath by Pipe Major Ronald MacKenzie of the Seaforth Highlanders, who was taught by his uncle John Ban Mackenzie of Breadalbane, who was one of the finest piobaireachd players of the MacCrimmon School. The MacCrimmons played the Taorluath with three A melody notes as given here in the marginal illustration, and furthermore, if the “g d g” group of grace notes cannot be played in time before the second A in Taorluath with the third A graced with “e,” then the “g d g” group of grace notes must be cut out a bagpipe music altogether.

It must be borne in mind that the pipers who created piobaireachd, and all those who were taught by them right down the ages never disputed the A’s in Taorluath and Crunluath. MacCrimmon played the Taorluath and Crunluath as Angus MacKay wrote them for us, and so did all the genuine MacCrimmon pupils. It is only very recently that the Taorluath and Crunluath movements have been challenged, and the pipers who had disputed those movements can never have been taught to perform them correctly. Angus MacKay got his tuition direct from the MacCrimmon school, and he wrote the Taorluath and Crunluath movements as he played them.

Donald MacDonald, MacPhee and Angus MacKay all published their collections of piobaireachd giving the Taorluath and Crunluath movements exactly note for note as the MacCrimmons played them. They cannot possibly all be wrong. There is no Taorluath mach movement on A.

This is the Taorluath Fosgaitte movement, which will be found in the “Gathering” in piobaireachd. Grace G with “g,” Grace the second G with “d;” Grace the third G with “e;” and grace the last note D ay with “d.”

This is the Taorluath Breabach movement in piobaireachd.- Grace A with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, grace the third A with “e,” and finally grace the last or fourth note A with “d.”

This is the Crunluath movement in piobaireachd.- Grace A with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, then come to “a” as a grace note, raise the second or “f” grace note finger of the top hand, and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the most beautiful, most ingenious, and most intricate of all movements in piobaireachd, and it possesses a secret that is unknown to many of the present-day pipers, which
deprives them of the ability to understand and perform it.

There is not a bagpipe Tutor in existence wherein the Crunluath movement is written correctly and Staff Notation with an explanation written in the English language to enable anyone to understand it clearly and perform it correctly.

In the writing of the Crunluath movement on the Stave there are in all eleven notes including melody notes and grace notes.

There are notes which belong to melody, and notes which are purely grace notes, but it is impossible under the rules which govern music to write a movement containing eleven notes, and only show two melody notes thus:– . This method is not only contrary to the rules of music, but it also leads to utter confusion which perplexes the beginner as well as everyone who is concerned with the Ceòl Mòr of the Celt.

In piobaireachd as in the erection of a house, there must be structure or a foundation to build upon. Therefore, in the Crunluath movement a foundation of melody notes must be laid thus:– which shows form at a glance, and enables the beginner to understand which are melody notes; and a further illustration and explanation must be given to show them clothed or ornamented with the necessary grace notes thus:– which is the most correct method of writing the Crunluath movement.

Melody notes cannot be turned into grace notes nor can grace notes be turned into melody notes to suit the whims and purpose of any one individual. In the Crunluath, as in the Taorluath movement some modern pipers imagine that there is an A melody note too many in it; and in order to get over another imaginary difficulty a Tutor which was revised as late as 1937 and again in 1941, gives the Crunluath movement thus:– . In the Piobaireachd Society's Collection of Piobaireachd which was published in 1925, the crunluath movement is written thus:– , while Donald MacDonald, Angus MacKay and MacPhee in their collections of piobaireachd write the Crunluath movement thus as the MacCrimmons played it.

From the method of writing the Crunluath movement in the Tutor which was revised in 1937 and 1941, and the Piobaireachd Society's Collection of Piobaireachd in 1925, an A melody note is left out between the “g d g” group of grace notes and the melody note E, because it is said that the Crunluath movement cannot be performed in time including the A melody note which has been deleted.

In order to prove that the Crunluath movement can be performed in Time including this mysterious A, further evidence is necessary.

While the A melody note has been omitted in the Crunluath movement as written in the Tutor referred to as having been revised in 1937 in 1941, and in the Piobaireachd Society's collection of piobaireachd which was published in 1925, yet in the same collections the Crunluath
Mach movement is written on C thus:–\[\text{Mach movement}\]\text{, which should, of course, be written thus:–}\[\text{Mach movement}\] in order to write and Time the movement correctly, and to open the chanter on C as a melody note, as it should be, and not on a grace note. One cannot open the chanter by gracing a grace note followed by other three grace notes while performing this movement.

Although the Piobaireachd Society have written the Crunluath Mach movement in two melody notes and nine grace notes, yet they get the same result while performing the Crunluath Mach as they have written it, as will be got in the movement written immediately after their illustration, in four melody notes and seven grace notes. Therefore, if the Crunluath Mach on C can be performed with two C’s, then this is conclusive proof that the ordinary Crunluath movement on A can be performed in time with two A melody notes.

I am not interested in the notes which any piper uses in the Taorluath and Crunluath movements nor the method by which he performs them. What I am concerned about is that the Taorluath and Crunluath movements can be performed as the MacCrimmons taught them, and I challenge any piper living to prove that the Taorluath and Crunluath movements cannot be played as Angus MacKay wrote them.

There is no Crunluath Mach movement on the melody note A.

This is the Crunluath Breabach, the longest movement in piobaireachd. Grace A with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and come smartly to E, then come to A, and finally grace C with “d.”
Movements on B

B is the third note on the chanter.—Come to B, sound it plain. Take a rest and play B again.

Grace B.—Come to Be: raise the “g” grace note finger of the top hand, blow and bring it down smartly at the same time and the pupil will get grace B. Take a rest and play the same again.

Double grace notes on B.—Come to B: grace it first with “g” and then with “d.” Be careful to see that the “g” grace note finger is down before lifting and putting down the “d” grace note finger.

This is a “g e d” Cadence, and an instance where the middle grace note “e” in the group is treated as a melody note. It is written as a semiquaver to indicate this, because sometimes it has to be so written to suit a given Time Signature especially in piobaireachd.—Grace the long “e” grace note with “g,” and then grace B with “d.”

This is the same movement in another form which will be found in piobaireachd, bringing the long “e” grace note into melody.—Grace E with “g,” and then grace B with “d.”

This is Doubling of B.—Grace B with “g,” and Grace the second B with “d.”

This movement will be found in various tunes.—Grace B with “g,” and then grace G with “d.”

This movement will also be found in various tunes.—Grace B with “g,” close the chanter which comes to “g” as a grace note, and then come smartly to A, which graces A with a “g” grace note.

This movement will be found chiefly in Marches and Jigs.—Grace B with “g,” then beat the chanter smartly with the two lower fingers of the lower hand, and raise them smartly when the second B will have been graced with a “g” grace note. This movement was described by the old masters as “grace and beat B.”

