The Celtic Arts Foundation

in conjunction with the National Piping Centre

Celtic Arts Winter School
Music Book Volume IV
2016

Our sincere thanks to PM Roddy MacLeod, MBE, of Scotland's National Piping Centre, for making this music pack available for our student's use in 2016 and beyond. We hope you'll find many great tunes, and hours of enjoyment in the following pages.

Celtic Arts Foundation
Mount Vernon, WA

www.CelticArts.org

Contents

Slow Airs

Angus MacLeod 4
Cagaran Gaolach (Loveable Little Darling) 5
Fear a' Bhata 6
Hi-Ri Ho-Ro Mo Nighneag 7
Malcolm Ferguson 8
Morag of Dunvegan 9
My Love, My Joy, My Treasure 10
Paddy Green Shamrock Shores 11
Sarah's Song 12
The Heroes of Kohima 13
The March of the King of Laois 14
Tiree Bridal Song 15

Retreat Marches

Angela's Wedding 16
Dewars Spirit of the Tattoo 17
MacPhail of Bunessan 18
Miss Mary Grant of Lochgelly 19
My Home Town 20
PM. Angus MacDonald 21
51st Highland Division 22
The Kilworth Hills 23

Compound Time Marches

Angus MacKinnon 24
Brother Three 25
Dugald Gillespie 26
Ellenorr 27
Hong Kong Highland Gathering 28
Kenmure's Up and Awa' Willy 29
Kiloran Bay 30
Kitchener's Army 31
Major John MacLennan 32
The Banks of Lossie 33
The Sixth of June 1944 34
The South Uist Emigrants 35

2/4 Marches

The Abercairney Highlanders 36
Achany Glen 38
Angus Campbell's Farewell to Stirling 39
Bonnie Ann 40
Colin Thomson 42
Craig 'n' Darroch 44
Clan McRae Society 46
Highland Rory 49
Major Manson of Clachantrushal 50
Mrs Duncan MacFadyen 51
PM Willie Gray's Farewell to The Glasgow Police 53
The Rhodesian Regiment 54

Strathspeys

Aspen Bank 56
Balmoral Castle 57
Captain Horne 58
Inveraray Castle 59
Lady Madelina Sinclair 60
Monymusk 61
Peter Hunt 62
Struan Robertson 63
The Braes of Mar 64
The Doune of Invernochty 65
The Girl 66
The Top of Craigvenow 67

Reels

Clueless 68
Hoddom Castle 69
John Garroway 70
Johnnie MacDonald's Reel 71
Lady Doll Sinclair 72
Rector at the Feis 73
Rip the Calico 74
Shovel Tongue 75
The Blackberry Bush 76
The Rejected Suitor 77
Thompson's Dirk 78
Twisted Fingers 79

Hornpipes

Calum Beag 80
Ceilidh Lines 81
Fag a' Phiob Bhochd (Leave the Poor Pipes Alone) 82
Gavin's Farewell 83
Ian Green of Greentrax 84
Old Toasty 85
Pipe Major George Allan 86
Rachel's Hornpipe 87
Stevie's First Bar 88
The Ladies Hornpipe 89
The Maddog Hornpipe 90
The Stornoway Hornpipe 91

Jigs

Coppermill Studio 92
Donnie MacGregor 93
Kenny Gillies of Portnalong 94
Lotti's Jig and Flee the Glen 95
Pipe Major Jimmy MacGregor 96
Recovery Jig and The Price of a Pig 97
The Bobs of Balmoral 98
The Gold Ring 99
The Grinder 100
The Mill in the Glen 101
The Skylark's Ascension 102
Turf Lodge 103

Piobaireachds

Glen is Mine 104
Lament for Mary MacLeod 106
MacFarlanes' Gathering 107
MacLeod of Raasay's Salute 108
The Massacre of Glencoe 109

Exercises

Exercises SCQF 2 113
Exercises SCQF 3 115
Exercises SCQF 4 118
Additional Useful Exercises 121
Piobaireachd Exercises 124

Exam Syllabi

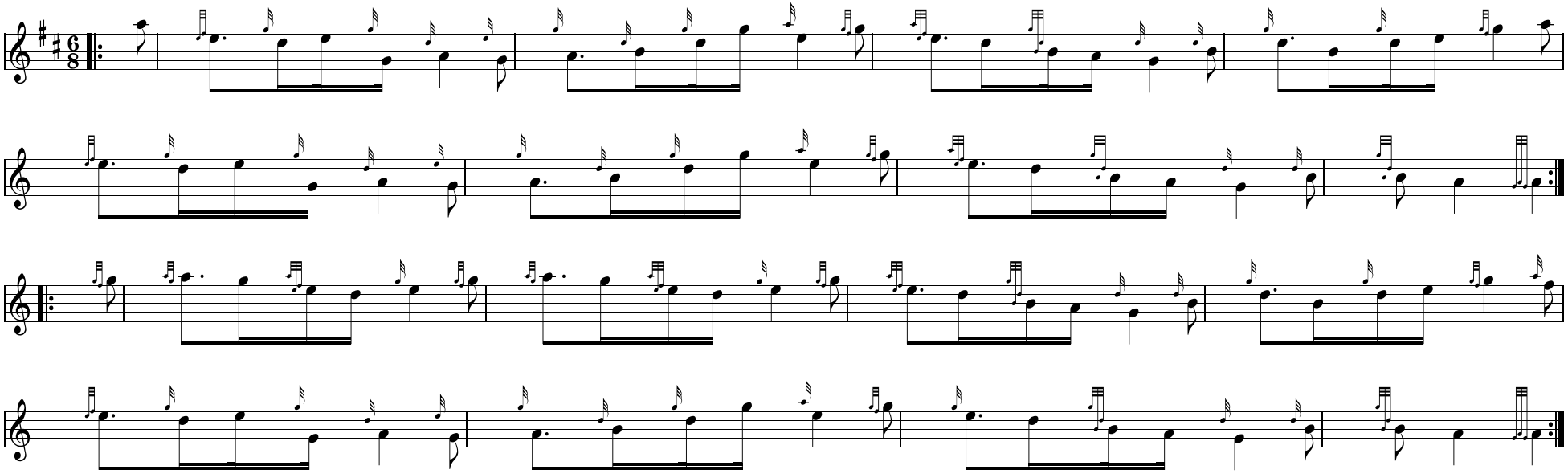
SCQF 2 - 8 129

Music Manuscript 141-144

Slow Air

Angus MacLeod

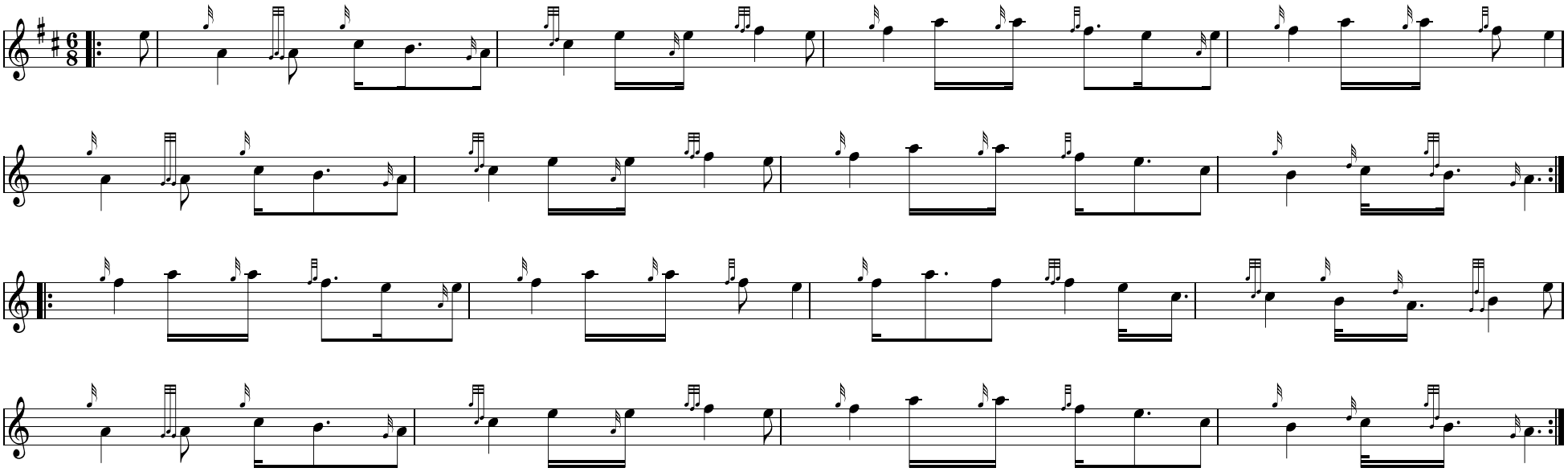
Donald MacLeod



Slow Air

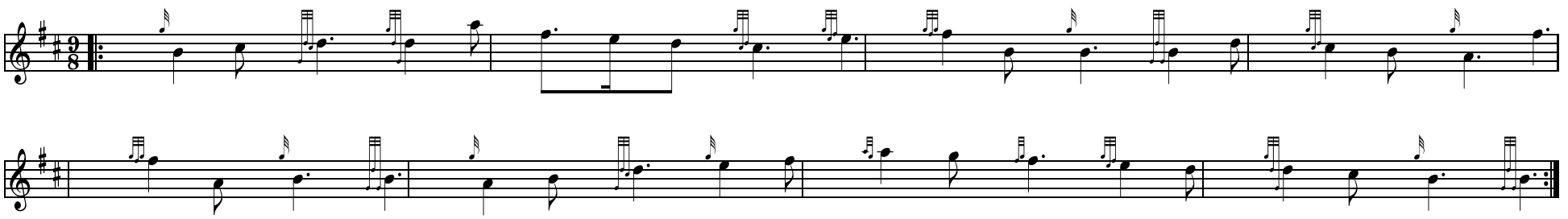
Cagaran Gaolach (Loveable Little Darling)

Trad. Arr. J. Lamond & A. MacKenzie



Air

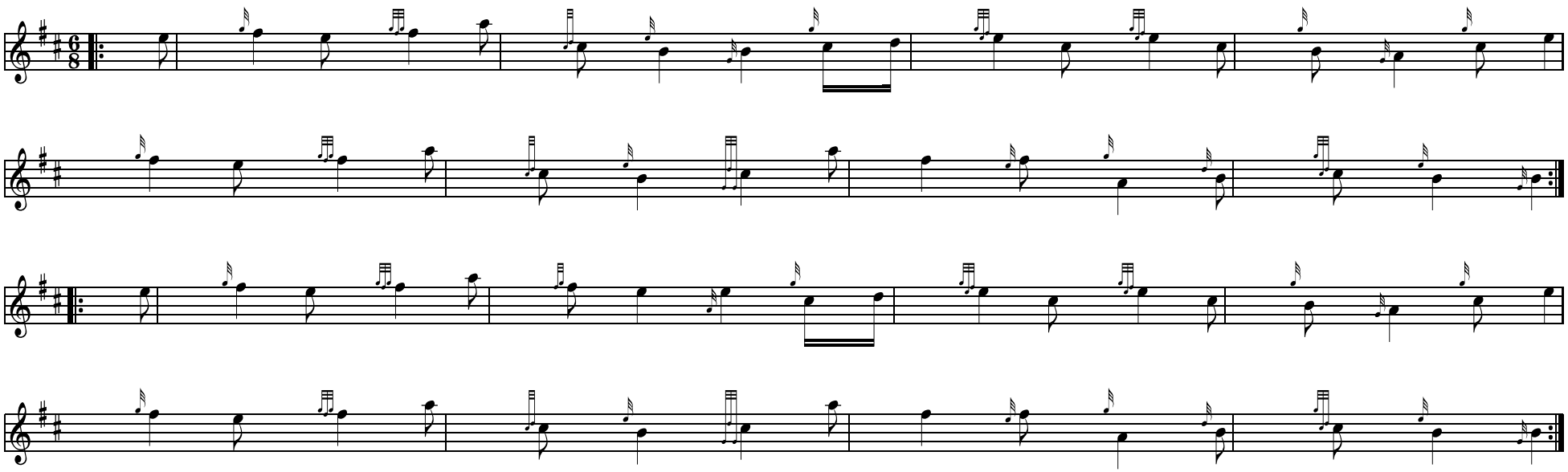
Fear a 'Bhata (The Boatman)



