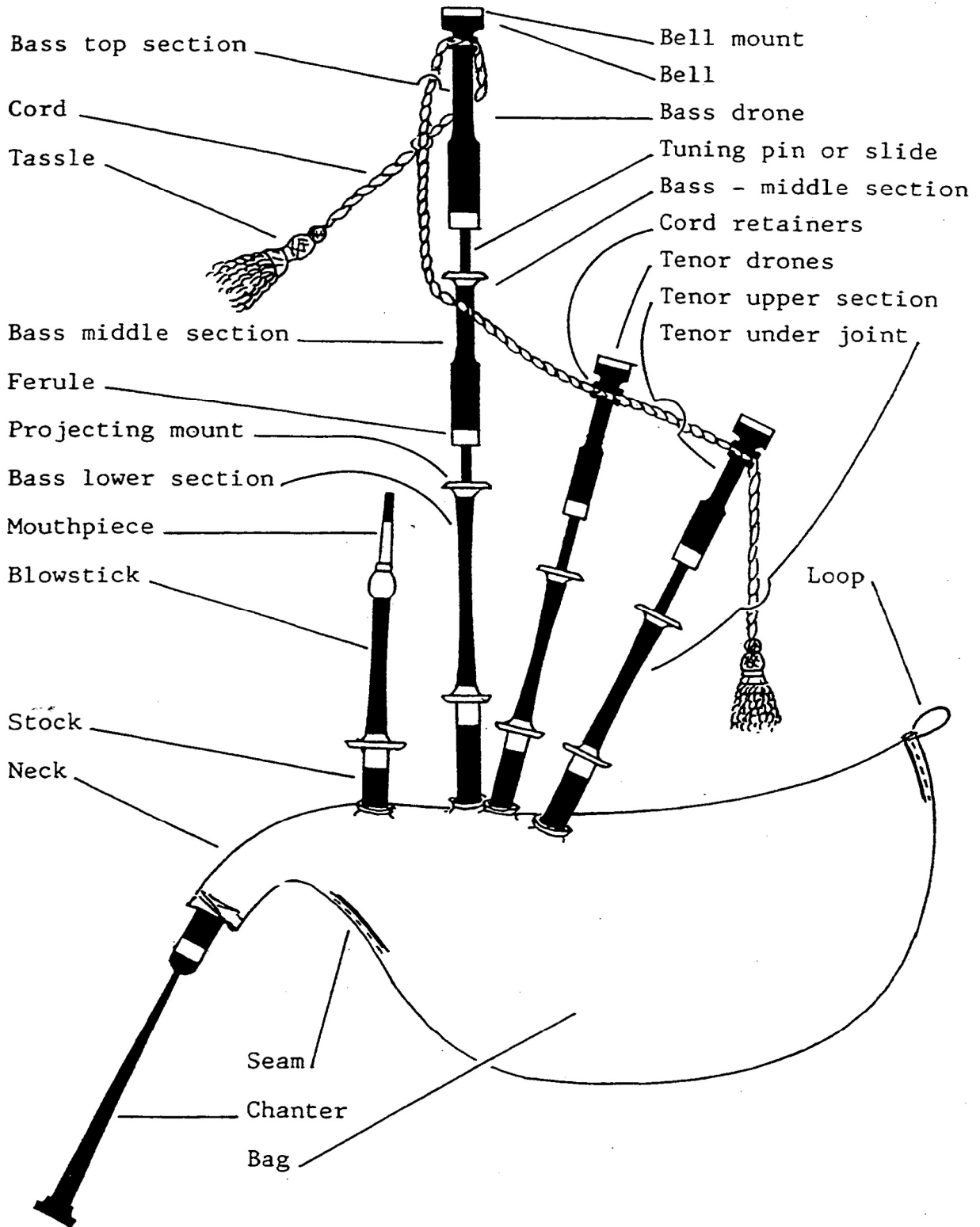


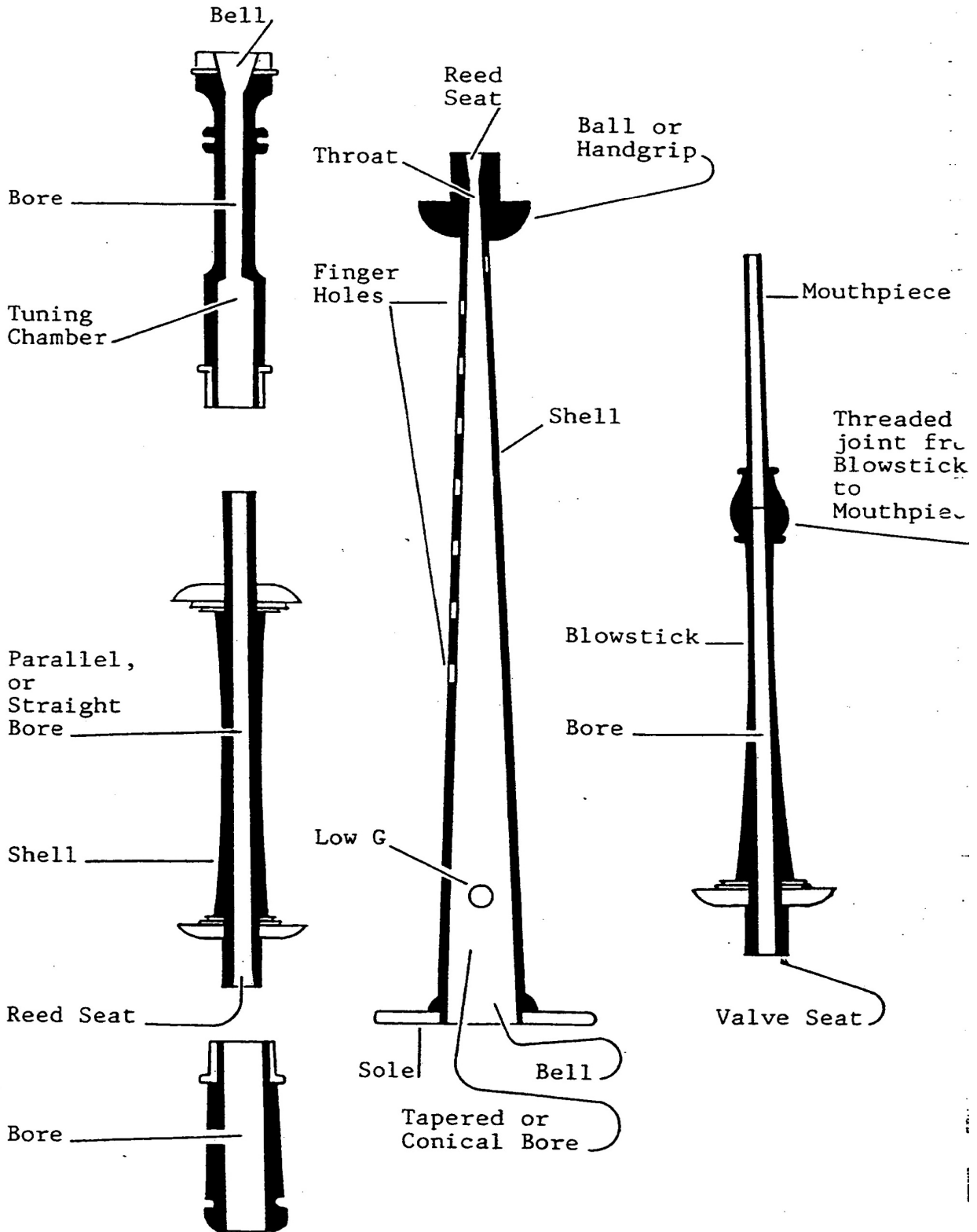
1.20.5

PARTS OF THE GREAT HIGHLAND BAGPIPES



1.20.6

SECTIONED PARTS OF THE GREAT HIGHLAND BAGPIPE



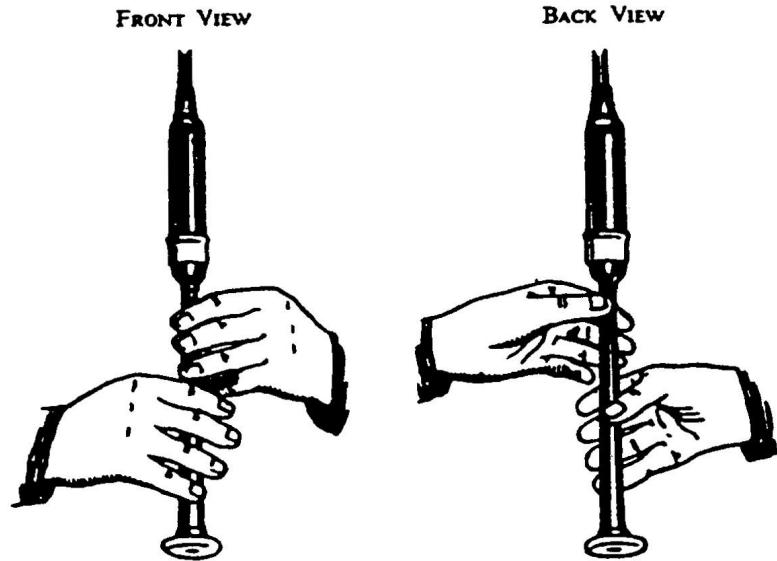
1.19.1

THE GREAT HIGHLAND BAGPIPE TUTOR

HOLDING THE CHANTER AND NAMING THE FINGERS

On the Great Highland Bagpipe each finger hole is named. Starting from the lower end of the chanter they are; Low A, B, C, D, E, F, High G and High A respectively.