This movement will be found in Marches and Strathspeys.—Grace B with “g” and then with “d,” and finally grace G with “e.”
This movement with the long “e” grace note will be found in Piobaireachd.–Grace the long “e” grace note with “g,” grace B with “d,” close the chanter and come smartly to A, which graces A with “g.”

This movement will be found in the Siubhal or First Variation in piobaireachd.–Grace B with “g,” and grace A with “e.” It should be observed that the A’s are graced with an “e” grace note in this movement.

This movement will be found in the Doubling of the Siubhal or First Variation in piobaireachd.–Grace the first B with “g,” and grace the second B with “e.”

This is rather an intricate movement, which will be found in the Urlar or Ground Work in Piobaireachd.–Come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, raise the second or “c” grace note finger of the lower hand and bring it down smartly on “g” as a grace note, and come smartly to B.

This movement must be played over and over again very slowly and carefully in order to be able to finger it clearly and accurately. It is one of the master movements in piobaireachd.

This movement will be found in Piobaireachd, Marches, and Jigs.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to B.

This movement will be found in Strathspeys and Jigs. It is a run of three quavers played in the Time of two quavers.–Grace B with “g,” and come smartly up to C and D.

This movement will be found in various tunes.–Grace B with “g,” grace G with “d,” and grace the last G with “e.”

This movement will be found in Marches and Strathspeys.–Grace B with “g” and then with “d,” grace A with “g,” and finally grace G with “d.”

This movement will be found in Marches.–Grace B with “g,” grace the second B with “d,” and grace the third B with “e.”

This is another way of writing the same movement, playing three quavers in the time of two quavers. It will be found in Strathspeys and Jigs.–Grace B with “g,”
grace the second B with “d,” and grace the third B with “e.”

This movement will be found in Marches.–Grace B with “g,” grace C with “d,” and grace B with “e.”

This movement will be found in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to C, close the chanter and come smartly to A, which graces the last note A with “g.”

This movement will be found in the Urlar or Ground Work in piobaireachd. It is a case where the “e” grace note in the “g d e” Cadence is taken as a melody note, being indicated as a semiquaver, and the “g” grace note before the last B is also given as a semiquaver note. The pupil must rest on the “e” and “g” grace notes before coming to the next melody note. This movement is applicable to the “Lament” only, in Ceòl Mòr on account of its plaintive notes.–Grace the long “e” grace note with “g,” then grace B with “d,” bring down the two lower fingers of the lower hand smartly to “g” as a grace note, and come back smartly to B, then come to “g” as a semiquaver or long “g” grace note, and finally come to B.

This is the same movement bringing the long “e” grace note into melody.–Grace E with “g,” grace B with “d,” bring down the two lower fingers of the lower hand smartly to “g,” as a grace note, and come back smartly to B, then come to “g” as a semiquaver or long “g” grace note, and finally come to B.

This movement will be found in the Reel.–Grace B with “g,” grace G with “d,” grace the second G with “e,” and finally grace B with “d.”

This movement will also be found in the Reel, and other tunes but it may be Timed differently.–Grace B with “g,” grace the second B with “d,” grace the third B with “e,” and finally grace C with “d.”

This movement will be found in piobaireachd and marches. It is in reality a Taorluath movement on B.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note and come smartly to B, then grace the last B with “e.”

This is the Leumluath movement in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g”
as a grace note and come smartly to A, and finally come to E.

This is the B Taorluath movement finishing on G, which will be found in piobaireachd. Grace B with “g,” come to “g” as a grace note, grace the first G with “d,” and grace the last G with “e.”

This is the Taorluath movement in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and grace the second A with “e.”

This is the Taorluath Mach movement in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to B, and finally grace the last B with “e.”

This is the Taorluath Fosgailte movement in piobaireachd.–Grace A with “g,” grace the second A with “d,” and grace the third A with “e”; finally grace B with “d.”

This is the Taorluath Breabach movement in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g as a grace note, come smartly to A, grace the second A with “e,” and finally grace B with “d.”

This is the Crunluath Fosgailte movement in piobaireachd.–Grace A with “g,” grace B with “d,” come to E, then come to “b” as a grace note, raise the second or “f” grace note finger of the top hand and bring it smartly down on “b” as a grace note, and finally come smartly to E.

This is the closed Crunluath Fosgailte movement in piobaireachd.–Grace A with “g,” grace B with “d,” come to E, then come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the Crunluath movement in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.
This is the Crunluath Mach movement in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to B, then come to E, come to “b” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “b” as a grace note, and finally come smartly to E.

This is the Crunluath Breabach movement in piobaireachd.–Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note and come smartly to E, then come to A, and finally grace B with “d.”
Movements on C

C is the fourth note on the chanter. Come to C and sound it plain. Take a rest and play C again.

Grace C.—Come to C, raise the “g” grace note finger of the top hand, blow and bring it down smartly at the same time, and the pupil will get Grace C. Take a rest and play the same again.

Double grace notes on C.—Come to C, grace it with “g,” and then grace it with “d.” Be careful to see that the “g” grace note finger is down before lifting and putting down the “d” grace note finger.

This is the “g e d” Cadence on C.—Grace the long “e” grace note with “g,” then grace C with “d.” This movement belongs to piobaireachd.

Doubling of C.—Come to C, grace it with “g,” and grace the second C with “d.”

This movement will be found in piobaireachd and Marches.—Grace C with “g,” close the chanter and come smartly to A, which graces A with “g.”

This movement will be found in Marches and Jigs.—Grace C with “g,” then beat the chanter with the three lower fingers of the lower hand and raise them again smartly when the second C will have been graced with “g.”

This is grace and beat C.

This movement will be found in Marches, Strathspeys and Jigs.—Grace C with “g,” and then with “d,” and finally grace A with “e.”

This movement with a long “e” grace note will be found in piobaireachd. —Grace the long “e” grace note with “g,” grace C with “d,” close the chanter and come smartly to A, which graces A with “g.”

This movement will be found in piobaireachd. —Grace the long “e” grace note with “g,” grace C with “d,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, raise the second or “c” grace note finger of the lower hand and bring it down smartly on “g” as a grace
note, and come smartly to B.

This movement will be found in piobaireachd.–Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to C.

This movement will be found in the Singling of the Siubhal in piobaireachd. –Grace C with “g,” and grace A with “d.”

This movement will be found in the Doubling of the Siubhal in piobaireachd.–Grace C with “g,” and grace the second C with “e.”

This movement will be found in Strathspeys and Jigs.–It is a run of three quavers played in the Time of two quavers. Grace C with “g,” then come smartly to D and E.