Gaelic Air

Hi-Ri Ho-Ro Mo Nighneag

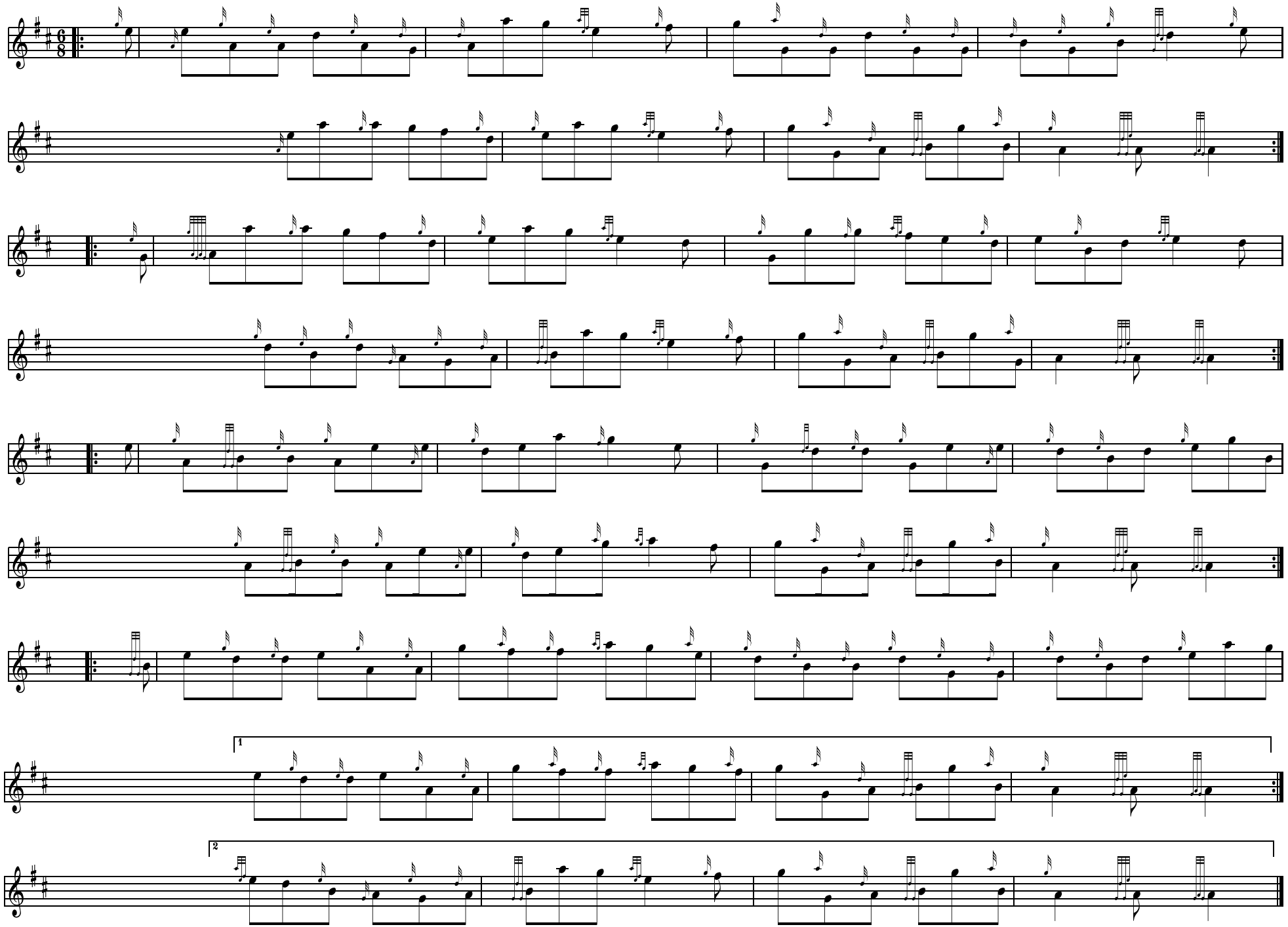
Arr. J. MacFadyen



Slow Air

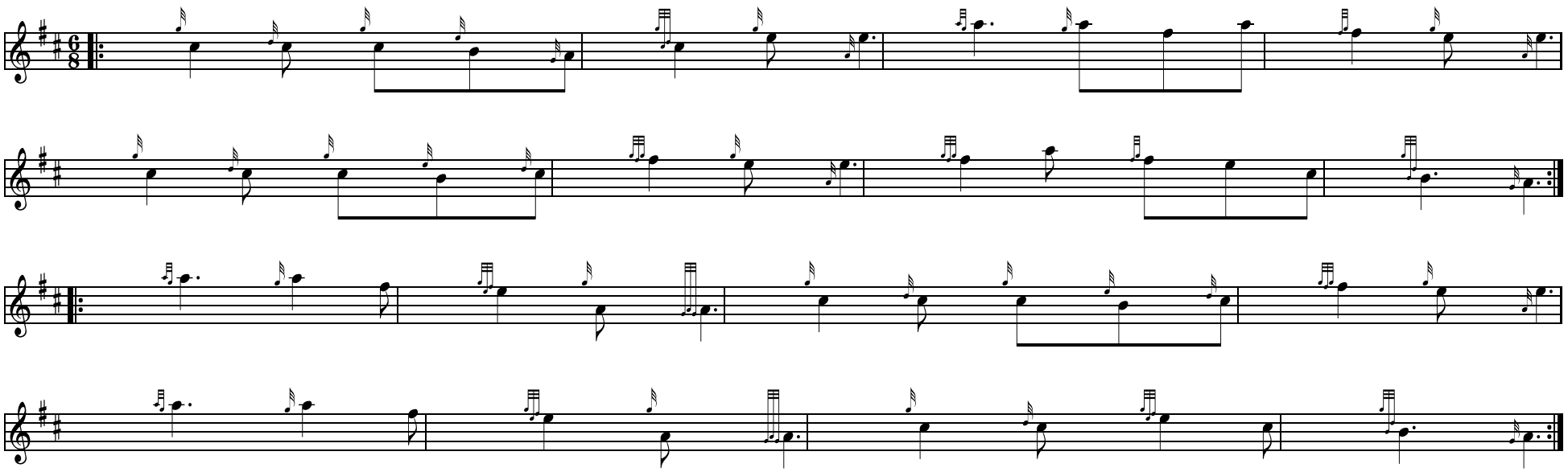
Malcolm Ferguson

PM Donald MacLeod



Slow Air

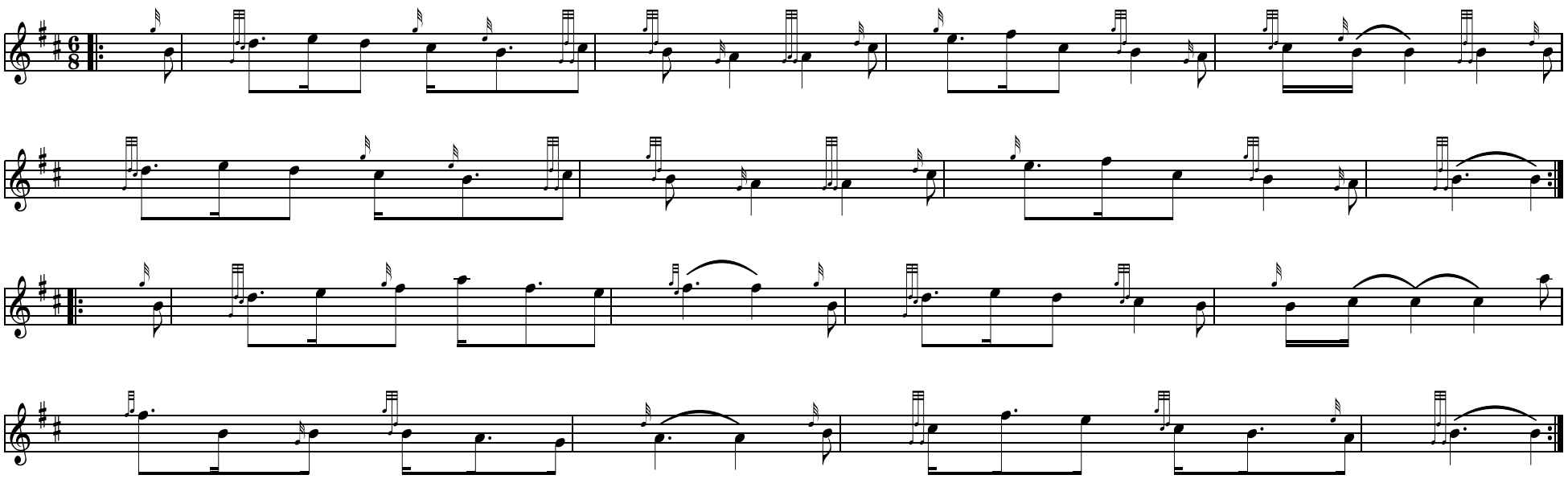
Morag of Dunvegan



Slow Air

My Love, My Joy, My Treasure

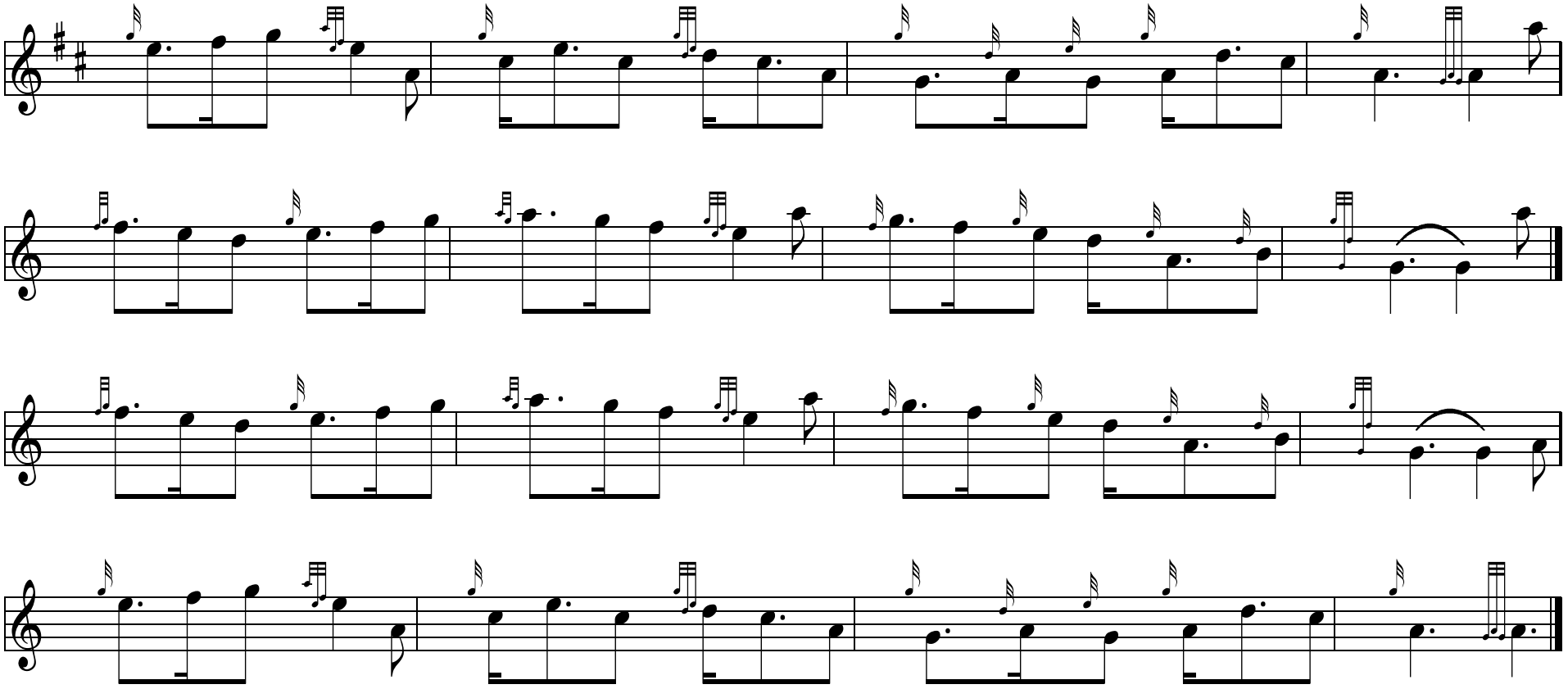
Trad



Slow Air

Paddy's Green Shamrock Shores

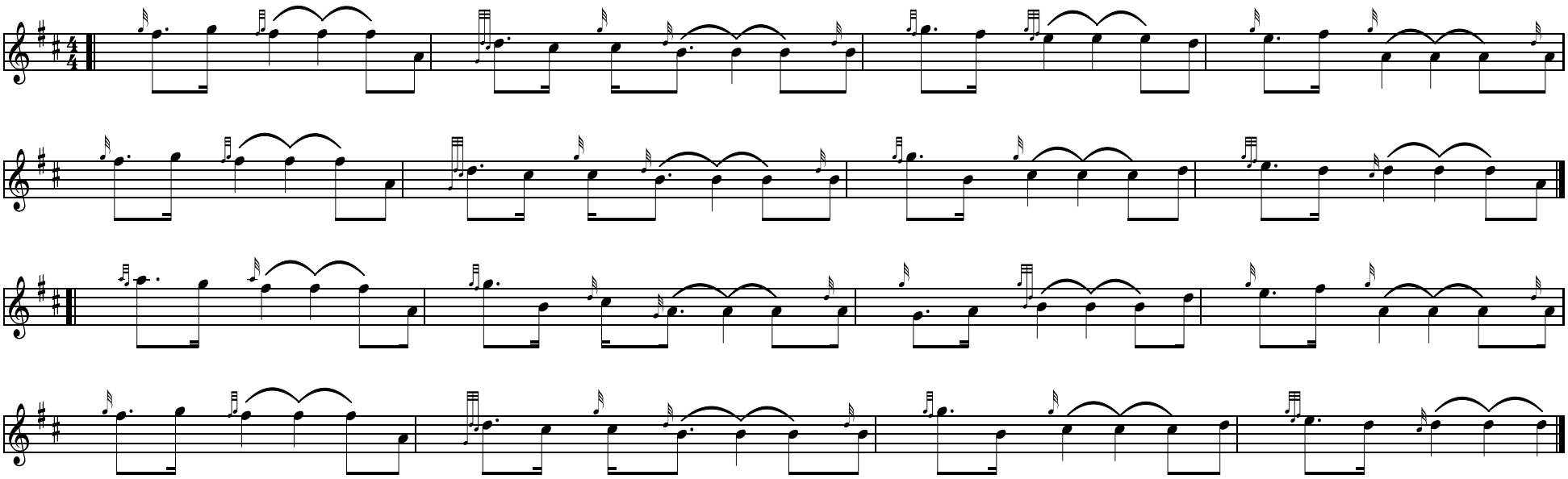
Trad. Arr. Ian Duncan



Slow March

Sarah's Song

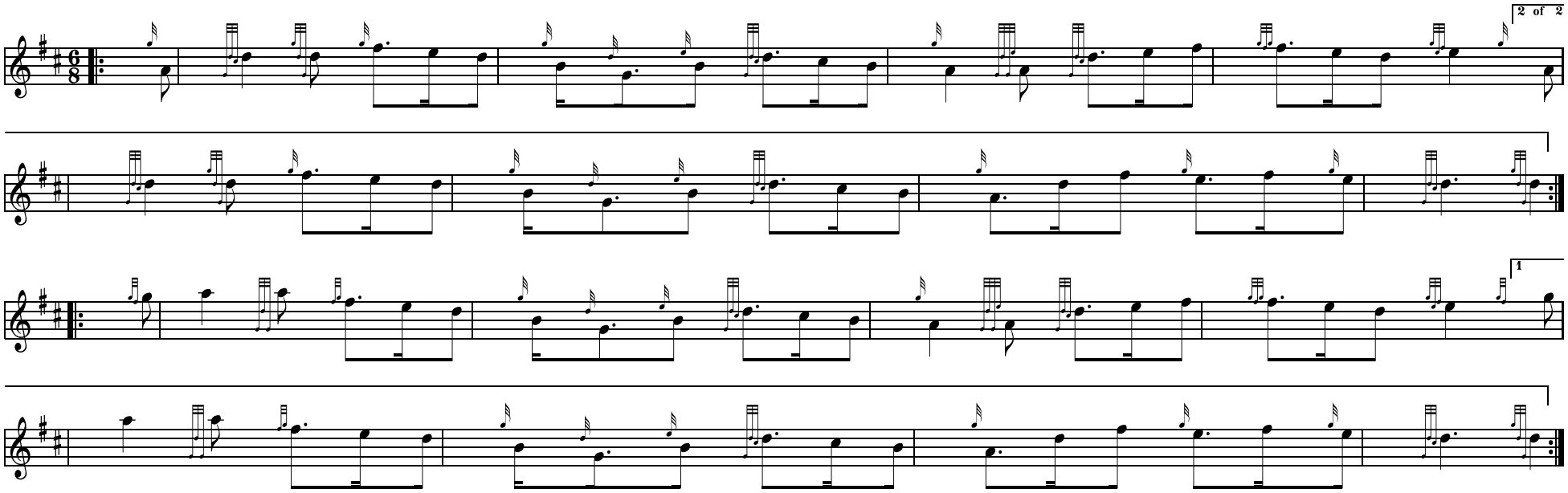
Phil Cunningham



Slow March

The Heroes of Kohima

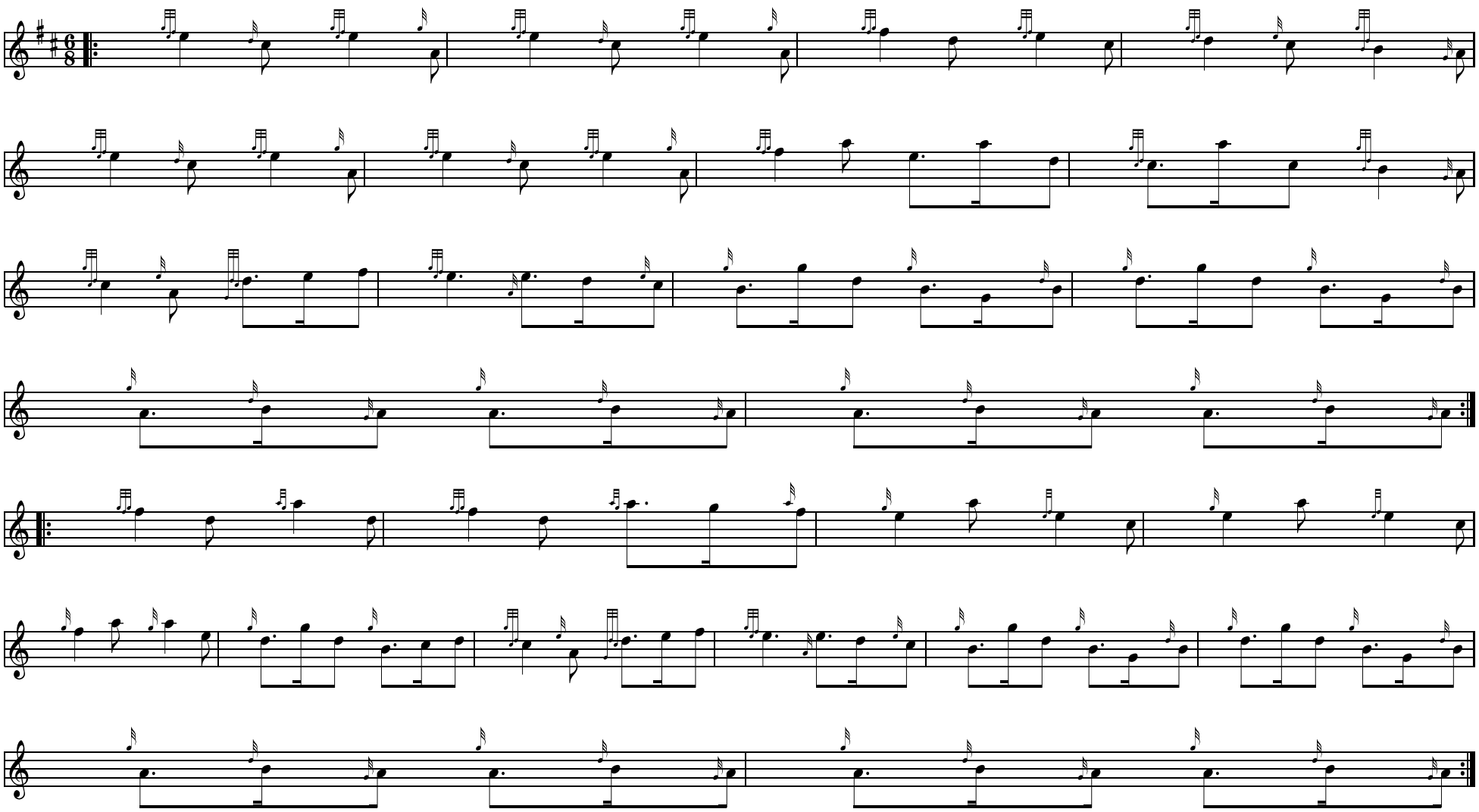