Place the fingers on the chanter (starting from the bottom) as shown in the illustrations, when the holes are covered correctly and the chanter sounded, Low G will be heard. When this can be done with reasonable assurance proceed to learn the scale as instructed in the next section under the heading "The Fingering"



MOVEMENTS DEMANDING VERY SPECIAL ATTENTION

UPWARD - B to C, D to E, and High G to High A.

DOWN - High A to High G, E to D and C to B.

All of these movements involve lifting one or more fingers while replacing others and the greatest care should be taken to ensure that the up going ones pass the down coming ones off the chanter, otherwise slurring occurs and this a very serious fault.

THE FINGERING

To learn to finger the chanter and to play the scale, the directions above and below the diagrams on the next to pages should be following carefully.

i.e.

1. **Upward Movements**

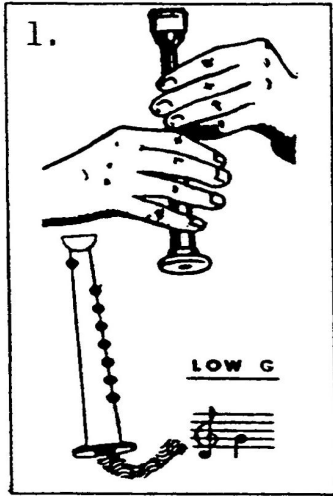
- read the instructions above the diagrams in the sequence 1 to 9.

2. **Downward Movements**

- read the instructions below the diagrams in the sequence 9 to 1.