This movement will be found in piobaireachd.–Grace C with “g,” come to “g” as a grace note, and come smartly to B, come to “g” again as a grace note, and finally come smartly to A.

This movement will be found in Strathspeys and Jigs. It is three quaver notes played in the Time of two quavers.–Grace C with “g,” grace the second C with “d,” and grace the last C with “e.”

This movement will be found in piobaireachd.–Grace C with “g,” come to “g” as a grace note and come smartly to A, come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and finally come smartly to A.

This movement will be found in piobaireachd.–Grace C with “g,” come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This movement will be found in piobaireachd and Marches. It is really a Taorluath movement on C.–Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to C, and finally grace C with “e.”
This is the Leumluath movement in piobaireachd. –Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, and finally come to E.

This is the Taorluath movement in piobaireachd. Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, and grace the last A with “e.”

This is the Taorluath Mach movement in piobaireachd. –Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to C, and finally grace C with “e.”

This movement will be found in Strathspeys. Three A semiquavers played in the Time of two semi-quavers, followed by two semiquaver melody notes to complete a group or beat. Grace A with “g,” grace the second A with “d” grace the third A with “d,” grace C with “g” and then with “d,” and finally come to E.

This is an excellent movement for practising grace notes on four C melody notes. –Grace C with “g,” grace the second C with “d,” grace the third C with “e,” and grace the last C with “d.”

This movement will be found in Marches, and in Reels written in Common Time. –Grace C with “g,” grace the first A with “d,” grace the second A with “e,” and finally grace C with “d.”

This is the Taorluath Fosgailte movement in piobaireachd. –Grace the second A with “d,” grace the third A with “e,” and finally grace C with “d.”

This is the Taorluath Breabach movement in piobaireachd. –Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, grace the second A with “e,” and finally grace C with “d.”

This is the Crunluath Fosgailte movement in piobaireachd. –Grace A with “g,” grace C with “d,” come to E, then come to “c” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “c” as a grace note, and finally come smartly to E.

This is the closed Crunluath Fosgailte movement in piobaireachd. Grace
A with “g,” grace C with “d,” come to E, then come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the Crunluath movement in piobaireachd. -Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the Crunluath Mach movement in piobaireachd. -Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to C, then come to E, come to “c” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “c” as a grace note, and finally come smartly to E.

This is the Crunluath Breabach movement in piobaireachd. -Grace C with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note and come smartly to E, then come to A, and finally grace C with a “d” grace note.
Movements on D

D is the fifth note on the chanter. Come to D, sound it plain, take a rest and play D again.

Grace D. Come to D, raise the “g” grace note finger of the top hand, blow and bring it down smartly at the same time, and the pupil will get grace D. Take a rest and play the same again.

This movement will be found in piobaireachd.–Grace the long “e” grace note with “g,” come to D and play it again.

Double grace notes on D. Come to D, grace it first with “g,” and then with “d.” Be careful to see that the “g” grace note finger is down before lifting and putting down the “e” grace note finger.

This movement is what the pipers in the olden days called “Throw D.”–Come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, then raise the “c” or second finger of the lower hand, then bring off the first and third, or “g” and “b” grace note fingers while the little finger is on the lowest hole in the chanter, with the chanter now open on D. By so doing the pupil will have performed “Throw D.”

This movement is known as “Grace and beat D.” Raise the “g” grace note finger of the top hand and bring it down smartly on “d” as a grace note, then beat the chanter smartly with the three top fingers of the lower hand and come smartly to D, and the pupil will have performed “Grace and beat D.”

Doubling of D.–Grace the first D with “g,” and grace the second D with “e.” This is the same movement as “Grace and beat D,” bringing the first “d” grace note into melody, and will be found in various tunes.–Grace D with “g,” beat the chanter smartly with the three top fingers of the lower hand and come smartly back to D plain.

This movement will be found in piobaireachd.–Grace D with “g,” come to g,” as a grace note, and then come smartly to A.
This movement will be found in piobaireachd. Grace the long “e” grace note with “g,” come to D, then come to “g” as a grace note, and finally come smartly to A.

This is the same movement bringing the long “e” grace note into melody. Grace E with “g,” come to D, then come to “g” as a grace note, and come smartly to A.

This movement will be found in piobaireachd. Grace D with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to D.

This movement will be found in piobaireachd. Come to D, then come to “b” as a grace note, and grace B with “d.”

This movement will be found in Marches. Come to D, grace B first with “g” and then with “d.”

This movement will be found in Marches. It is quite a simple but rather tricky movement and gives the pupil good finger practice. Come to D, raise the “g” grace note finger of the top hand, and bring it and the “d” grace note finger down smartly on “c” as a grace note, at the same time raising the little finger of the lower hand, and finally grace C with “d.”

This movement will be found in Marches and Strathspeys. Grace D with “g” and then with “e”, and finally grace A with “e.”

This movement will be found in the Singling of the Siubhal in piobaireachd. Grace D with “g” and grace A with “e.”

This movement will be found in the Doubling of the Siubhal in piobaireachd. Grace D with “g,” and grace the second D with “e.”

12Ed. The usual method of replacing the grace note “d” with “b” will be discussed below. Evidently Grant did not believe in its use.
This movement will be found and Strathspeys and Jigs.–It is a run of three quavers played in the Time of to quavers. --Grace D with “g” and come smartly to E and F.

This movement will be found in Marches. It is not so simple for the beginner to perform.–Grace D with “g,” come to F, and then raise the “g” grace note finger of the top hand, and bring the three fingers of the top hand down, while the three top fingers of the lower hand are being raised, which graces D with “g.” Be careful to see that the little finger is on the lowest hole of the chanter while sounding the first and last D’s.

This movement will be found in Marches, and Jigs.–Grace D with “g,” come to B, beat the chanter with the two lowest fingers of the lower hand, which comes to “g” as a grace note, and come smartly to B.

This movement will be found in piobaireachd.–Grace D with “g,” come to B, then come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to B.

This movement will be found in piobaireachd.–Grace D with “g,” come to “g” as a grace note, and come smartly to B, then come to “g” as a grace note again, and come smartly to A.

This movement will be found in Marches.–Grace D with “g,” come to G, grace the second G with “d,” and grace the last G with “e.”

This movement will be found in Marches.–Grace D with “g,” come to G, grace B with “g,” and grace G with “d.”