J. Stewart



Air

The March of the King of Laois

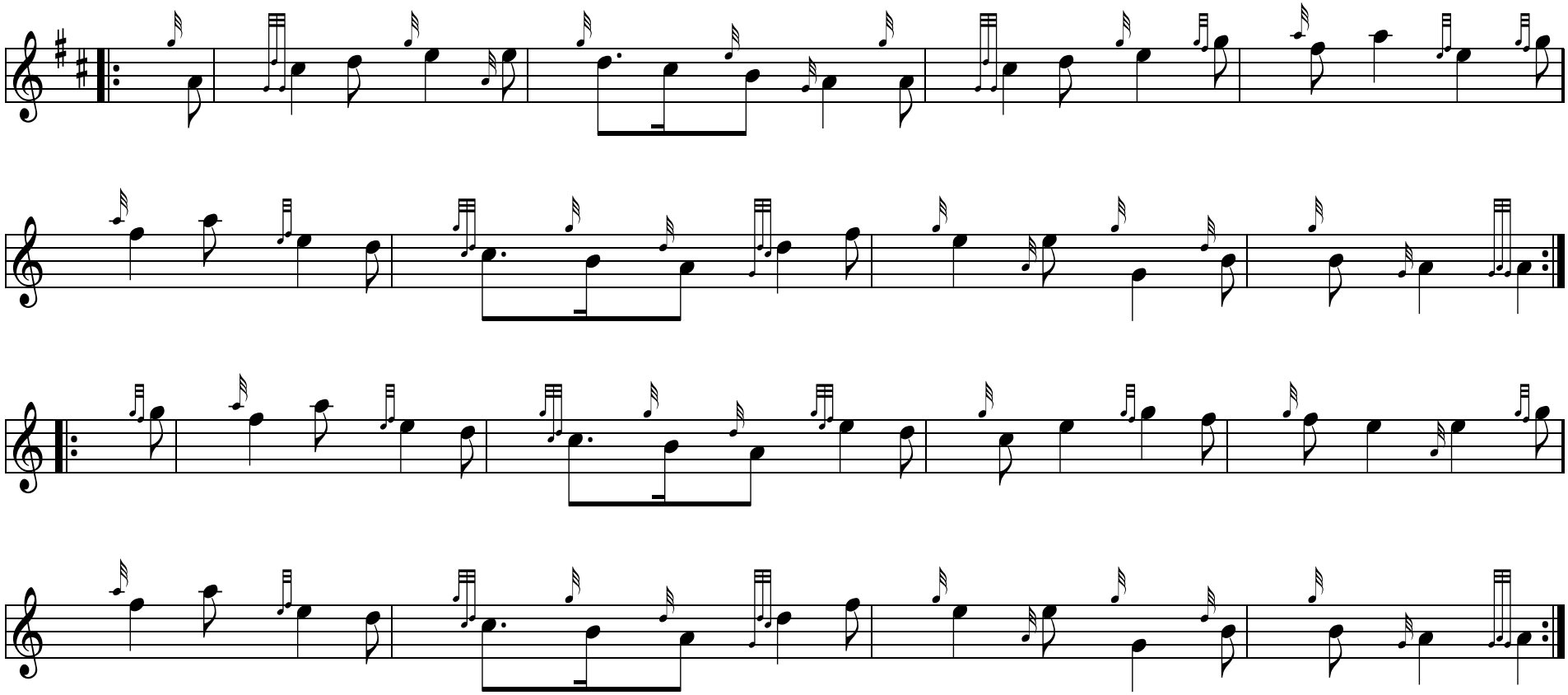
Arr. by Terry Tully



Slow Air

Tiree Bridal Song

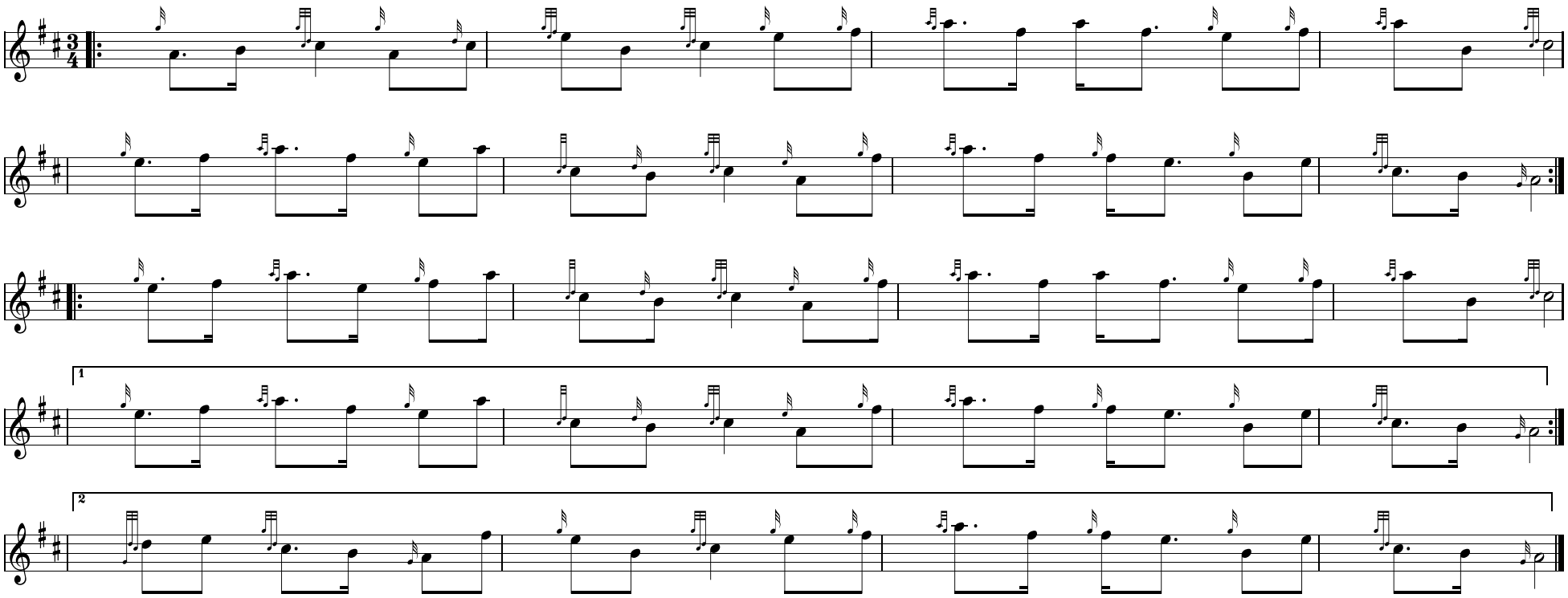
Trad. Arr. John MacFadyen



Retreat March

Angela's Wedding

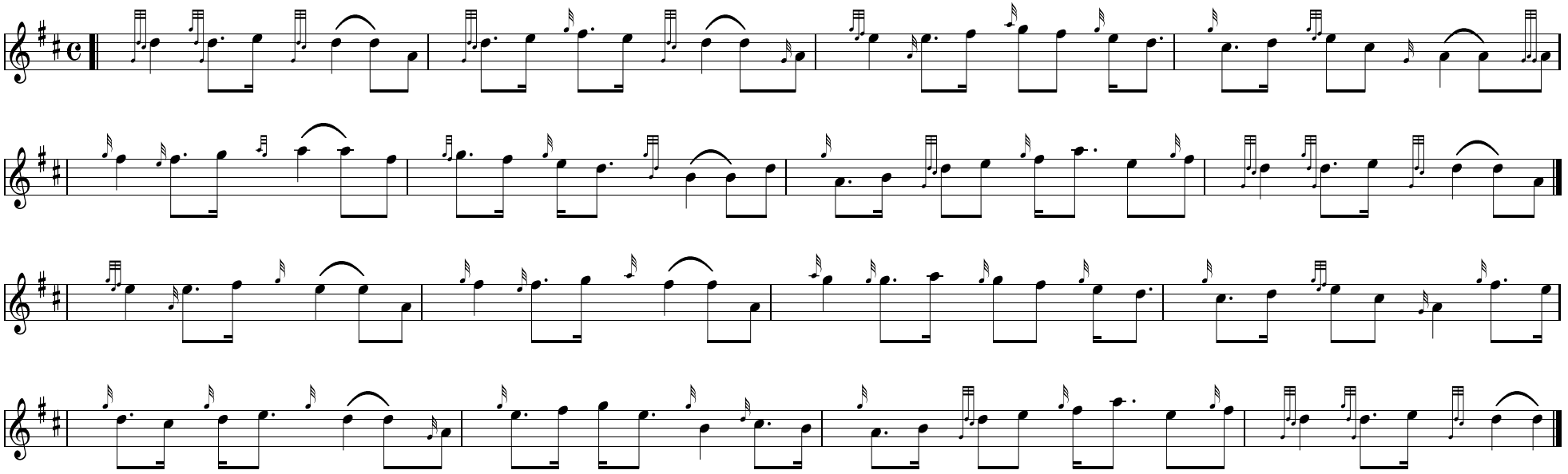
P/M Iain Morrison



March

Dewars Spirit of the Tattoo

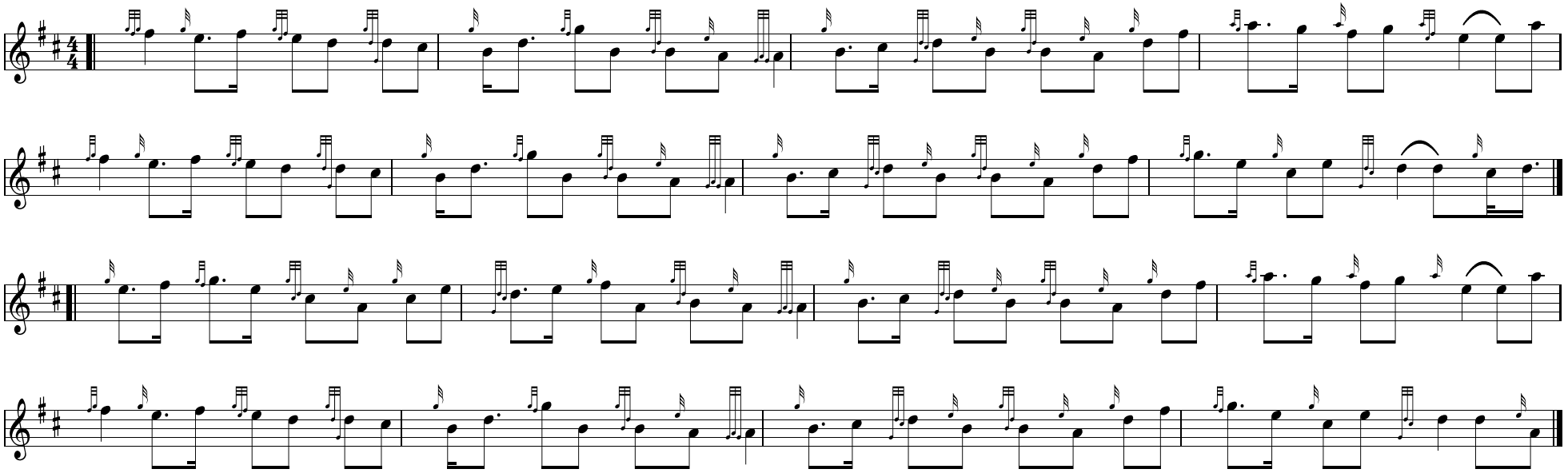
Composed by Captain Stuart D Samson



March

MacPhail of Bunessan

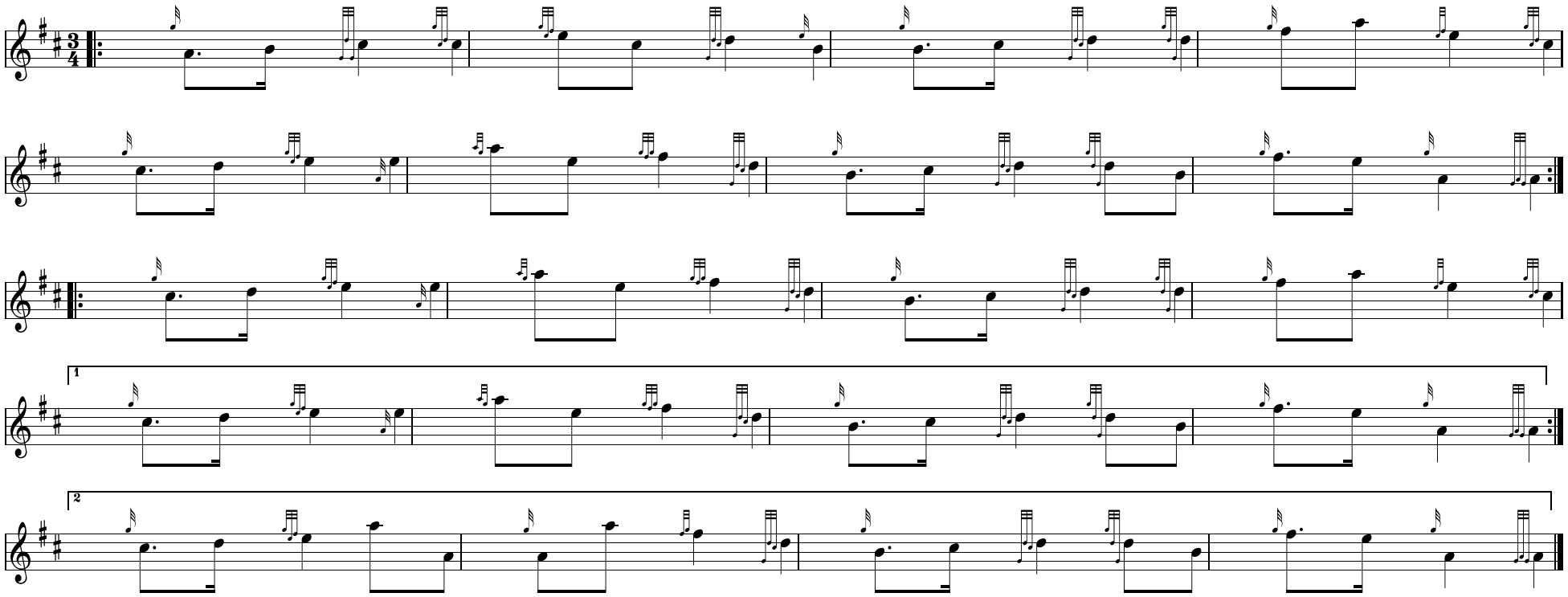
Freeland Barbour



March

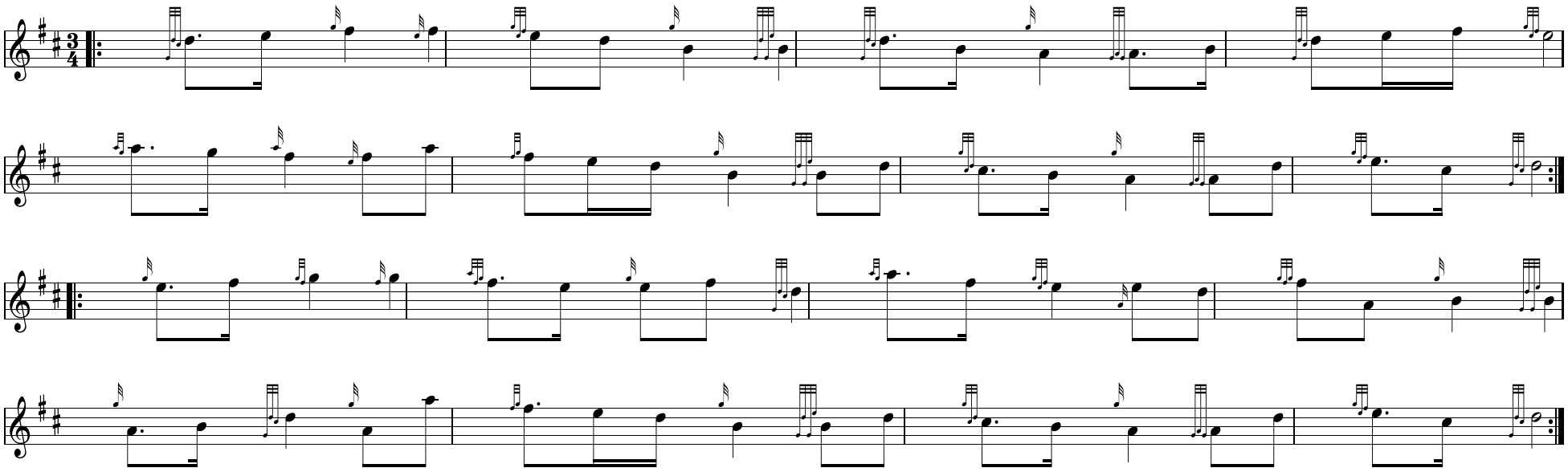
Miss Mary Grant of Lochgelly

Trad.