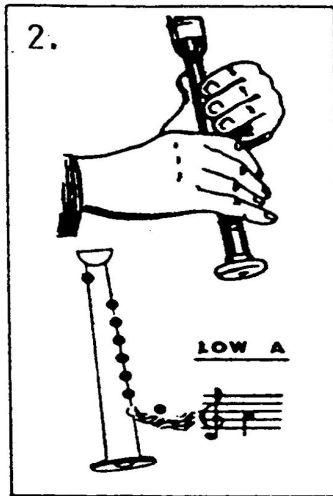
1.19.2

To sound Low "G" all the holes must be covered

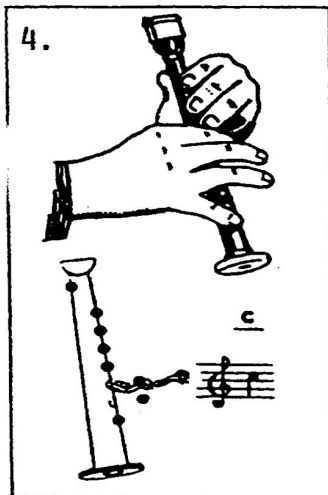


To return to Low G put down the Low A finger only

To sound Low "A" lift the Low "A" finger only

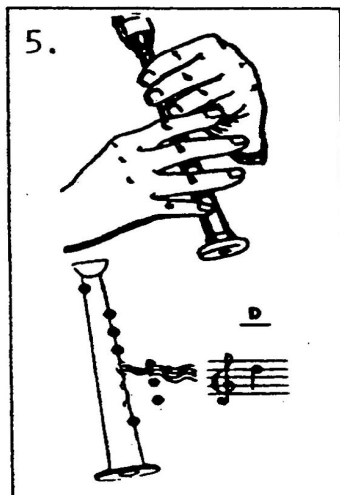


To make C put down the low A finger while lifting the C one.



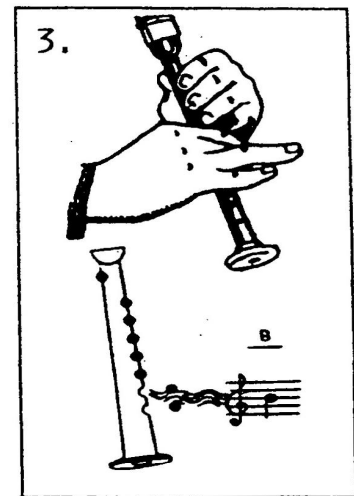
To return to C put down the D finger only

To make D lift the D finger only



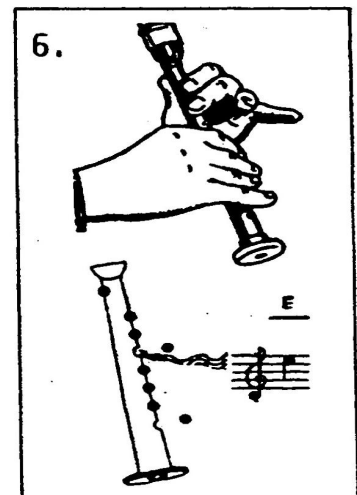
To return to D put down the E finger, lift of D, C and B as one, and replace the Low A one – all in one movement. Fingers passing each other off the chanter

To sound "B" lift the "B" finger only



To return to "B" put down the "C" finger and at the same time lift off the Low "A" one. The fingers passing each other off the chanter

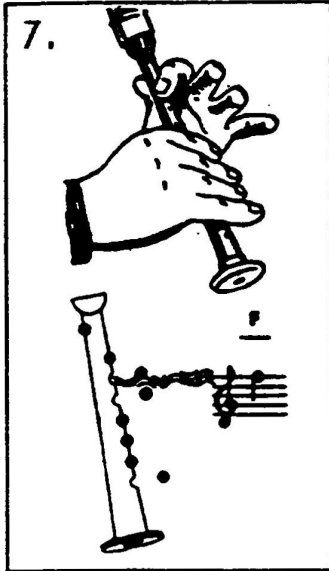
To sound E lift E finger off and at the same time replace B, C and D fingers in one movement. The fingers passing each other off the chanter.



To come to E put down the E finger only.

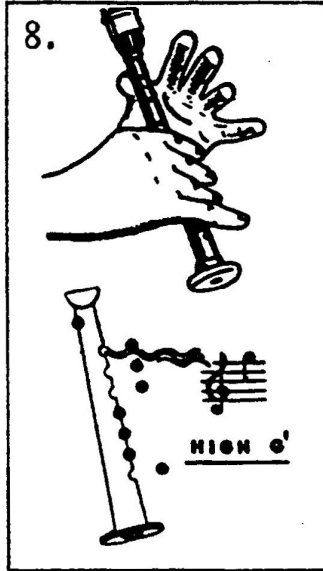
1.19.3

To sound F lift off the F finger only.