This movement will be found in piobaireachd. There is a long “e” grace note at the beginning of the movement, and a long low “g” grace note at the beginning of the “Throw on D.” Grace the long “e” grace note with “g,” come to D, beat the chanter with the three top fingers of the lower hand and come smartly to D, come to “g” as a long grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, then raise the “c” or second finger of the lower hand, then bring off the “d” and “b” grace note fingers, while the little finger is on the lowest whole of the chanter, with the chanter now open on D. This movement belongs to the “Lament.”
This is the same movement written in 6/8 Time, bringing the long “e” grace note into Melody. Grace E with “g,” come to D, beat the chanter with the three top fingers of the lower hand and come smartly to D, come to G, raise and lower the “d” grace note finger smartly on “g” as a grace note, then raise the “c” or second finger only of the lower hand, then bring off the “d” and “b” grace note fingers while the little finger is on the lowest hole of the chanter, with the chanter now open on D, which completes the movement.

This is the Leamluath movement in piobaireachd. Grace D with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note and come smartly to A, and finally come to E.

This is the Taorluath movement in piobaireachd. – Grace D with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, and grace the last capital a with “e.” The Taorluath on D was written by Angus MacKay in his collection of piobaireachd published in 1838 thus: , but amongst some of the very few errors that he made, and which he asked his admirers to excuse, this is one. Angus MacKay had no contemporary pipers skilled in the art of writing Staff Notation to draw his attention to this error.

The MacCrimmons, the Mackays of Gairloch, John Ban Mackenzie, and Pipe Major Ronald McKenzie all performed the Taorluath movement on D the same way as the other notes on the chanter thus: . Those pipers who do attempt to play the Taorluath movement on D, with a “g” grace note on D, a low “g” grace note on B, and “g” and “e” grace notes on A make a very clumsy job of it, and the clumsiness can easily be detected in their performance.

This is the Taorluath Mach movement in piobaireachd.– Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, then raise the “c” or second finger only of the lower hand, then bring off the “d” and “b” grace note fingers, while the little finger is on the lowest hole in the chanter, with the chanter now open on D, and finally grace the second D with “e.”

This is the Taorluath Fosgailte movement in piobaireachd. – Grace A with “g,” grace the second A with “d,” and grace the third A with “e,” and finally come to D.

This is the Taorluath Breabach movement in piobaireachd.– Grace D with
“g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note and come smartly to A, grace the second A with “e,” and finally come to E.

This is the Crunluath Fosgailte movement in piobaireachd. Grace A with “g,” come to D, then come to E, come to “d” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “d” as a grace note, and finally come smartly to E.

This is the closed Crunluath Fosgailte movement in piobaireachd. Grace A with “g,” come to D, then come to E, then to “a” as a grace note, raise the second or “lowercase F” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This movement was also written by Angus MacKay in his collection of piobaireachd thus:

but this is an error. The Crunluath movement on D should be written and performed as on D illustrated in the margin hereof, and written exactly the same as all other Crunluath movements on every note on the chanter.

This is the Crunluath Mach movement in piobaireachd. Grace D with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the Crunluath Breabach movement in piobaireachd. Grace B with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and come smartly to E, then come to A, and finally grace B with “d.”
E is the sixth note on the chanter. Come to E, and sound it plain. Take a rest and play E again.

Grace E. Come to E, raise the high “g” grace note finger of the top hand, blow and bring it down at the same time smartly, and the pupil will get grace E. Take a rest and play the same again.

Double grace notes on G. Come to E, grace it first with “g,” and then with “f.” Be careful to see that the “g” grace note finger is down before lifting and putting down the “f” grace note finger.

Doubling of E. Grace the first E with “g,” and grace the second E with “f.”

This movement will be found in Marches and Strathspeys. Come to E and play it plain, grace D with “g,” and then with “e.” This movement is a good fingering exercise. On leaving the E, the pupil must raise the “g” grace note finger of the top hand, then bring the “g” and “e” grace note fingers down together on D, this graces “d” as a grace note with “g,” and then the D melody note is graced with “e.” To begin with this movement must be played slowly and often until the pupil has completely mastered it.

This movement will be found in piobaireachd. Come to E and play it plain, come to “d” as a grace note and grace the D again with “e.”

This is the same movement bringing the “d” grace note into melody. Come to E, and play it plain, come to D play it plain, and grace the last D with “e.”

This movement will be found in piobaireachd. Grace E with “g,” strike the chanter with the “e” grace note finger, which comes to “a” as a grace note, and come smartly back to E. This movement is what the pipers in the olden days called a “bell note” as it resembles the ringing of a bell.

This movement will be found in piobaireachd. Come to E plain, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and come smartly to E.

This movement will be found in the Singling of the Siubhal in
piobaireachd.–Grace E with “g” and grace A with “g.” The emphasis is on the first note E.

This movement will be found in the Doubling of the Siubhal in piobaireachd.–Grace the first E with “g,” and grace the second E with “f.”

This movement will be found in Strathspeys and Jigs.–It is a run of three quavers played in the Time of two quavers.–Grace E with “g,” and come smartly to F, and G.

This movement will be found in Marches and Jigs.–Grace E with “g,” come to C, beat the chanter with the three lowest fingers of the lower hand which comes to “g” as a grace note, and come smartly back to C.

This movement will be found in piobaireachd.–Grace E with “g,” come to C, then come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to C. This is a good movement for finger exercise on C to C with the “g d g” grace note group coming in between.

This movement will be found in piobaireachd. It has two “bell notes,” and belongs to the” Lament.” Grace E with “g,” strike the chanter with the “e” grace note finger and come smartly back to E, bring down the “e” grace note finger, which comes to “a” as a long grace note, and finally come back to E.

This is the same movement written in 6/8 Time, bringing the long “a” grace note into melody. Grace E with “g,” strike the chanter with the “e” grace note finger which comes to “a” as a grace note, and come smartly back to E, come to letter A, and finally come to E.

This movement will be found in piobaireachd.–Grace E with “g,” come to F, come to “e” as a grace note, raise and lower the “g” grace note finger of the top hand smartly on “e” as a grace note, and come smartly to F.

This movement will be found in piobaireachd.–Come to E and play it plain, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, come to “e” as along “e” grace note, and finally come smartly to G.
This is the same movement bringing the long “e” grace note into melody.—Come to E and play it plain, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand, and bring it down smartly on “a” as a grace note, come smartly to E, and finally come to G.

This movement will be found in piobaireachd.—Grace E with “g,” grace C would “d,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to C, come to “g” as a grace note; finally come to A.

This movement will be found in piobaireachd.—Come to E and play it plain, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and come smartly to E, grace the third E with “g,” and finally come to F.

This movement will be found in Marches.—Grace E with “g,” come to A plain, grace the second A was “d,” and grace the last A with “e.”

This movement will be found in Marches.—Grace E with “g,” come to A plain, grace C with “g,” and finally grace A with “d.”

This movement will be found in Marches.—Grace E with “g,” come to F plain, grace G with “a,” and finally come to E.

This is the Leumluath movement in piobaireachd.—Grace E with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and finally come to E.