My Home Town

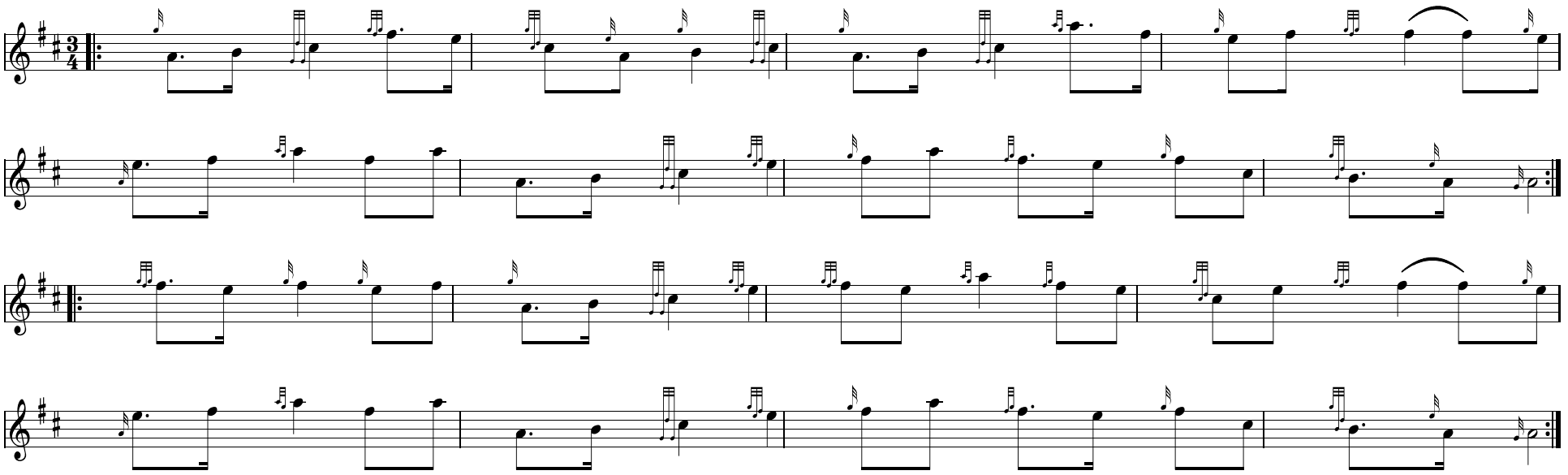
P/M J. McLellan



Retreat

PM Angus MacDonald

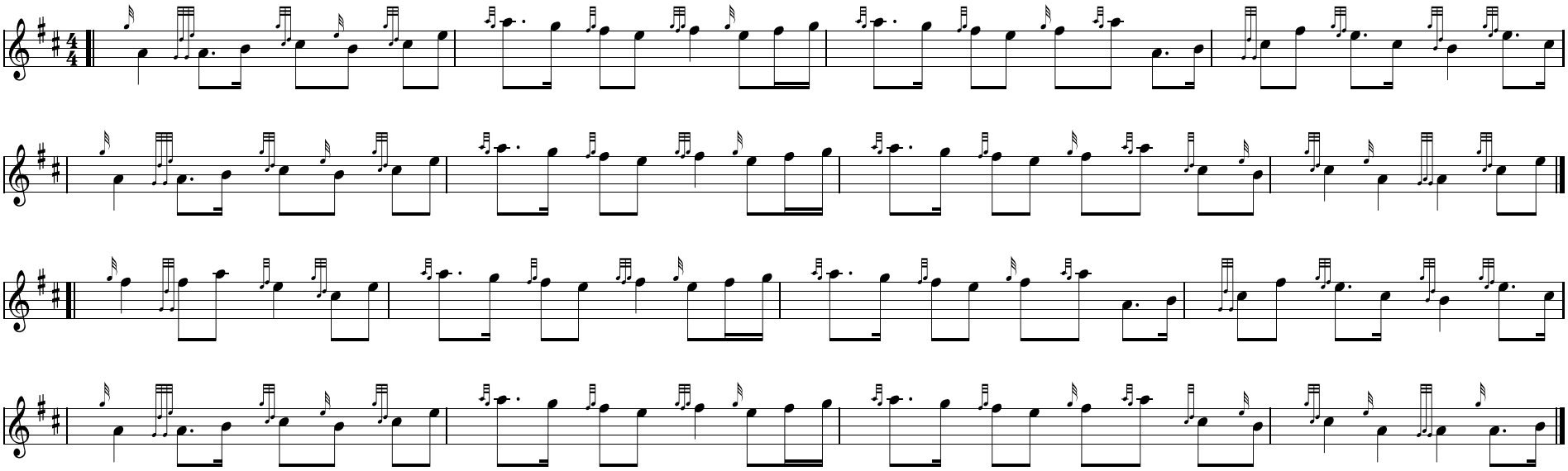
Allan MacDonald



March

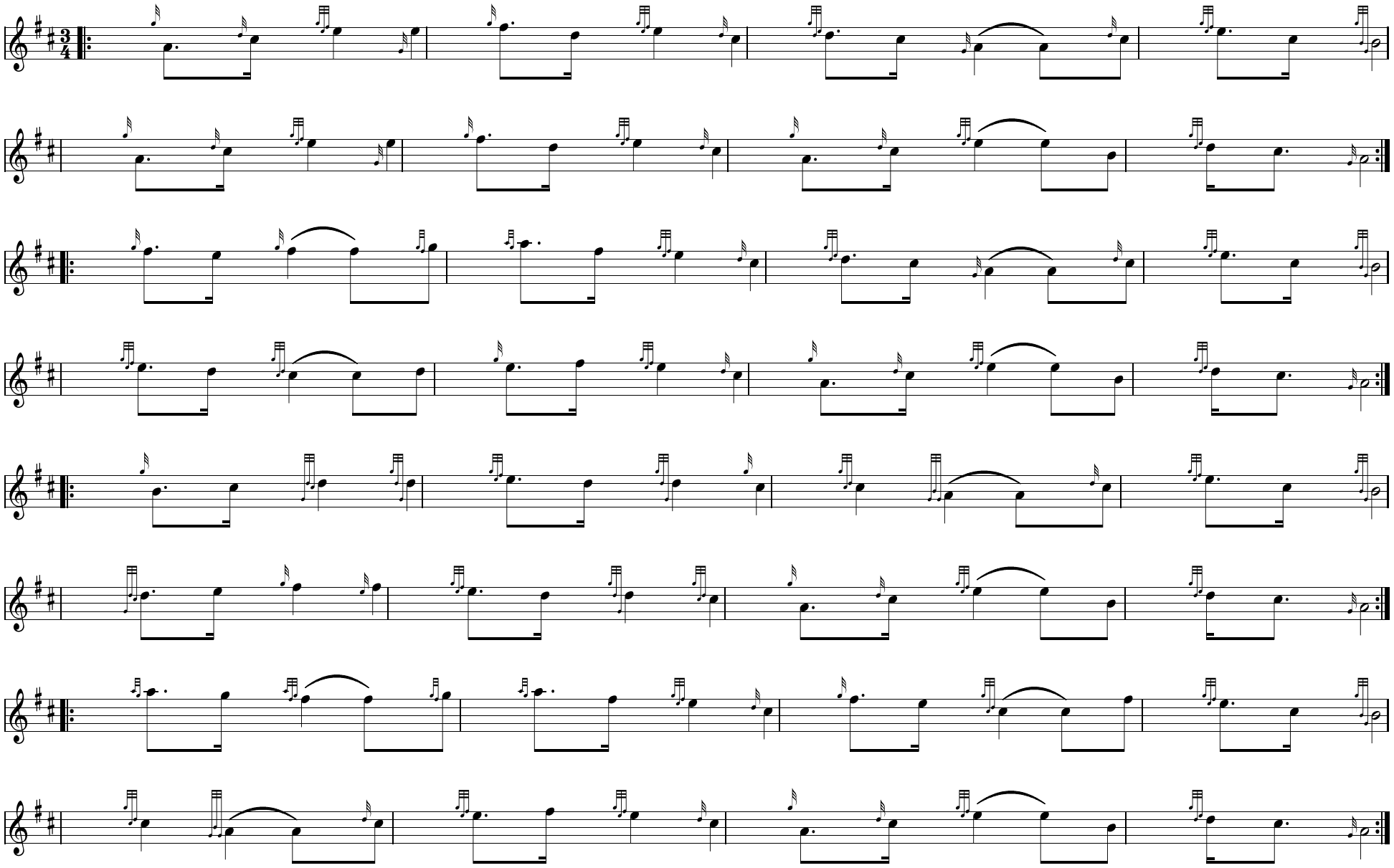
51st Highland Division

P/M Donald MacLeod

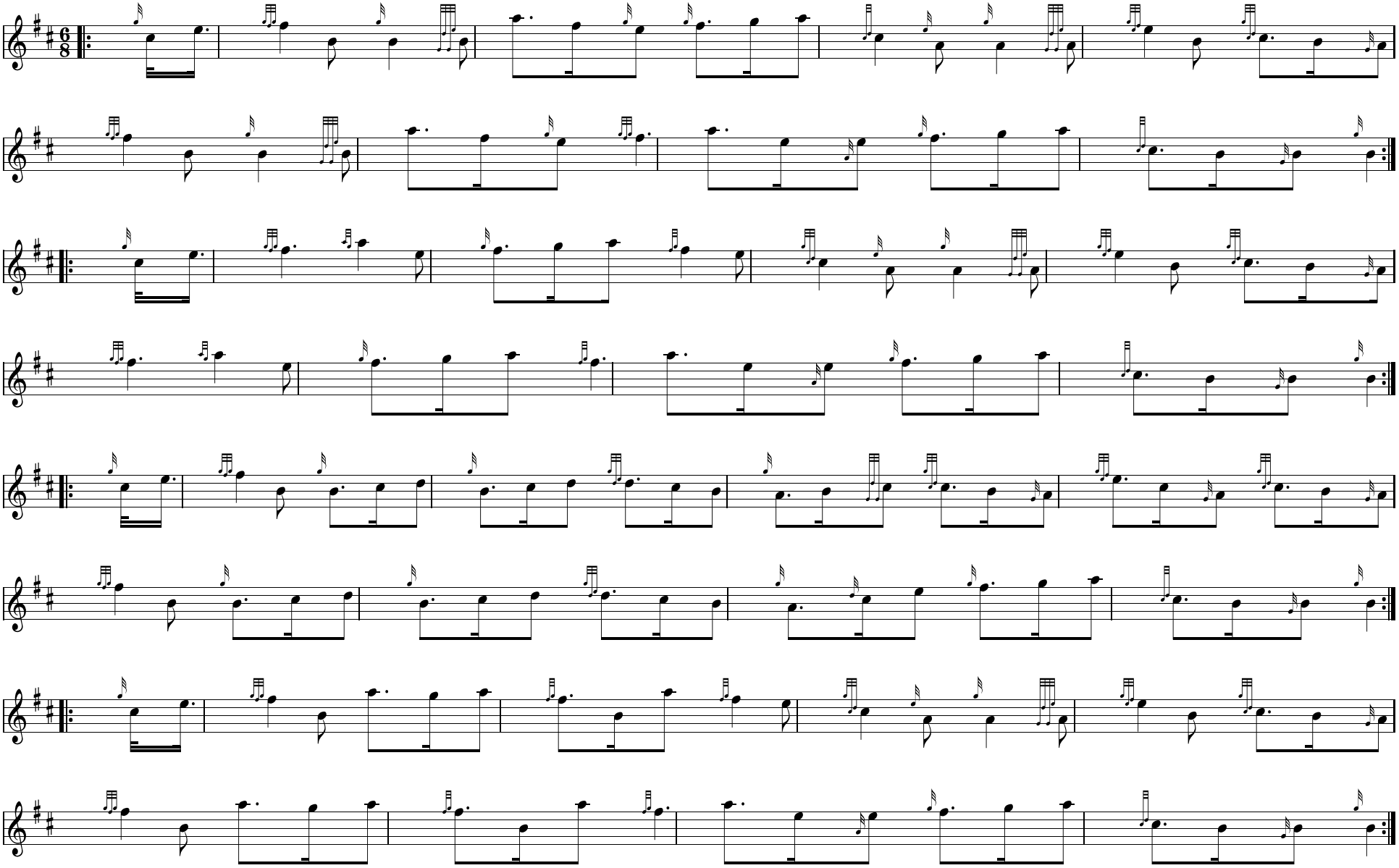


The Kilworth Hills

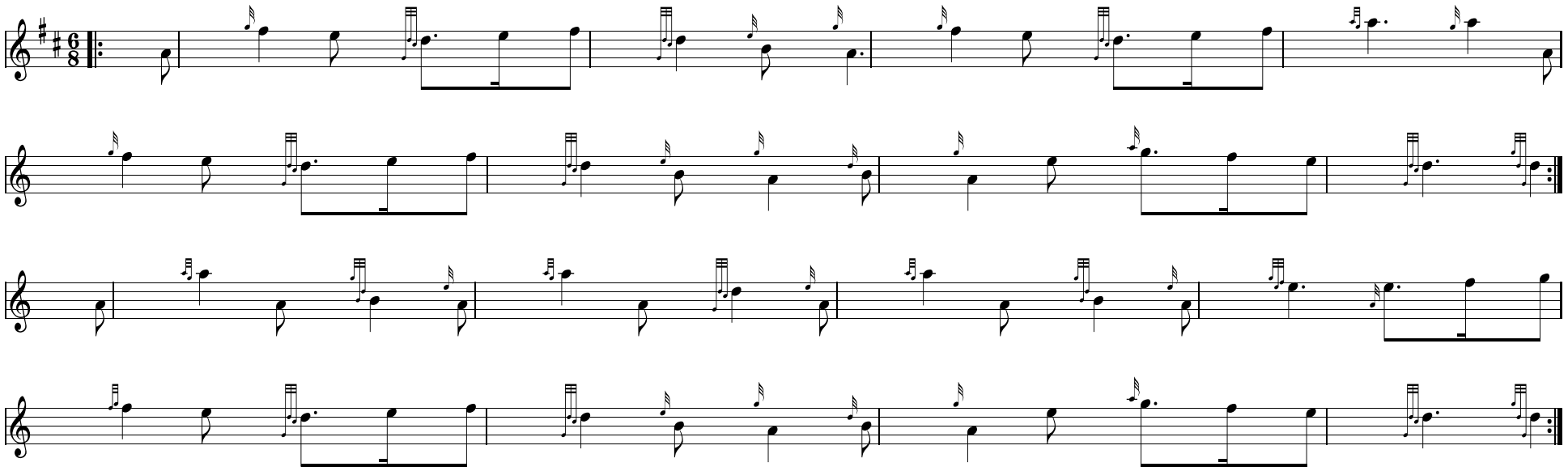
G.S. McLennan



Angus MacKinnon