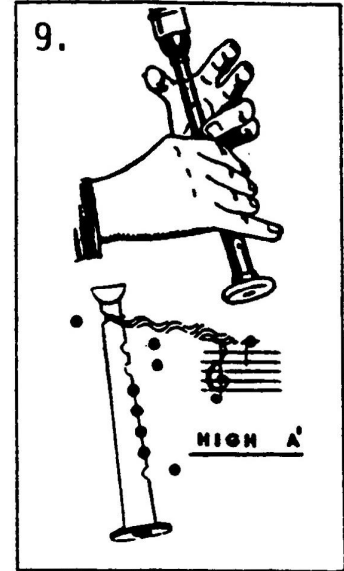
To return to F put down the High G finger only.

To sound High G lift the High G finger only.



To come back to High G replace the High A one, and lift the E one while doing so

To Sound High A lift the High A finger and replace E while doing so. Fingers passing each other off the chanter.



UP AND DOWN THE SCALE



Preliminary exercises for right hand and left hand changing.

Right hand



Left Hand



Hand Changing



The above exercises should be practiced separately and when they can be played fluently, should be combined to form a pleasing melody.

1.19.4

INTRODUCING GRACENOTES

A GRACENOTE is made by movement of one finger only; a High G Gracenote for instance would be made by raising the finger of that name only and replacing it sharply. This principle applies to all the fingers according to the Gracenote required.

THE SCALE WITH HIGH 'G' AND HIGH 'A' GRACENOTES

Exercise No. 1

This exercise is commenced by covering all the holes on the chanter then raising and replacing the High G finger immediately the blowing commences; repeat the process, but before the High G finger returns to the chanter lift off the Low A finger, the fingers passing one another in mid air, so that when the movement is completed Low A is being sounded. Repeat this procedure with each finger up the scale until F is reached, then make a High A Gracenote to lift off the High G finger; the upward movement is then completed by lifting off the High A finger. Reverse the movements downwards and note that the High A Gracenote is used when replacing the F finger. To avoid slurring make sure the fingers pass one another when off the chanter.



1.19.5

STRIKES

Exercise No. 3

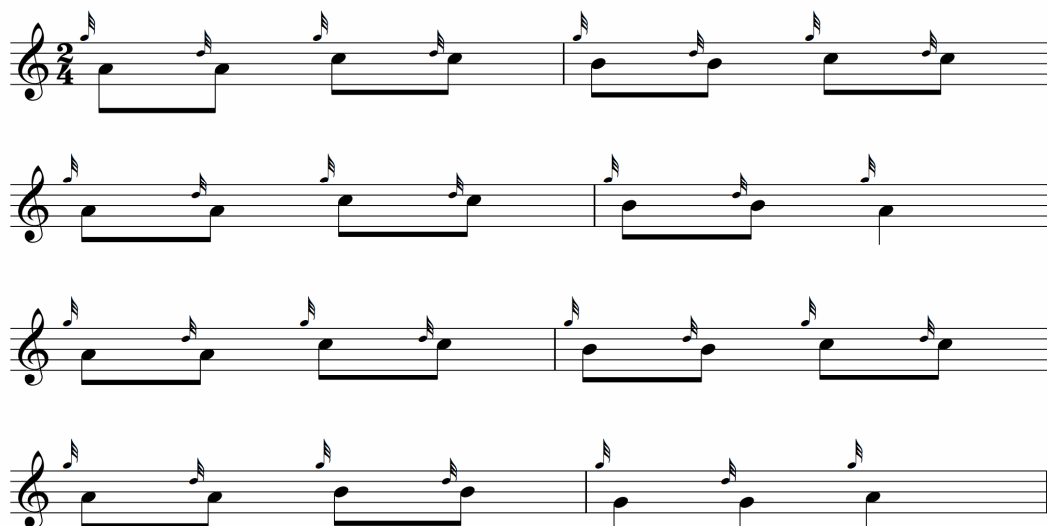
Strikes are used as a means of separating two notes of the same pitch. They are made by striking the chanter with one, two or three fingers simultaneously in order to momentarily cover the holes necessary for the sounding of the note which appears as a Gracernote between them. Play smoothly and evenly.



INTRODUCING D GRACENOTE WITH G GRACENOTE

Exercise No. 4

Commence this exercise by blowing the chanter with Low A finger raised and making a G Gracernote to coincide with the sounding of the Low A following on quickly with the D Gracernote thus giving two Low A's. The same procedure is adopted throughout with each group of two. Ensure that the double sound is heard in each group.