This is the Taorluath movement in piobaireachd.—Grace E with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and finally grace the last A with “e.”

This is the Taorluath Fosgailte movement in piobaireachd.—Grace A with “g,” grace the second A with “d,” grace the third A with “e,” and finally come to E.
This is the Taorluath Breabach movement in piobaireachd. Grace E with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, grace the second A with “e” and finally grace C with “d.”

This is the Crunluath movement in piobaireachd. Grace E with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the Crunluath Breabach movement in piobaireachd. Grace E with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note and come smartly to E, then come to A, and finally grace C with “d.”
Movements on F

F in the seventh note on the chanter.–Come to letter F and sound it plain. Take a rest and play F again.

Grace F.–Come to F, raise the high “g” grace note finger of the top hand, blow and bring it down smartly at the same time, and the pupil will get grace F. Take a rest and play the same again.

Double grace notes on F.–Come to F, grace it with “g,” and then grace it with “g” again. Or in other words, grace the “f” grace note with “g” grace note, and grace the F melody note with “g.”

To make the movement still more clear it must be rewritten thus: The pupil opens the chanter on F melody note, and graces F with “g,” and graces it with “g” again, i.e. Two “g” grace notes are put on the F melody note. The first “g” grace note is followed by the second “g” grace note on the same melody note F.

The same would happen to every note on the chanter from low G up to F, thus:

This is an illustration of the present system of writing double grace notes on G A B C D E and F.

But this is actually what is put into practice:

This is not a “g” grace note on “d” grace note from the melody notes G to C, or a “g” grace note on an “e” grace note before the D melody note, or a “g” grace note on an “f” grace note before the melody note E, or a “g” grace note on a “g” grace note before the melody note F.

On low G, it is graced first with “g” and then with “d,” the one grace note after the other on the G melody note, and the same with the other melody notes A, B, and C, and D, E, and F. They are in performance each graced with the two grace notes applicable to them: the one grace note follows the other on each melody note. Although I have not departed from the old method of writing double grace notes on a given note thus: I have no hesitation in pointing out the difficulty which perplexes the young pupil. When he comes to play , which is double grace notes on D, he opens the chanter on D, but sees a group of three grace notes in front of it. The pupil is under the impression that three grace notes are to be put on D, whereas there are in
reality only two grace notes on the D, i.e., grace D with “g” and then with “e.”

It must be remembered that immediately the pupil comes to D and sounds it on the chanter—as he graces D with “g” the melody note D is sounding all the time even when he graces D the second time with “e.” So, unlike the Taorluath and Crunluath movements with their supposed needless A’s, the middle grace note in these groups could well be done away.

The pupil can understand, where an explanation is given to guide him, that if a movement with double grace notes was written \( \text{ABCDEFG} \) he would put a “g” grace note on C and then a “d” grace note on the same note; but when he sees \( \text{ABCD} \) he is puzzled as to how he is to put a “c” grace note on a C melody note with the “c” grace note finger, because in Tutors it is so written, but no explanation is given to help him out of the mysterious difficulty.

Any piper who has taught young pupils to play the chanter must know that in practice this difficulty with double grace notes on melody notes as is here dealt with, arises, and the matter should be made clear both in theory as well as practice.

Doubling of F.–Grace the first F with “g,” and grace the second F with “g,” also.

This movement will be found in piobaireachd.–Come to F and play it plain, come to “e,” as a grace note, raise and lower the “g” grace note finger of the top hand, and bring it down smartly on “e” as a grace note, and finally come smartly to F.

This movement will be found in piobaireachd.–Come to F and play it plain, come to “e” as a grace note, raise and lower the “g” grace note finger of the top hand, and bring it down smartly on “e” as a grace note and come to “f” as a grace note, and finally come to G.

This is the same movement bringing the “f” grace note into melody.–Come to F and play it plain, come to “e” as a grace note, raise and lower the “g” grace note finger of the top hand and bring it down smartly on “e” as a grace note and come smartly to F, and finally come to G.

This movement will be found in the Singling of the Siubhal in piobaireachd.–Grace F with “g,” and grace A with “g.”

This movement will be found in the Doubling of the Siubhal in piobaireachd.

Grace the first F with “g,” and grace the second F with “g” also.

This movement will be found in Strathspeys and Jigs.–It is a run of three
quavers played in the Time of two quavers.—Grace F with “g,” and then come to G and A.

This movement will be found in Marches.—Grace F with “g,” come to E, raise the “g” grace note finger of the top hand, bring it and the “e” grace note fingers down together smartly on “d” as a grace note, grace D with “e,” and finally come to C.

This movement will be found in Marches.—Grace F with “g,” come to D, raise the “g” grace note finger of the top hand, bring it and the two top fingers of the lower hand down together smartly on “b” as a grace note, and grace be with “d,” and finally grace G with “e.”

This movement will be found in Marches and Jigs.—Grace F with “g,” come to D, beat the chanter with the three top fingers of the lower hand, and come smartly back to D, when the second D will have been graced with “g.”

This movement will be found in piobaireachd.—Grace F with “g,” strike the chanter with the “f” grace note finger, and come smartly back to F.

This movement will be found in piobaireachd.—It belongs to the “Lament.”—Grace F with “g,” strike the chanter with the “f” grace note finger, and come smartly back to F, bring down the “f” grace note finger again to the long “e” grace note, and come to F.

This is the same movement written in 6/8 time, bringing the long “e” grace note into melody. Grace F with “g,” strike the chanter with the “f” grace note finger and come smartly back to F, come to E, and then to F.

This movement will be found in piobaireachd. Grace F with “g,” come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand, and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This movement will be found in piobaireachd.—Come to F and play it plain, come to “e” as a grace note, raise and lower the “g” grace note finger of the top hand smartly on “e” as a grace note, and come smartly to F, grace the third F with “g,” and finally come to A.

This is the Leumluath movement in piobaireachd.—Grace F with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on
“g” as a grace note, and come smartly to A, and finally come to E.

This is the Taorluath movement in piobaireachd.–Grace F with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and finally grace the last A with “e.”

This is the Taorluath Fosgailte movement in piobaireachd.–Grace A with “g,” grace the second A with “d,” and grace the third A with “e,” and finally come to F.

This is the Taorluath Breabach movement in piobaireachd.–Grace F with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, grace the second A with “e,” and finally grace B with “d.”

This is the Crunluath movement in piobaireachd.–Grace F with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and finally come smartly to E.

This is the Crunluath Breabach movement in piobaireachd.–Grace F with “g,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note and come smartly to E, then come to A, and finally come to F.
Movements on High G

G is the eighth note on the chanter. Come to high G, as in Scale illustration No. 8 page 20, sound it plain. Take a rest and play G again.