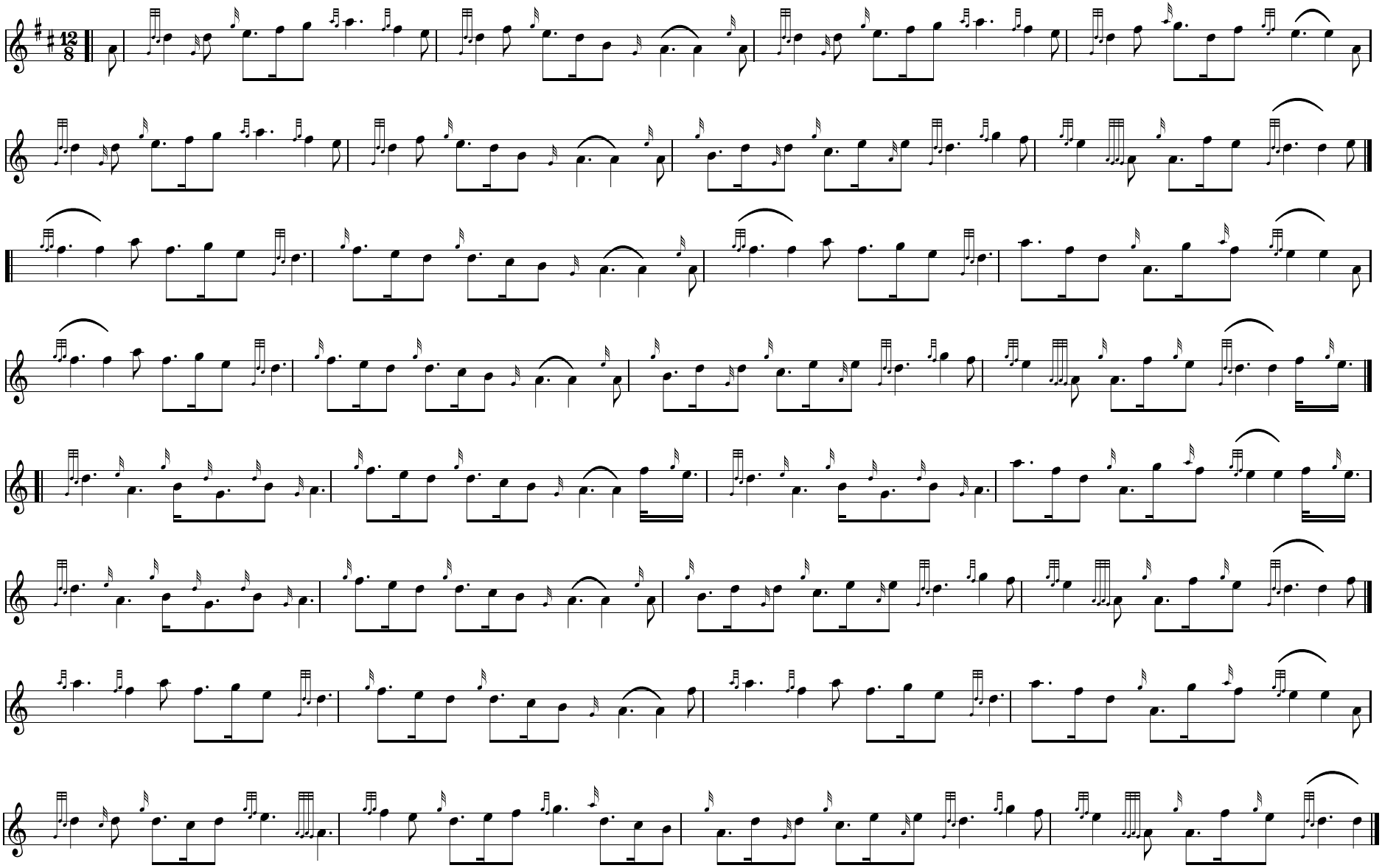
Brother Three



March

Dugald Gillespie

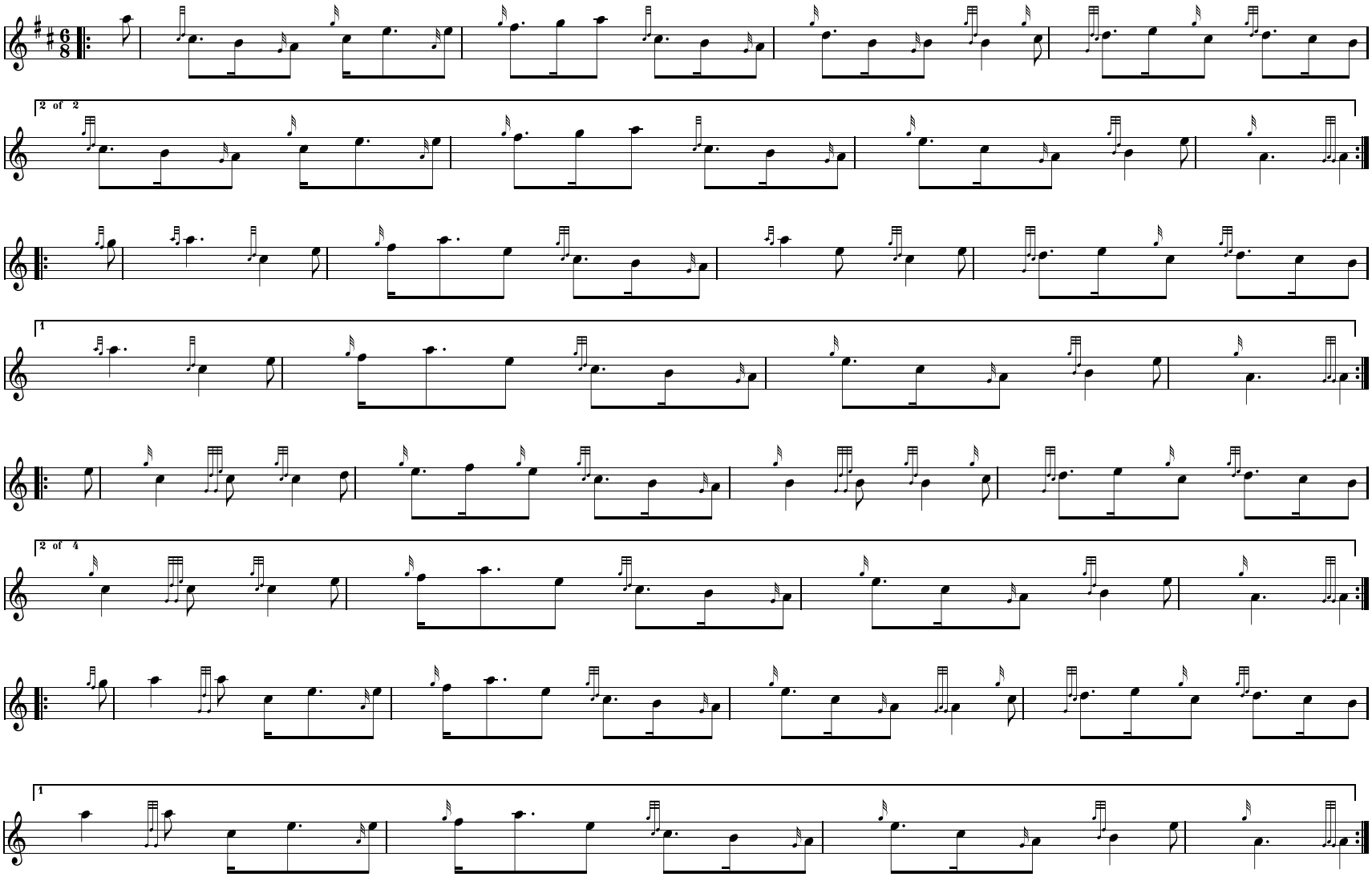
Angus Lawrie



March

Ellenorr

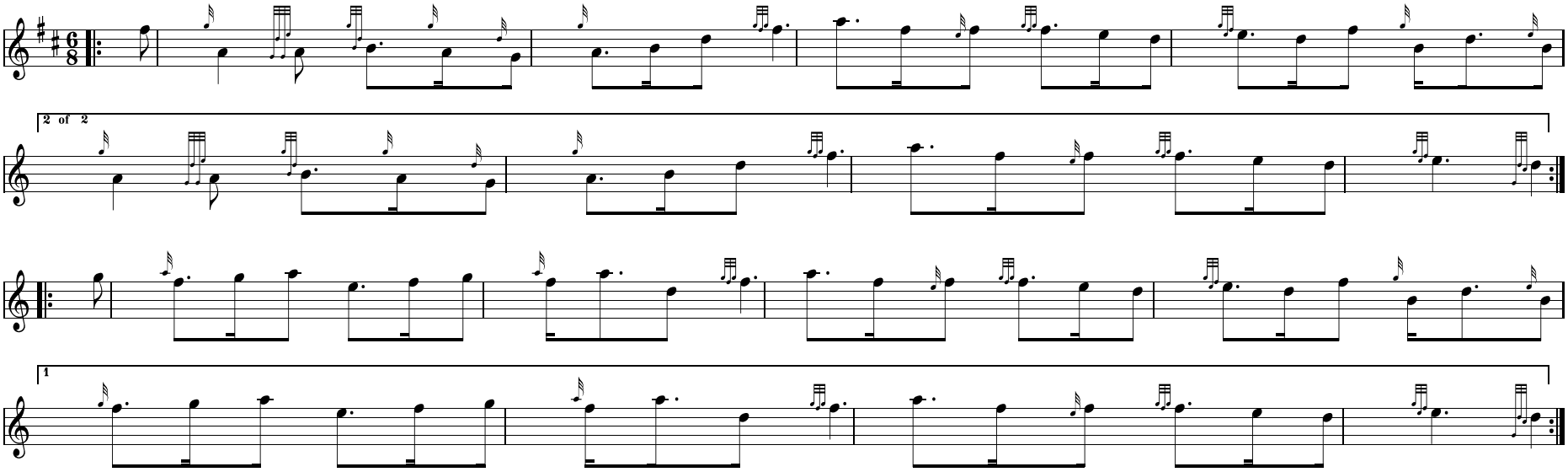
Willie Bryson



March

Hong Kong Highand Gathering

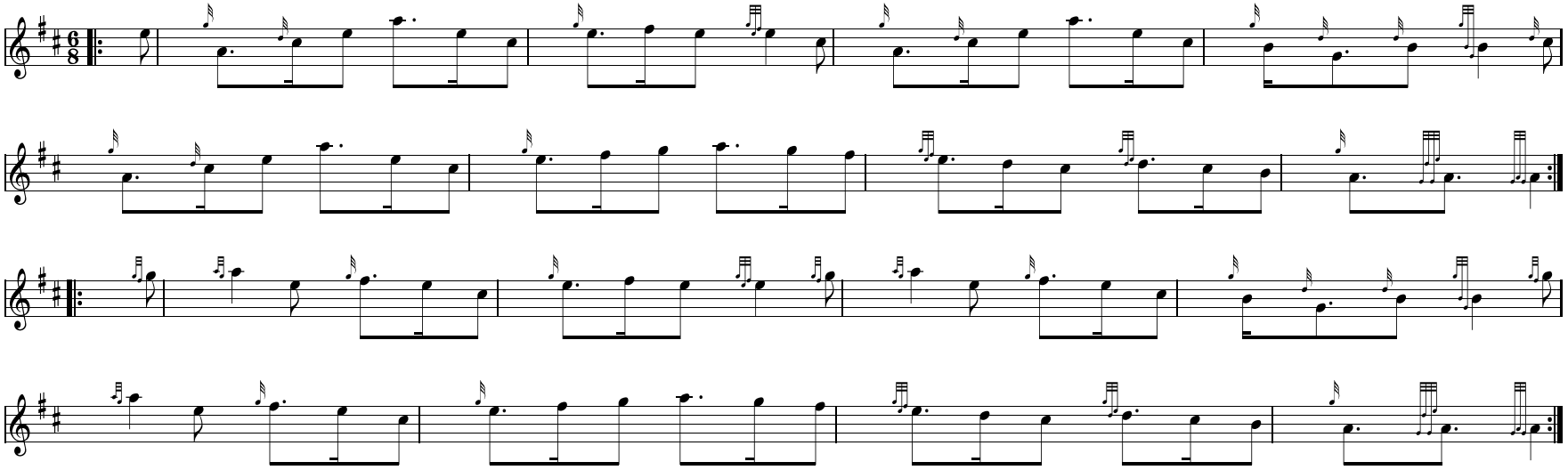
Capt. John M Allan



March

Kenmure's Up And Awa' Willy

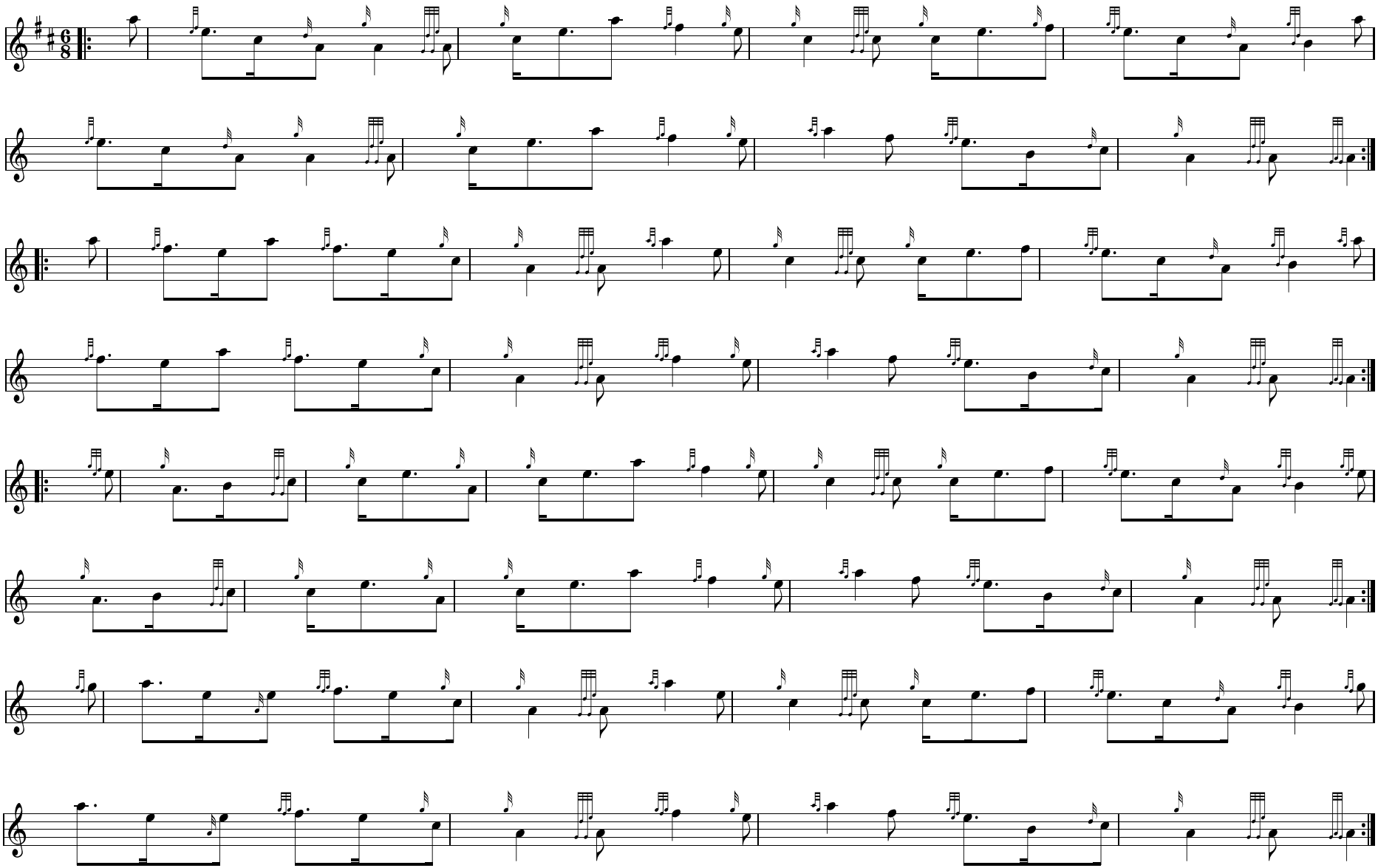
Trad.