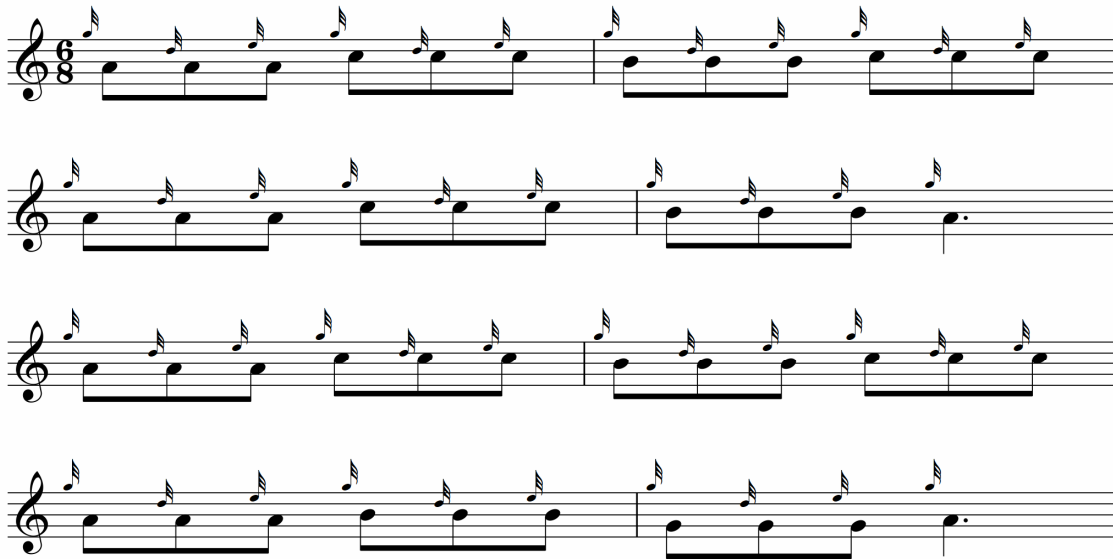


1.19.6

DEVELOPING “G”, “D” AND “E” GRACENOTES

(Exercise No. 5)

Commence this exercise by blowing the chanter with the Low A finger raised and making a G Gracenote to coincide with the sound of the Low A following on quickly with the D and E Gracenotes, thus giving three Low A's. The same procedure is adopted throughout with each group of three.



‘TACHUM’ MOVEMENT

Exercise No. 6

The movement is often used and is played as follows. Sound C with a G Gracenote and return to Low A with a D Gracenote making the ‘Tachum’ sound from which the movement obtains its name. Similarly come to B with a G Gracenote returning to Low G with the D Gracenote.

Open

Closed



1.19.9

DOUBLINGS ON C, B, LOW A AND LOW G

(Exercise No. 10)

These doublings are made by using G and D Gracenotes. In the case of C it is performed by rising from Low A to C with a G Gracenote and following on rapidly with a D Gracenote while still holding C. B is made in similar fashion, but rising to B. It will be noted that when coming from the High A to these doublings the G Gracenote is omitted.

C Open		B Open		A Open	
C Closed		B Closed		A Closed	



N.B When playing doublings from High G, the High A gracenote is often omitted.

MISCELLANEOUS EXERCISES INVOLVING DOUBLINGS (*Exercise No. 11*)

The following exercises consist of tuneful melodies involving most of the doublings already practised, and should be used as a forerunner to learning tunes.

THE ROUND MOVEMENT – DOUBLINGS *Exercise No. 12*

This exercise is common throughout all forms of pipe music and consists of a doubling on C or B followed by an E Gracenote on a lower note.

BIRL ON LOW A

Exercise No. 13

This gracing is accomplished by bouncing the little finger twice on the Low A hole while flexing the tip of it inwards towards the palm of the hand. The movement is made across the chanter, not up and down, and is often preceded by a G Gracenote which can readily be added when the movement has been properly mastered.

Open Closed With G Gracenote

Played in Waltz Time