Grace high G. Come to G as in Scale illustration No. 8 page 20. Raise the thumb from the chanter, blow and put the thumb smartly back on the chanter at the same time and the pupil will get grace high G. Take a rest and play the same again. This is grace high G with a high “a” grace note.

This movement is known as “Throw G.” Come to G as in Scale illustration No. 9 page 21, Raise the “e” or third finger of the top hand and touch the top hole in the chanter with the “g” grace note finger lightly at the same time and so it off the chanter smartly when the pupil will get “Throw G.” Take a rest and play the same again.

Doubling of high G. Come to high G as in Scale illustration No. 8 page 20, Raise the thumb from the chanter, blow and put the thumb smartly back on the chanter at the same time, and grace high G with high “a” again.

This movement will be found in Marches. Come to high G as in Scale illustration No. 9 page 21, Touch the top hole in the chanter with the “g” grace note finger lightly and throw it off the chanter smartly, i.e. “Throw G;” take the thumb off the chanter and bring it, together with the two fingers of the top hand down smartly on A, i.e., grace low A with a high “a” grace note. The combined movement will now read: Throw G, and then grace A with a high “a” grace note.

This movement will be found in various tunes. Grace high G with a high “a” grace note, come to low G plain, and grace the last G with “d.”

This movement will be found in piobaireachd. Come to high G as in Scale illustration No. 8 page 20, Grace it with a high “a” grace note, then touch the chanter lightly with the high “g” grace note finger and raise it smartly back to G. Probably a more clear explanation of this movement would be: come to high G as in Scale illustration No. 8 page 20, Raise and place the thumb back on the chanter which graces high G with a high “a” grace note, then touch the chanter lightly with the high “g” grace note finger, and raise it smartly off the chanter to high G which brings out the “e” grace note between the two G’s.
This movement will be found in piobaireachd.—Grace high G with a high “a” grace note, come to “e” as a grace note, and come smartly back to the second G, come to “e” as a long grace note, and come smartly back to G.

This is the same movement bringing the long “d” grace note into melody. Grace high G with a high “a” grace note, come to “e” as a grace note and come smartly back to the second G, come to E and then come to G.

This movement will be found in piobaireachd.—Grace high G with a high “a” grace note, come to F, come to “e” as a grace note, raise and lower the “g” grace note finger of the top hand smartly on “e” as a grace note, and finally come smartly to F.

This movement will be found in piobaireachd.—Grace high G with a high “a” grace note, come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand, and bring it down smartly on “a” as a grace note, and come smartly to E.

This movement will be found in the Singling of the Siubhal in piobaireachd.—Grace high G with a high “a” grace note, then grace A with a high “a” grace note.

This movement will be found in the Doubling of the Siubhal in piobaireachd. Grace high G with a high “a,” and grace the second G with a high “a” also.

This is the Leumluath movement in piobaireachd.—Grace high G with a high “a,” come to low “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and then come to E.

This is the Taorluath movement in piobaireachd.—Grace high G with high “a,” come to low “g” as a grace note and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and then grace the last A with “e.”

This is the Toarluath Fosgailte movement in piobaireachd.—Grace A with “g,” grace the second A with “d,” grace the third A with “e,” and finally come to G.
This is the Taorluath Breabach movement in piobaireachd. Grace high G with “a,” come to low “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, grace the second A with “e” and come to D.

This is the Crunluath movement in piobaireachd. Grace high G with “a,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and come smartly to E.

This is the Crunluath Breabach movement in piobaireachd. Grace high G with “a,” come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note and come smartly to E, then come to A, and finally come to D.
Movements on High A

High A is the ninth and last note in the Compass of the chanter. It also completes the Octave in the chanter Scale of A major. Come to high A as in Scale illustration No. 10 page 21, and play it plain. Take a rest and play A again.

Grace high A.—Come to high A as in Scale illustration No. 10 page 21, Strike the chanter lightly with the thumb and raise it smartly to high A again. Take a rest and play the same again.

Doubling of high A.—Come to high A as in Scale illustration No. 10 page 21, and play it plain, touch the chanter lightly with the thumb, and come smartly back to A.

This is the same movement gracing the first A.—Grace high A with “g,” and grace the second A with a “g” also. The first A in the movement is preceded by a double grace note, because in gracing the first A, an “a” grace note must be added to the “g” grace note as showing the chanter open on high “a” as a grace note, and “g” is the grace note that separates the “a” grace note and the A melody note. The second A in the movement only requires a “g” grace note because it is preceded by a high A melody note.

This movement will be found in Marches and Strathspeys. Come to high A as in Scale illustration No. 10 page 21, Put the thumb and the “g” grace note finger on the chanter at the same time, and raise the second or “f” grace note finger of the top hand, and finally raise the “g” or top finger of the upper hand to high G, and the pupil will have performed the movement comprising high A and throw G.

This movement will be found in Marches and Strathspeys.—Come to high A and play it plain, come to “c” as a grace note, and finally grace C with “d.” The “g” grace note cannot be used before the “c” grace note after high A melody note as would be the case in F, C, thus:

This is a movement showing the only single grace note which can be put on low A after high A.—Come to high A, then come to low “g” as a grace note, and come smartly to low A.

This movement will be found in the Singling of the Siubhal in piobaireachd.—Come
to high A and play it plain, then come to low A and play it plain also. There should be no grace notes on either of the above melody notes in piobaireachd.

This movement will be found in the Doubling of the Siubhal in piobaireachd.

Come to high A and play it plain, and grace the second high A with “g.”

This movement will be found in Marches.-Come to high A, then come to G, come to “f” as a grace note, and grace F with “g.” As the melody note F is preceded by a high G melody note only to grace notes may be written before the F melody note unless a high “a” grace note is added to the “f g” grace notes, but as a high A melody note is played so near the “f g” grace notes, it is not advisable to add a high “a” grace note to the “f g” grace note group.

This movement will be found in Strathspeys, with the three semiquavers played in the time of two semiquavers.-Come to high A, then come smartly to G and F, and grace the E first with “g” and then with “f.”

This movement will be found in various tunes.-Grace high A, come to low A plain, and grace the last A with “d.”

This movement will be found in Marches.-Come to high A plain, then come to E plain, grace C with “g” and then with “d,” and finally grace A with “e.”

This movement will be found in piobaireachd.-Come to high A plain, then come to F, come to “e” as a grace note, raise and lower the “g” grace note finger of the top hand smartly on “e” as a grace note, and come smartly to F.

This movement will be found in piobaireachd.-Come to high A plain, then come to E, come to low A as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and come smartly to E.

This is the Leumluath movement in piobaireachd.-Come to high A plain, then come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and finally come to E.

This is the Taorluath movement in piobaireachd.-Come to high A plain, then come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, and then come to E with
“e.”