March

Kiloran Bay

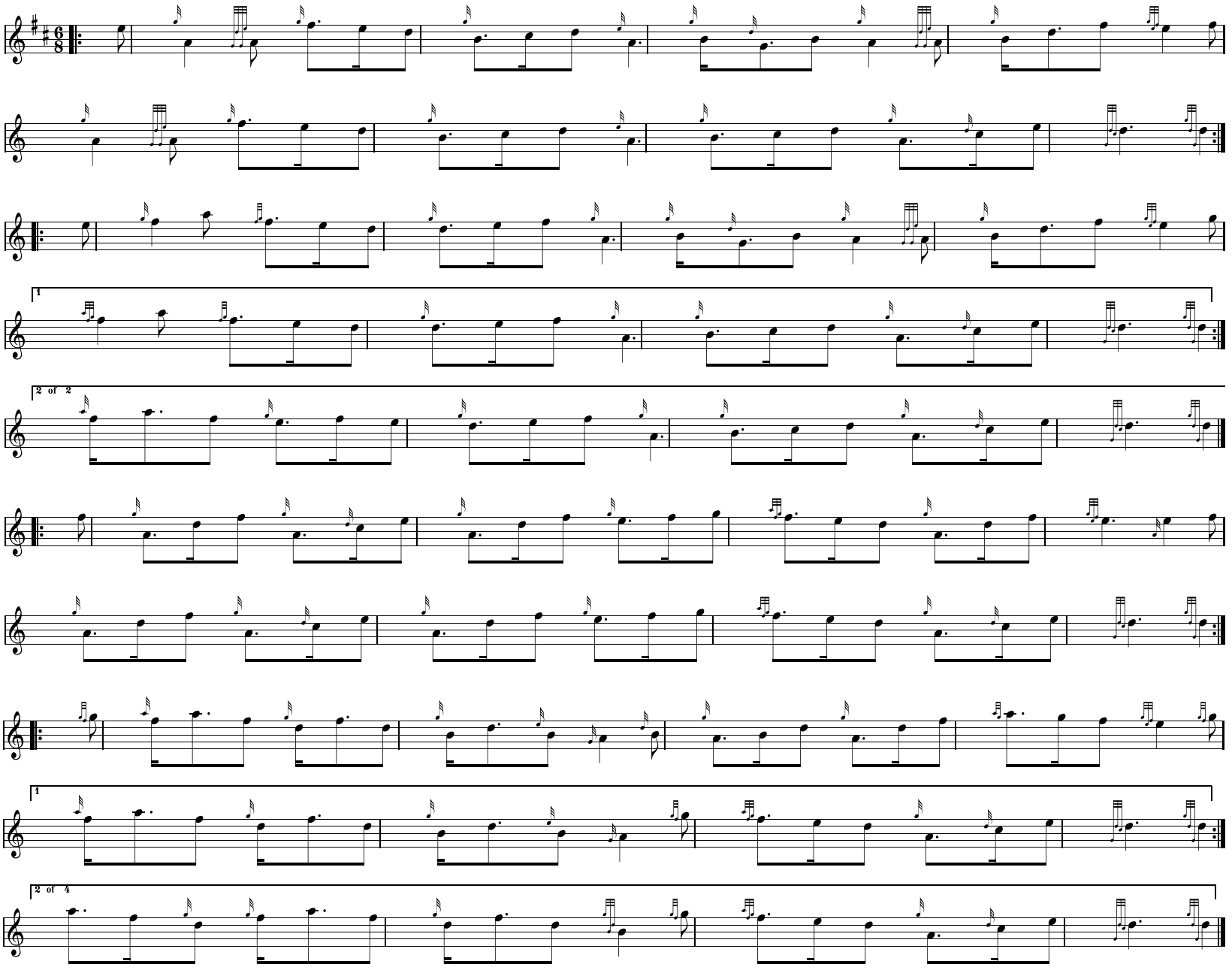
A. MacMillan



March

Kitchener's Army

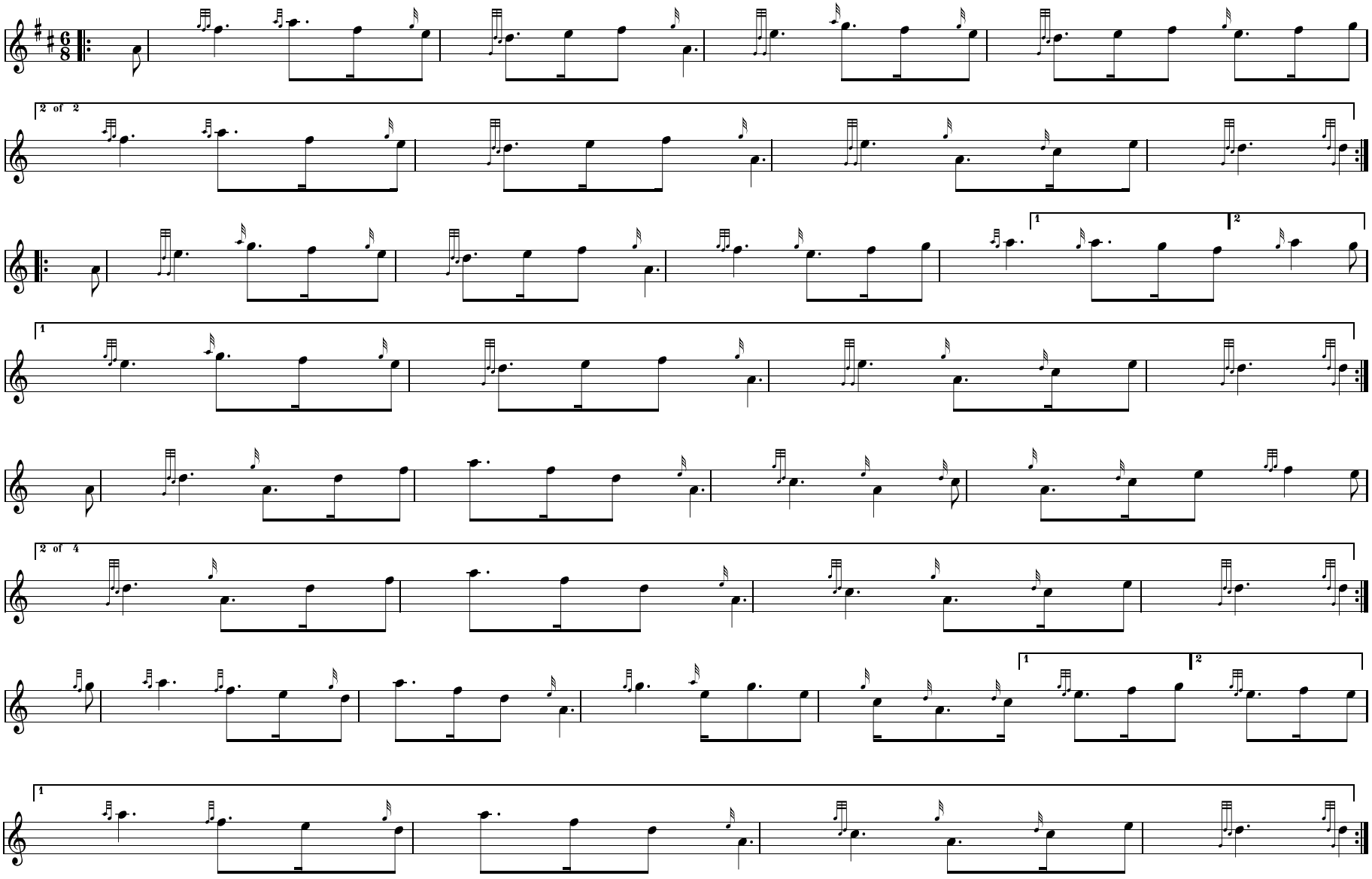
P/M George S. McLennan



March

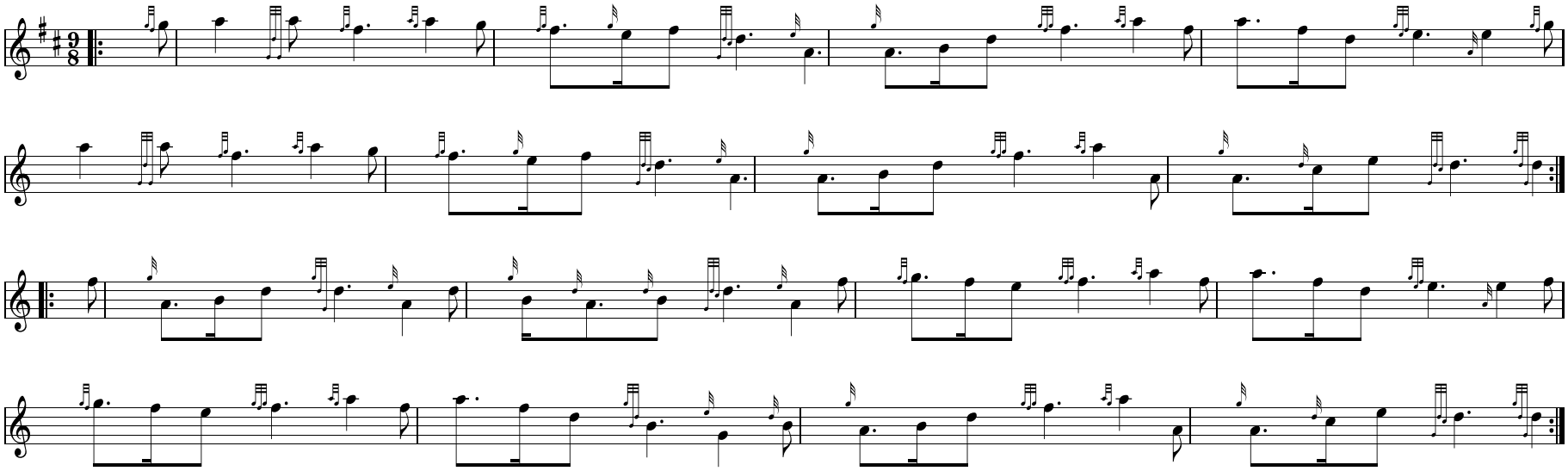
Major John MacLennan

P/M George S McLennan



March

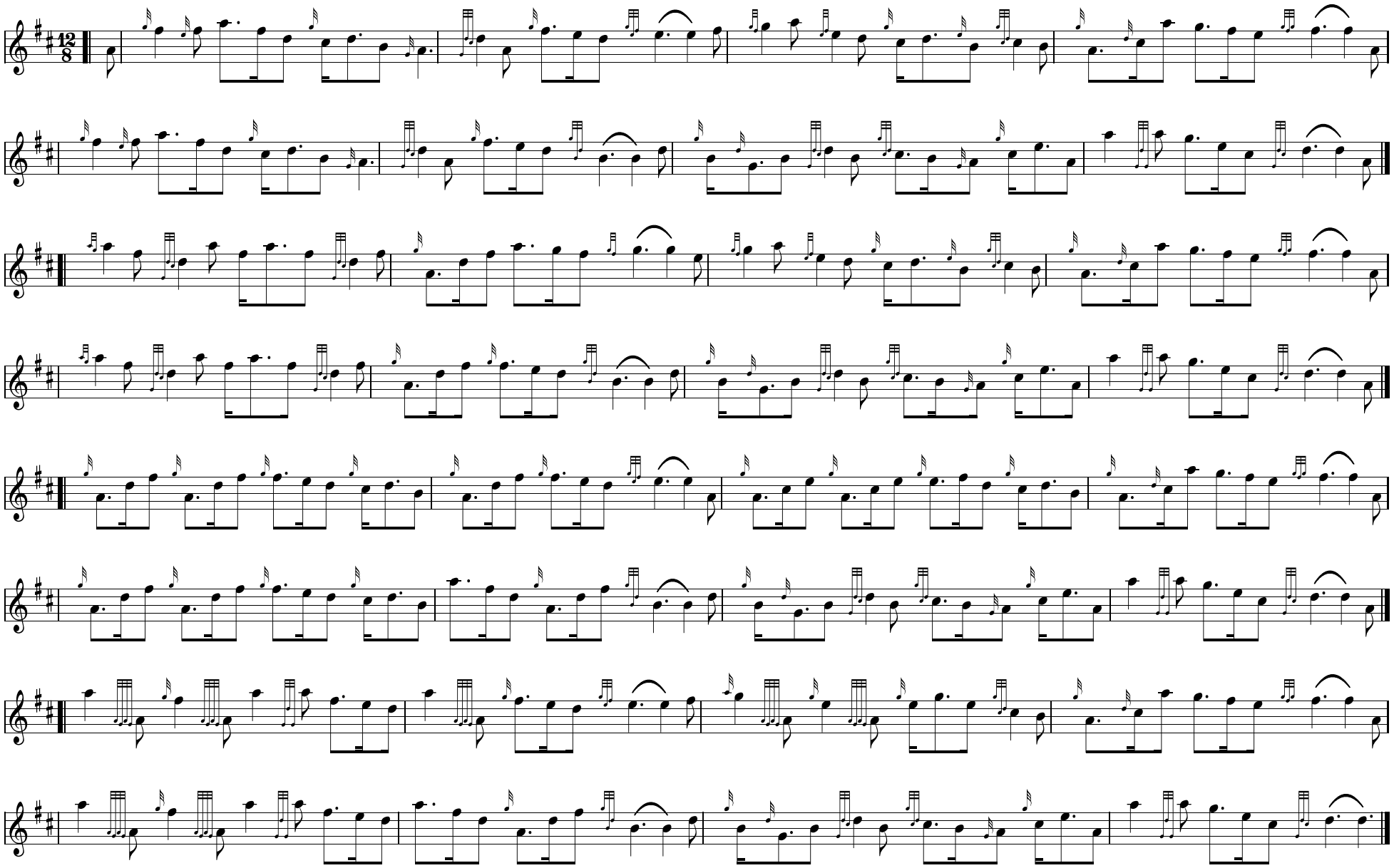
The Banks of the Lossie



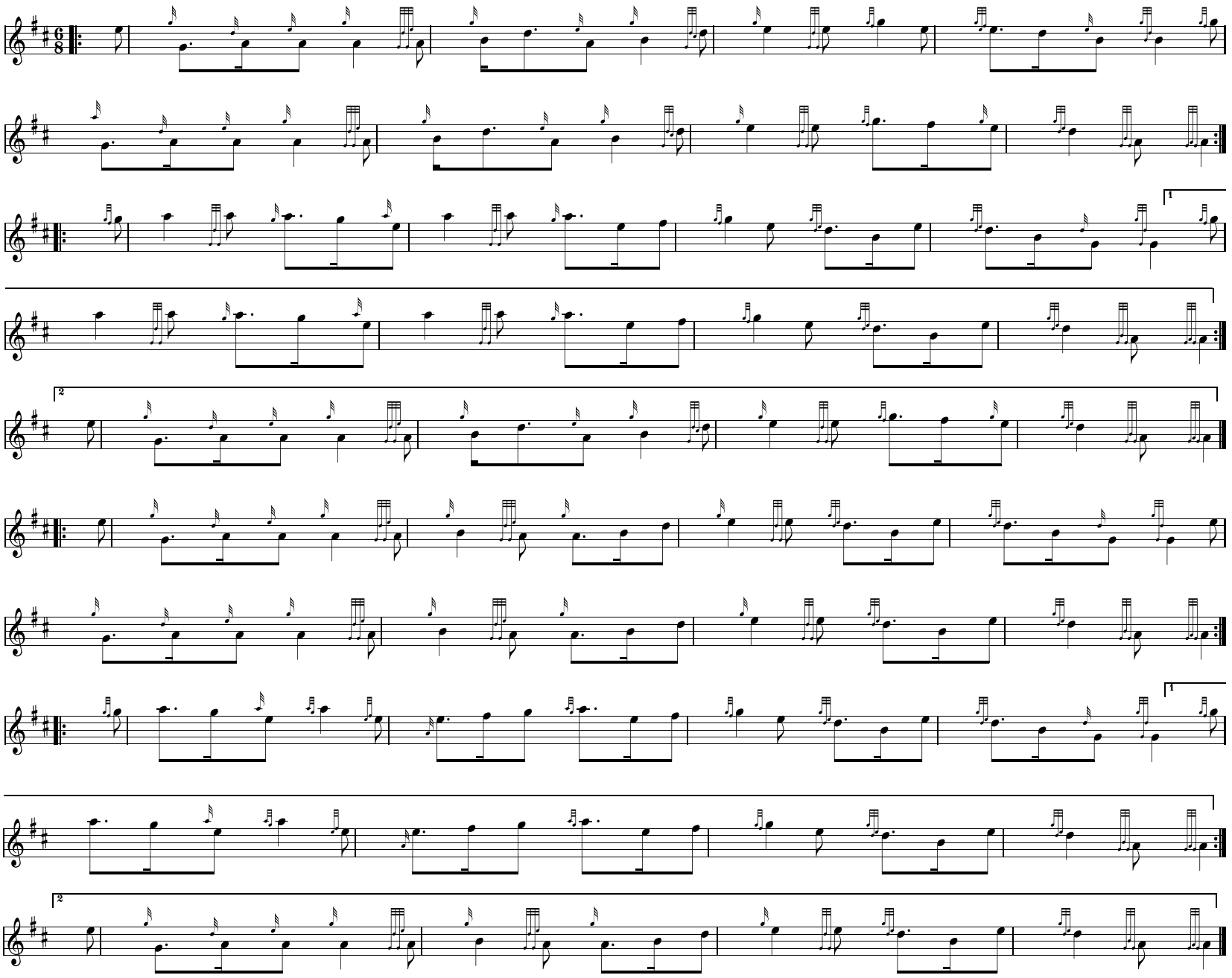
March

The Sixth of June - 1944

Composed by Captain Stuart D Samson



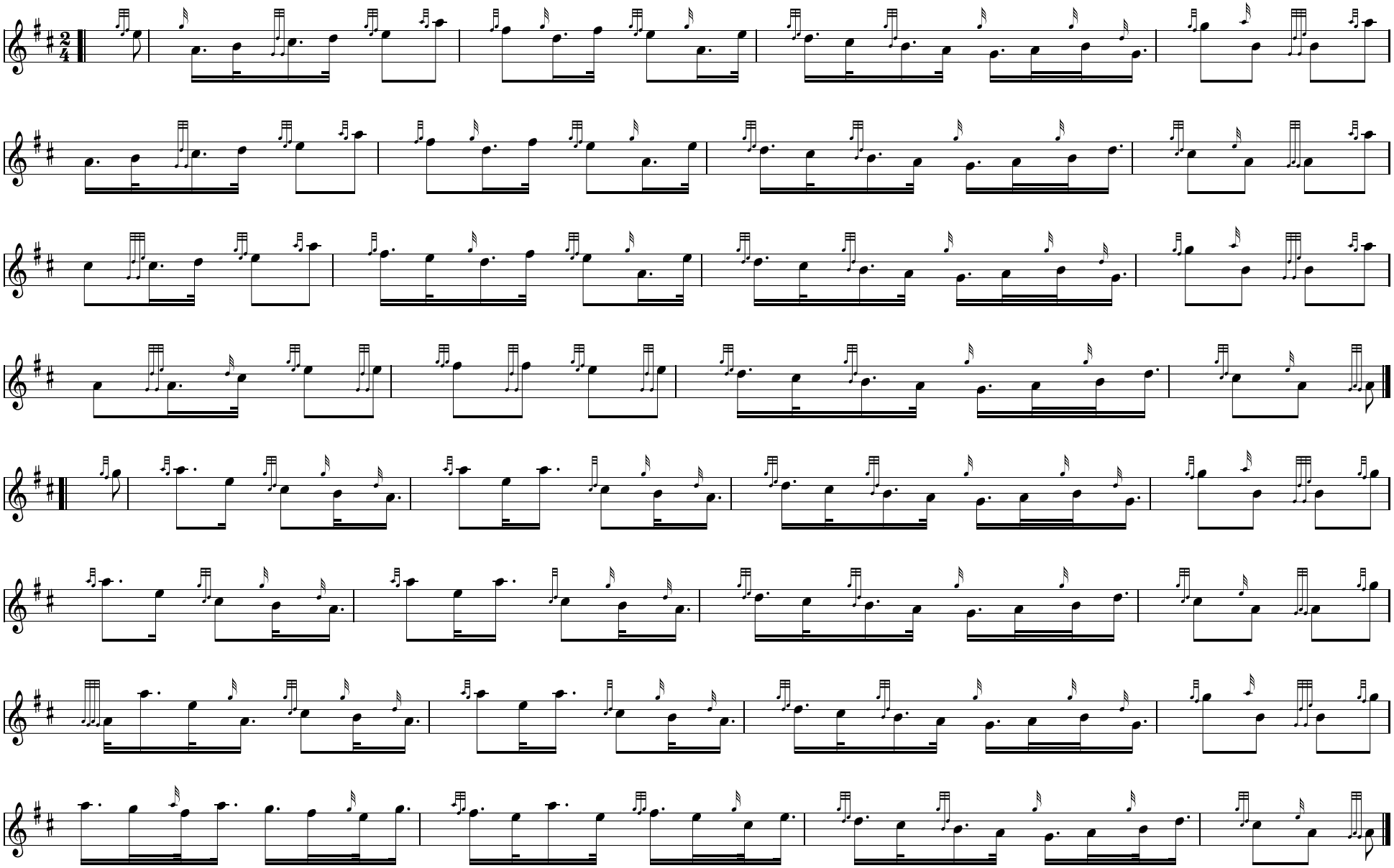
The South Uist Emigrants

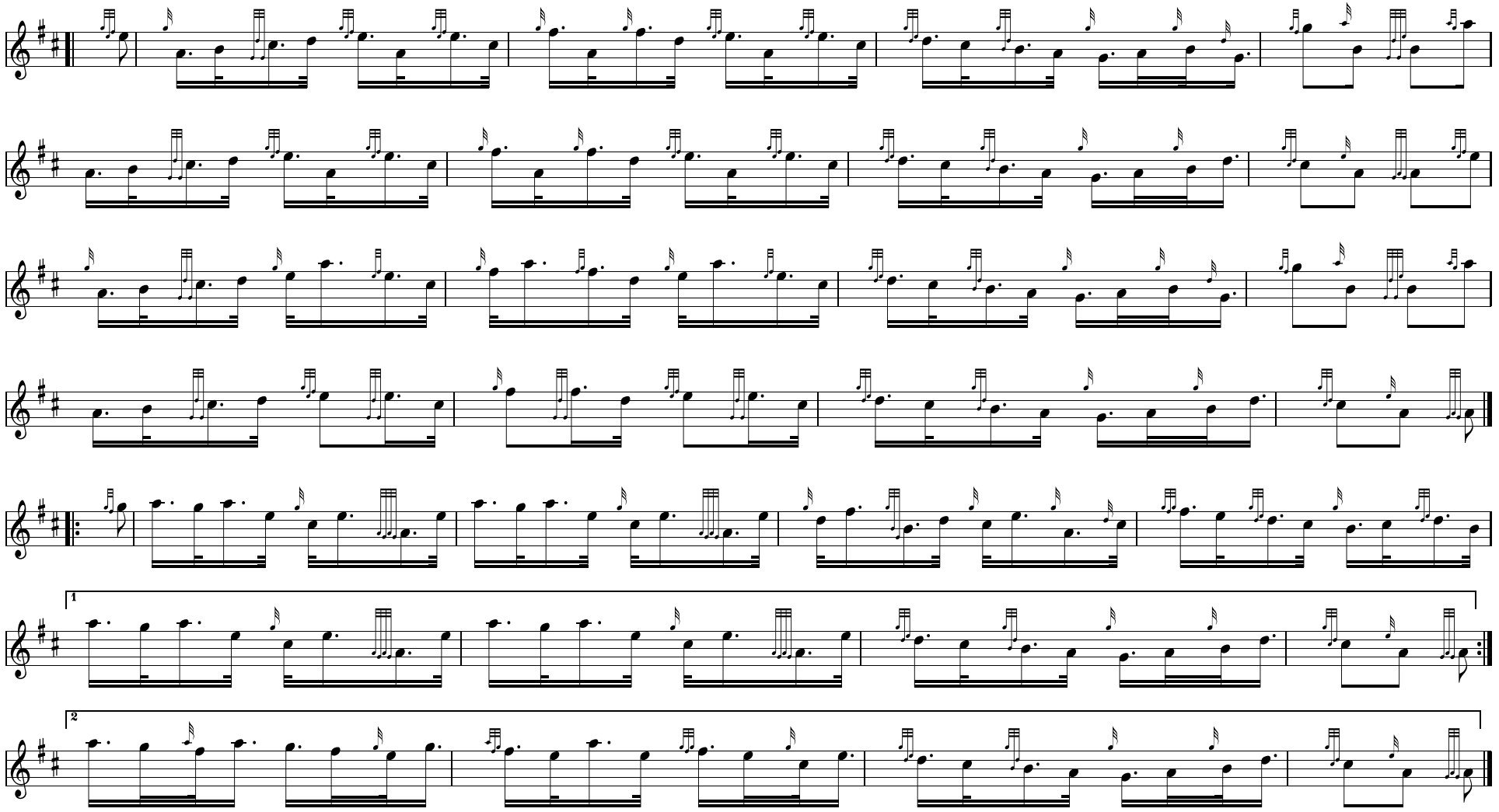


March

The Abercairney Highlanders

Rod. Campbell

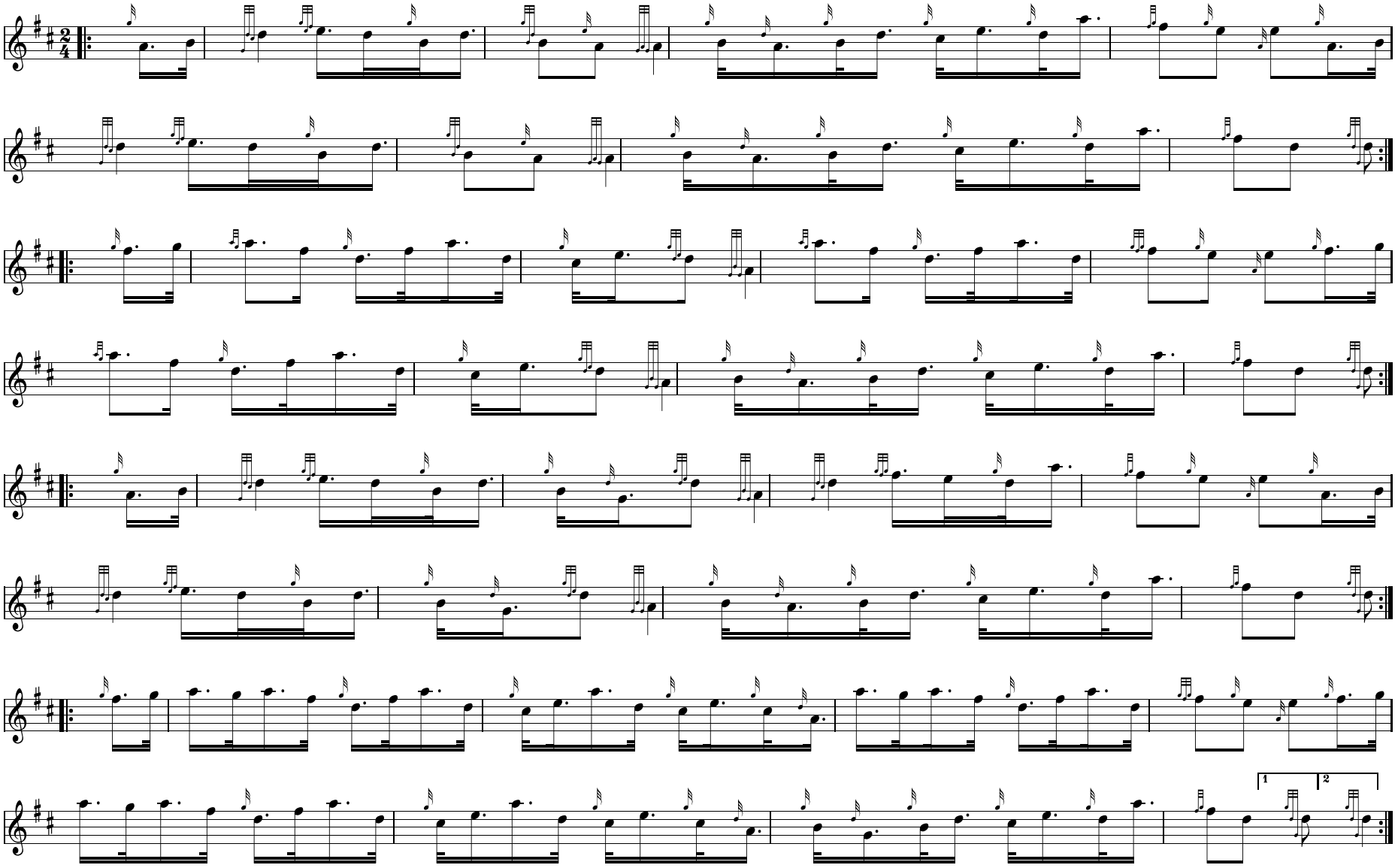




March

Achany Glen

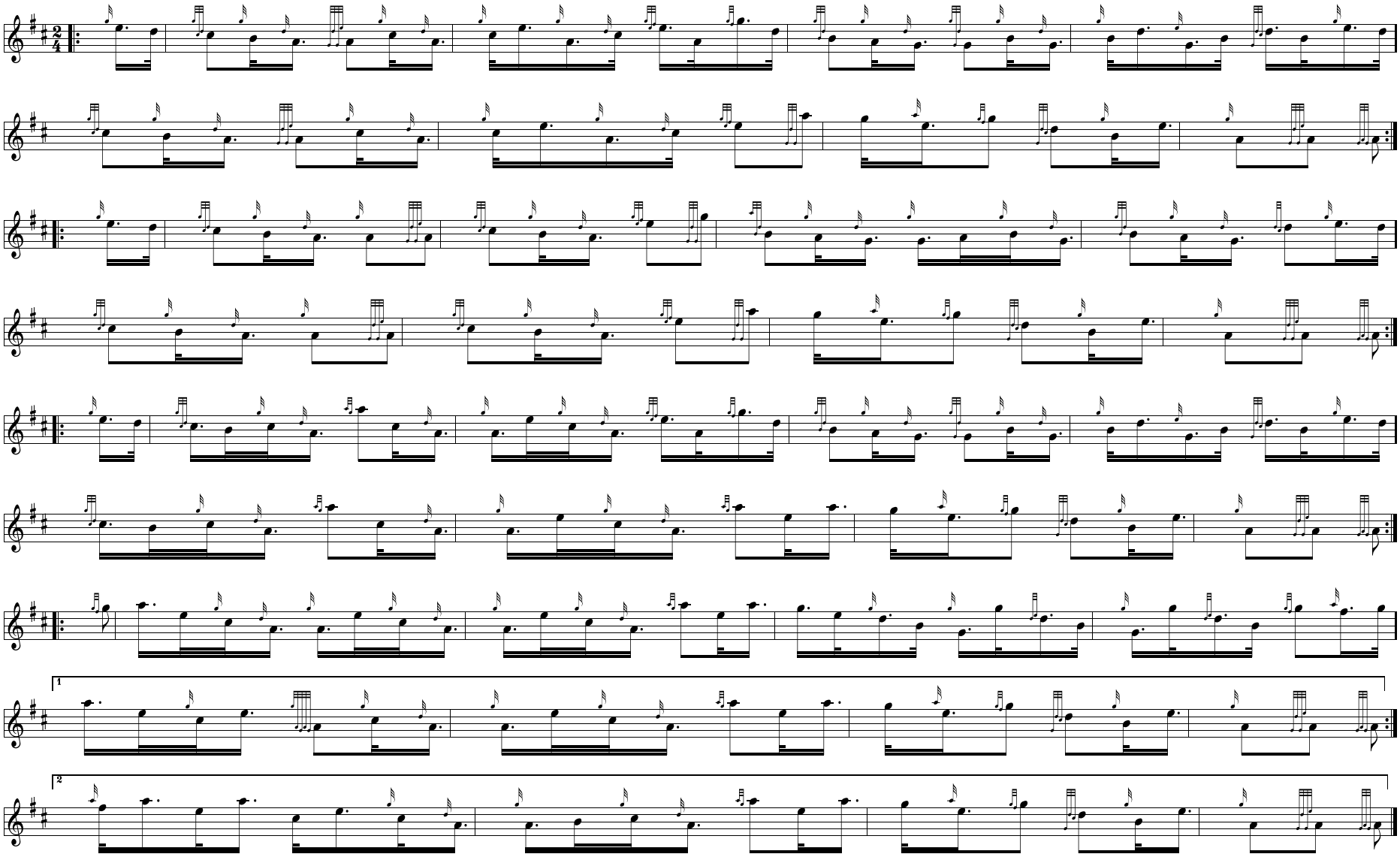
Angus MacPherson



March

Angus Campbell's Farewell to Stirling

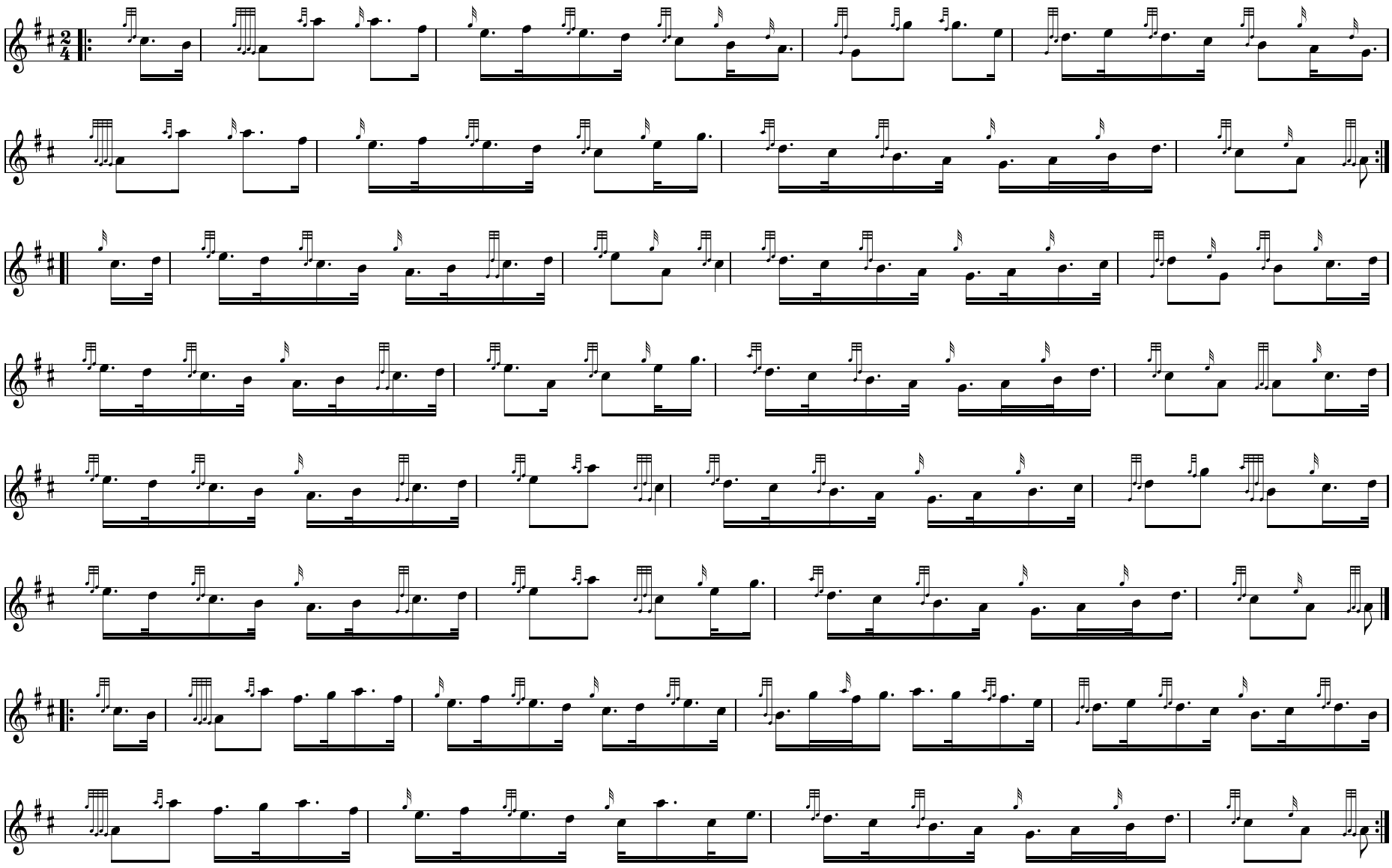
Hugh MacKay