This is the Taorluath Fosgailte movement in piobaireachd. Grace A with “g,” grace the second A with “d,” grace the third A with “e,” and finally come to high A.

This is the Taorluath Breabach movement in piobaireachd. Come to high A plain, then come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, and come smartly to A, grace the second A with “e,” and finally grace C with “d.”

This is the Crunluath movement in piobaireachd. Come to high A plain, come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note, and come smartly to E.

This is the Crunluath Breabach movement in piobaireachd. Come to high A plain, come to “g” as a grace note, raise and lower the “d” grace note finger smartly on “g” as a grace note, come smartly to A, then come to E, come to “a” as a grace note, raise the second or “f” grace note finger of the top hand and bring it down smartly on “a” as a grace note and come smartly to E, then come to A, and finally grace C with “d.”
Beats and Marching

Before proceeding to the Third Stage in this work it will be necessary to illustrate to the pupil what relation each beat in a tune has to his marching to Highland Bagpipe music. In Marches or Quicksteps, as they are sometimes called, the piper always steps off with the left foot, and he marches, left, right to every bar in a tune written in 2/4 and 6/8 Time illustrated thus:

2/4 Time

From the above illustration it can be clearly seen that in a March written in 2/4 Time, the piper steps off on the first note of the first beat after the first bar line. The first two notes A and B which appear between the Clef and the first bar line are starting notes, so that the left foot comes down on Throw D continuing: right, left, right in their turn to the end of the measure finishing on the right foot, so that on returning to the beginning of the measure, the left foot comes down again on the same note—Throw D.

6/8 Time

In this as in the previous tune, which was written in 2/4 Time, the left foot comes down on the first note of the first beat after the first bar line, grace A, and continues right, left, right, in their turn to the end of the measure finishing on the right foot, so that on returning to the beginning of

---

13Ed. A “measure” is a line of music, not the equivalent of a “bar.”
the measure, the left foot comes down again on the same note—Grace A.

2/4 and 6/8 Time

Tunes which are written in 2/4 and 6/8 Time have each got two beats to the bar, and run left, right, left, right, but the actual difference is that in 2/4 Time the value of the beat is a crotchet, and in 6/8 Time the value of the beat is a dotted crotchet. In 2/4 Time the beat is short and quick, while in 6/8 Time the beat is long and slow. In other words, if a March written in 2/4 Time is played at the maximum rate of 120 paces to the minute, then the tune written in 6/8 Time should be played at the rate of eighty paces to the minute.

3/4 Time

From the above illustration it can be seen that in a tune written in 3/4 Time there are three crotchet beats in each bar. The left foot comes down on the first note of the first beat after the Clef and Time Signature—Grace A, continuing right, left, then right, left, right, and so on, finishing the measure on the right foot, so that on returning to the beginning of the measure the left foot comes down again on the same note—grace A.

Beats, Bars, and Measures

Tunes which are written in 2/4 and 6/8 Time have each got eight bars to the measure, and each part or measure is played twice. There are two beats in each bar and sixteen beats in each measure. Generally speaking most Marches have two or four parts each, and some tunes have as many as six measures.

Marches which are written in 3/4 Time have each got eight bars to the measure, and each part or measure is played twice. But in 3/4 Time there are three beats in each bar, and twenty-four beats in each measure, as will be seen in the illustration already given for the pupil's guidance.

In many Marches there is what is known as “First Time,” and “Second Time.” What is meant by this is that the pupil plays the whole of the eight bars right through for the “First Time,”
and for the “Second Time” he plays the first four bars, misses the last four, and goes on to play the four bars which are marked “Second Time.” By bringing the signs “First Time,” and “Second Time” into use much printing space is saved.

Tuning of The Highland Bagpipe

As there are several points of great importance in the tuning of the Highland Bagpipe it is necessary to deal with it here separately.

The two small tenor drones are tuned in perfect unison with low A, which is the Key note of the Chanter Scale. The Dos Mòr or large bass drone would be in unison with the same note an octave lower, but, as the note A an octave lower, cannot be produced on the chanter, the big drone only chords with low A.

When B is in proper playing order with all the reeds in perfect tune, the three drones have the best chord on the key note A, then E, and high A. At the same time all the reeds should harmonise with every note on the chanter to a certain extent, and in order to illustrate this more clearly it is necessary to give the following analysis:--

When the two small tenor drones are sounding along with the chanter, the following results will be found: - (1) They are in perfect unison with low A, (2) The beat chords are found on E and high E. (3) Then on F and C. (4) Finally on the low G, D, high G and B in their order. (5) When the three drones are all sounding with the chanter the results will practically be the same, except that with the big drone sounding they would not be in perfect unison with the Key note low A.

Highland Bagpipe Reeds

Highland bagpipe reeds are made of the finest Spanish Cane. It is very hard material and produces a very brilliant tone. Reeds made of this material will last for a long time. The cane is cut and gathered in Spain, and it comes to this country in bulk. When it arrives in Scotland the bagpipe or reed maker selects the good reeds and discards the rest. Not every piece of cane will make a good reed, because some of them are too soft, and others are crooked and this renders them useless, for the purpose for which they are intended.

After the canes are selected they are stored away in a loft or some very dry place where they can get plenty of air for final drying before they are used. When they are sufficiently dried for use, they are then taken and cut up into short pieces to be used as required.

Big drone reeds are cut into lengths of 4 3/4 inches, and small drone reeds are cut into pieces 3 3/4 inches long. Each piece is cut close to the knot which occurs at every foot length in the cane. The closed end if the reed is sealed with wax, and the other end is left open. Then the open end is cut down a little, rounded off and bound with resined hemp. The open end of the reed is covered with hemp to keep it away from the bare wood of the drone in order to give the note
which the reed produces its proper tone.

The reed maker then proceeds to make the tongue of the reed, and first of all he binds the reed about an inch and a quarter from the open end with a resined thong to prevent the tongue piece from splitting too far up, then about a quarter of an inch from the closed end of the reed, a small cut of about a quarter of an inch is made into the cane, then the knife is slipped along the reed towards the bridle, and the piece of cane thus partly detached forms the tongue which vibrates when the wind pressure from the bag is put upon it. The bridle is used to keep the reed in tune.

**Bagpipe Chanter Reeds**

Chanter reeds differ from drone reeds in shape and size. A bagpipe chanter reed is about an inch and three quarters in length. It is composed of a small piece of copper tube called a staple about 15/16 of an inch long, with a through hole of 3/16 of an inch in width. One end of the tube is left perfectly round and the other is flattened down to a space of from 1/16 to 1/8 of an inch wide. Two pieces of cane are then shaped into what are called blades about one and 1/4 inches long, 1/2 an inch broad at the top tapering down at the other end to about an 1/8 of an inch broad. The cane blades are then bound to the copper staple with a rosined thong and the reed is complete. The bagpipe chanter reed will not play in the practice chanter.

The practice chanter reed is made in exactly the same manner as the bagpipe chanter reed, but it will not play in the bagpipe chanter. It is 2 and 1/2 inches in length. When placed in the mouth for the purpose of testing, the practice chanter reed gives out a clear sharp note. The bagpipe chanter reed, if it be a good one, gives out a croaking sound like a crow, it “crowes,” but when it is placed in the Bagpipe chanter it gives out every note of the top hand with a clear, shrill, piercing sound, while its lower notes are loud and far-reaching in volume.

**Tuning of Reeds**

First of all the reed is set in the bagpipe chanter to the correct pitch. If it sounds too sharp it must be raised out of the chanter until the correct note is found. If the reed is too flat, then it must be lowered into the chanter until it reaches the correct pitch.

Then place the drone reeds into the large and two small drones. Tune the two tenor drones until they are in perfect unison with the Key note of the chanter—low A, and then tune the big drone reed to a perfect chord with the tenor drones and the chanter, sounding the Key note A. The bagpipe should then be in perfect tune. The tuning of the drone reeds is given effect to by raising or lowering the top portions of the drones by means of the tuning slides on them. Every time that the bagpipe is played the drone reeds must be re-tuned, as they get out of tune when not in use.

Should the drones at any time tune too far down, or too far up the slides, the bridles of the
reeds must be raised if the drones are tuning too far up, and they will tune down. If the reeds are tuning too far down than the bridles must be lowered when they will tune further up. When the reeds become too wet after a long spell of playing, remove them from the drones and chanter, and blow the moisture out from them. Then rub the drone reed smartly between the palms of the hands and this will dry them sufficiently for further use. When the drone reeds become very dry for want of use their bridles expand, and the reed gets out of tune. To rectify this fault, place the reeds under the cold water tap for about one minute, and the bridles will become perfectly tight. Then, blow the water out of them and rub them smartly between the palms of the hands; replace them in their drones and they will be ready for further use.

Never put reeds of any kind into hot or boiling water, because if this happens they will never play again. Never play very stiff reeds, for if you do you will never get “sweet” music from the bagpipe. If ever you possess the finest set of bagpipes which can be made, never let them out of your possession, because one never knows what might happen to them. The bagpipe is one of the dearest companions which any Highlander can have, for it is truly “highland,” and it speaks to him as no other instrument can.
Conclusion of the Second Stage In Instruction

The second stage in the piper’s studies of the movements to be found in Highland Bagpipe music, and the exercise of performing them correctly is now closed. Should he have succeeded in accomplishing the task which has been set before him in “Highland Bagpipe Music Made Easy,” he will be enabled to play any group of notes of whatever kind in Bagpipe Music, instead of being perplexed about the method of performing a movement with which he has not previously come in contact.

In conclusion, may I be permitted to use another example to illustrate the value of knowledge gained by careful study and experience? Unless a watchmaker can take a watch to pieces, and put it together again correctly, it can neither go nor keep time exactly.

Highland Bagpipe Music must, therefore, be taken to pieces, so to speak, and explained minutely to the pupil to enable him to understand and perform its various movements in part before he can attempt to play them in a tune with ease and pleasure.

The pupils next step is, now, to commence to practice a simple March, several of which will be found at the end of this volume. When he has mastered them he will find others from which to make a choice.

In the MacCrimmon’s time their pupils began with piobaireachd. In fact, they taught their apprentices piobaireachd only. Every piper does not like piobaireachd, but it must not be forgotten that a person can never be a master of the Piob Mhòr unless he becomes efficient\textsuperscript{14} in the art of playing Ceòl Mòr or piobaireachd, which is the classical music of the Great Highland bagpipe.

When the young piper has become a good March, Strathspey, and Reel player, he should then turn his attention to the study and performance of piobaireachd. There are seven of these tunes included in this work, one for each day of the week, and when the young piper can play them all, he will find some two hundred and thirty ancient compositions in piobaireachd which have been collected and preserved from oblivion by one great pioneer and master of the art. From these he can select as many others as he can find time to play with care and memorise them at his leisure.

All the piobaireachd included in this volume have pleasing melodies, and they are especially suitable for the beginner. But when he asked others to the few given here he must not think that they are too simple or common, or led by other pipers to discard them as time passes. “Glengarry’s Lament,” gave one piper the Highland Society of London’s Medal at Inverness for playing piobaireachd, and one of the finest players of Ceòl Mòr now living got the Highland Society of London’s Medal for playing the “Massacre of Glencoe.”

Indeed, in the selection of pieces, I have chosen those piobaireachd, the melodies of which are pregnant with beauty and mystic charms, and their power of touching the emotions of the

\textsuperscript{14}Ed. “proficient”?
Highland heart will not diminish with time, for they will still haunt my memory like a charm which never dies.

Were I to make my choice “Macintosh’s Lament” is the most beautiful and touching piobaireachd in all the realms of Ceòl Mòr. Whoever hears it performed by a master piobaireachd player, whether he be a Highlander or a Lowlander, cannot fail to be deeply moved by it solemn and doleful notes, as they rise in the clear air of a summer evening and die away over the distant hills as the sun sets behind them in the “Golden West.”

The selection of tunes given here in piobaireachd, Marches, Strathspeys, and Reels is the finest ever published in one complete volume, and if the young piper has as much love for piping, combined with determination as I have had, before many years passes over his head he will be the complete master of every one of them.

With the exception of a few simple but beautiful tunes which are specially selected for the beginner, all the others are old and well tried masterpieces. When the young pupil can play them with ease and masterly expression, as a piper he will carry with him an inheritance which has come down to him from the fathers of piping. When he is sad, some of them will turn his sadness into joy, while others will, in his sadness, tap the “Fount of tears.”
This is to Certify that the Work entitled "The Highland Bagpipe Instructor", of which I. John Grant, am, the Author was written by my hand on this and the One hundred and forty two preceding pages of Whatman's hand made parchment, and given under my hand and Seal, at Edinburgh the fifth day of February in the year of our Lord One thousand nine hundred and forty three, before these Witnesses: Francis James Grant, Knight Commander of the Royal Victorian Order, Lord Byron King of Arms, The Register House, Edinburgh, and Alexander Wright M. Pit, Bank Manager, and Justice of the Peace, at 29 George Street, Edinburgh.

John Grant

Thomas Grant, Witness.

Andrew, T.P., Witness.

Sware before me at Edinburgh, this fifth day of February, 1943, and subscribed by me John Wallace Oliver, Doctor of Letters, as having read the Work in manuscript.