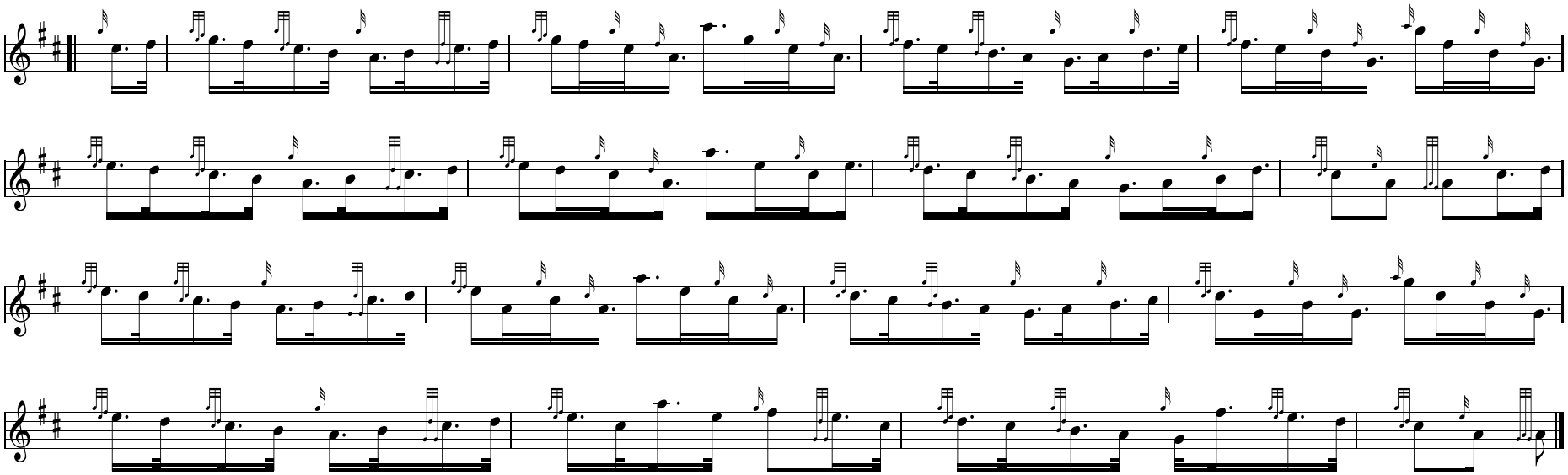


March

Bonnie Ann

Daniel Ross

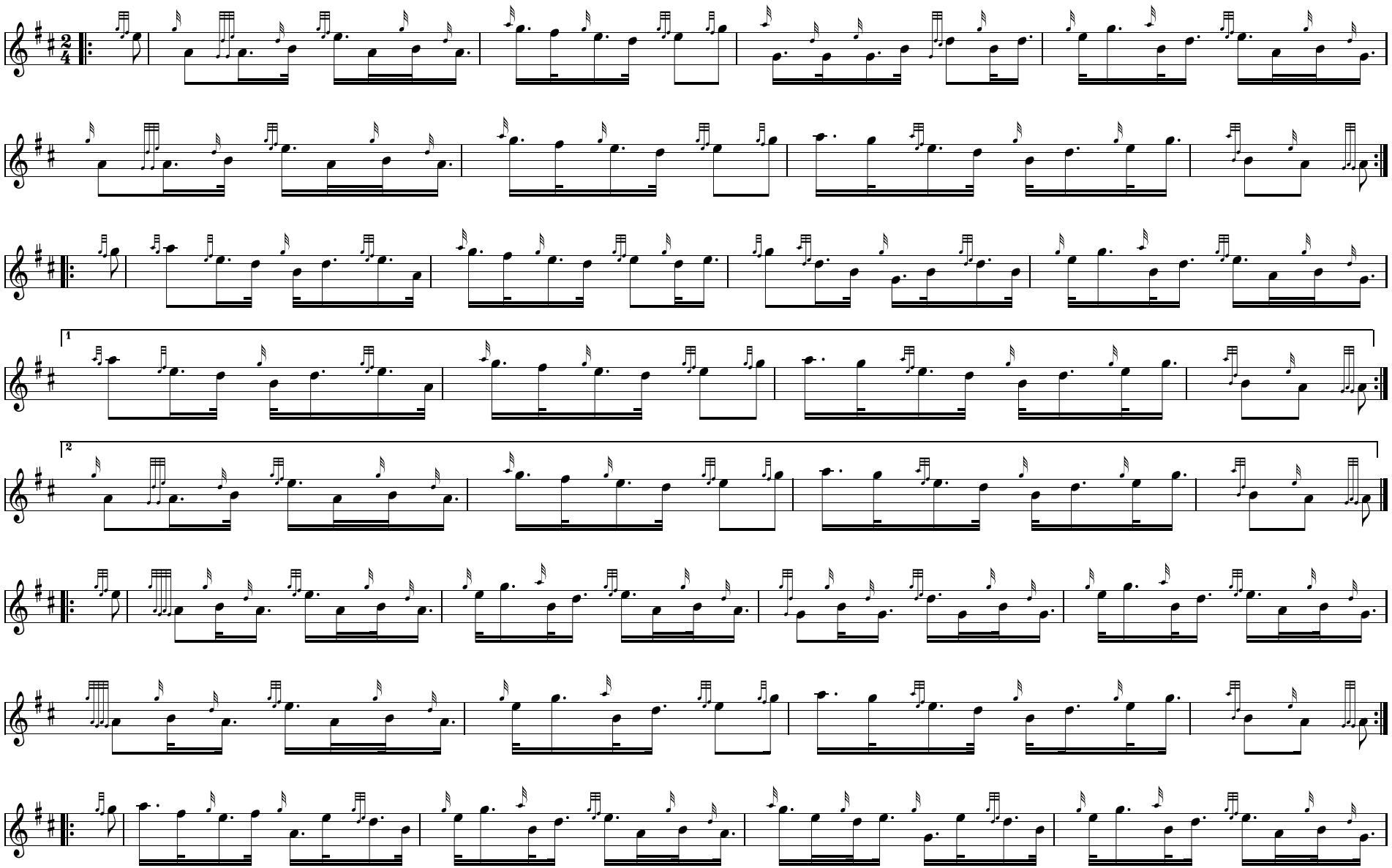


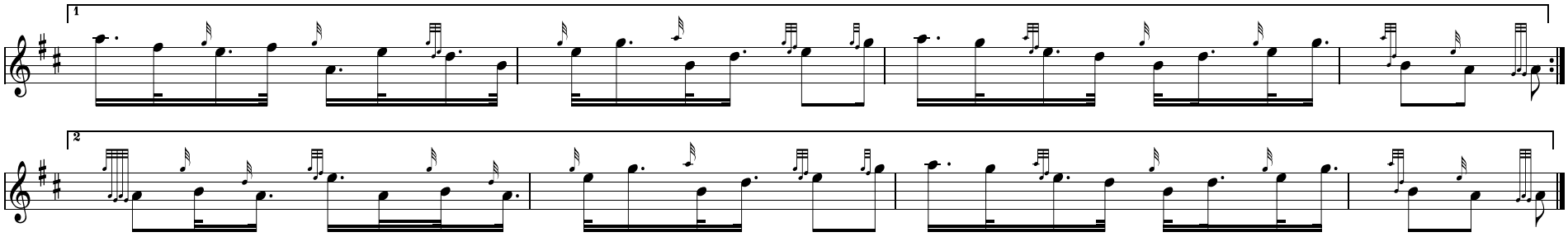


March

Colin Thomson

Roderick Campbell

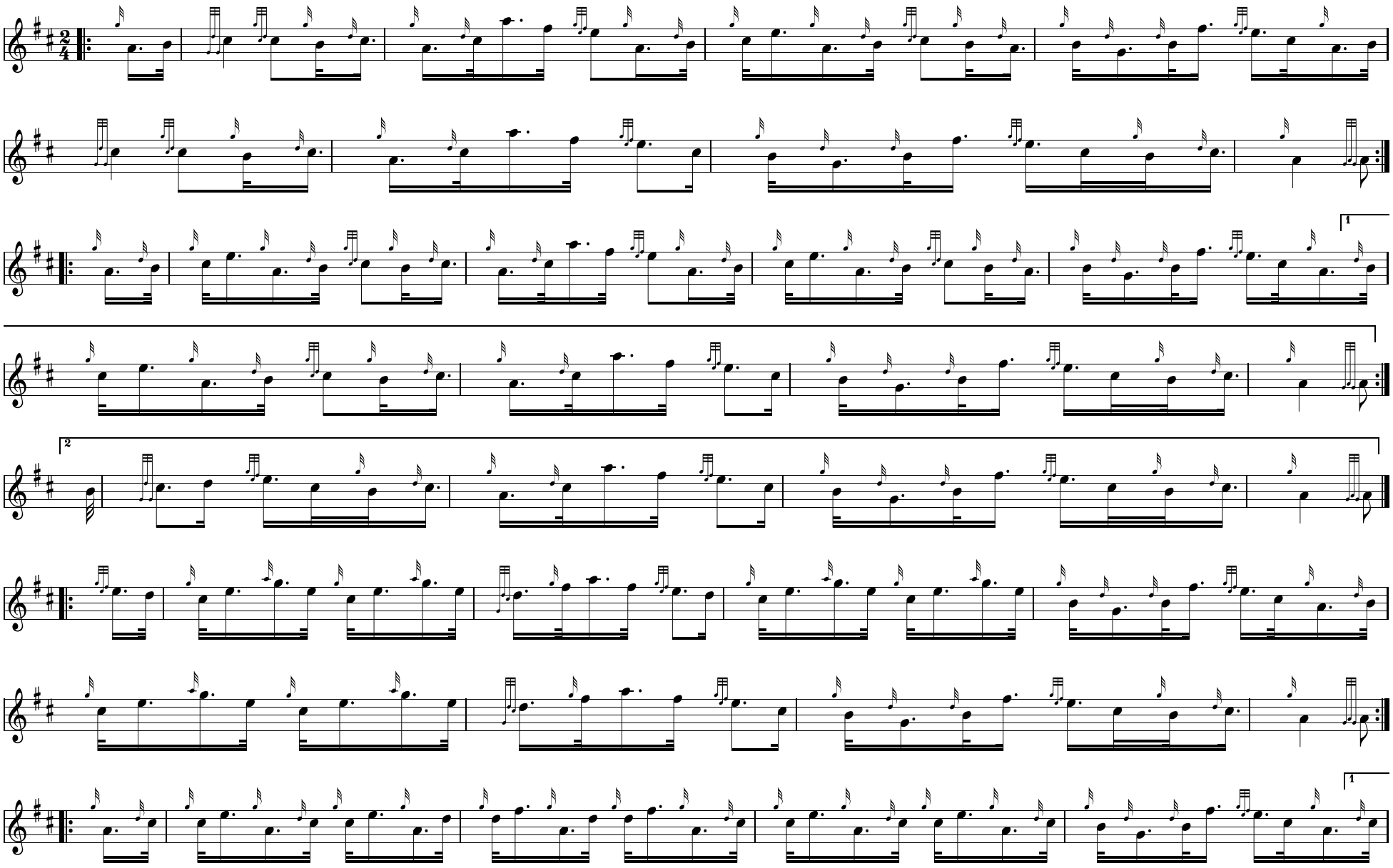


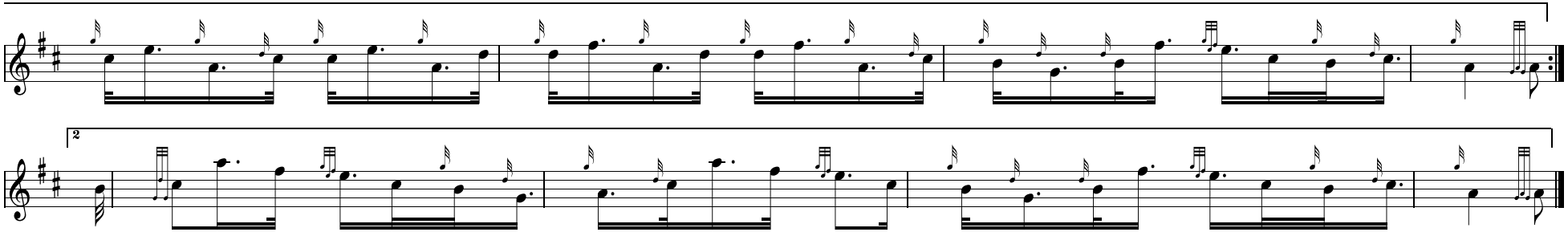

1
2

March

Craig 'n' Darroch

Trad.

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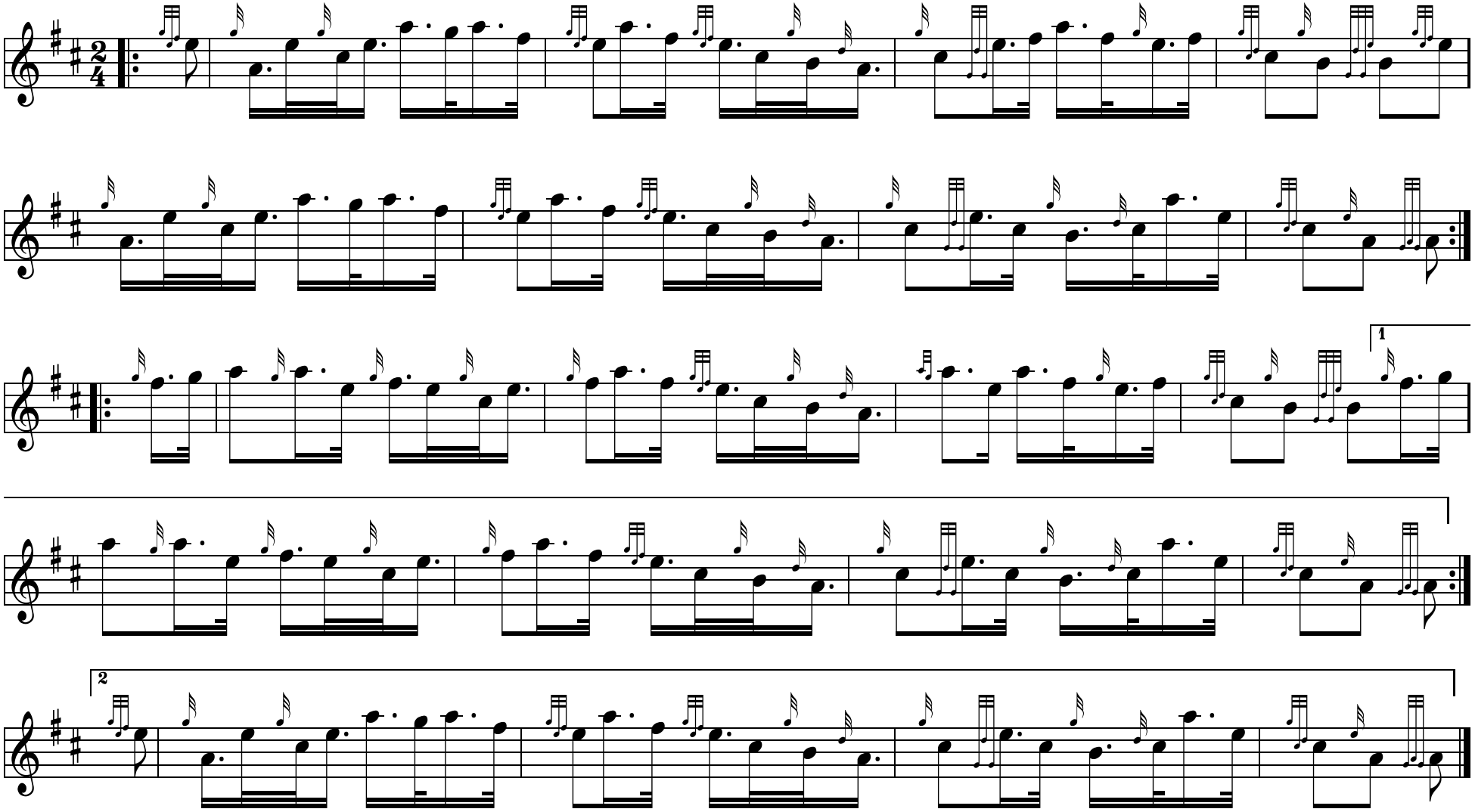
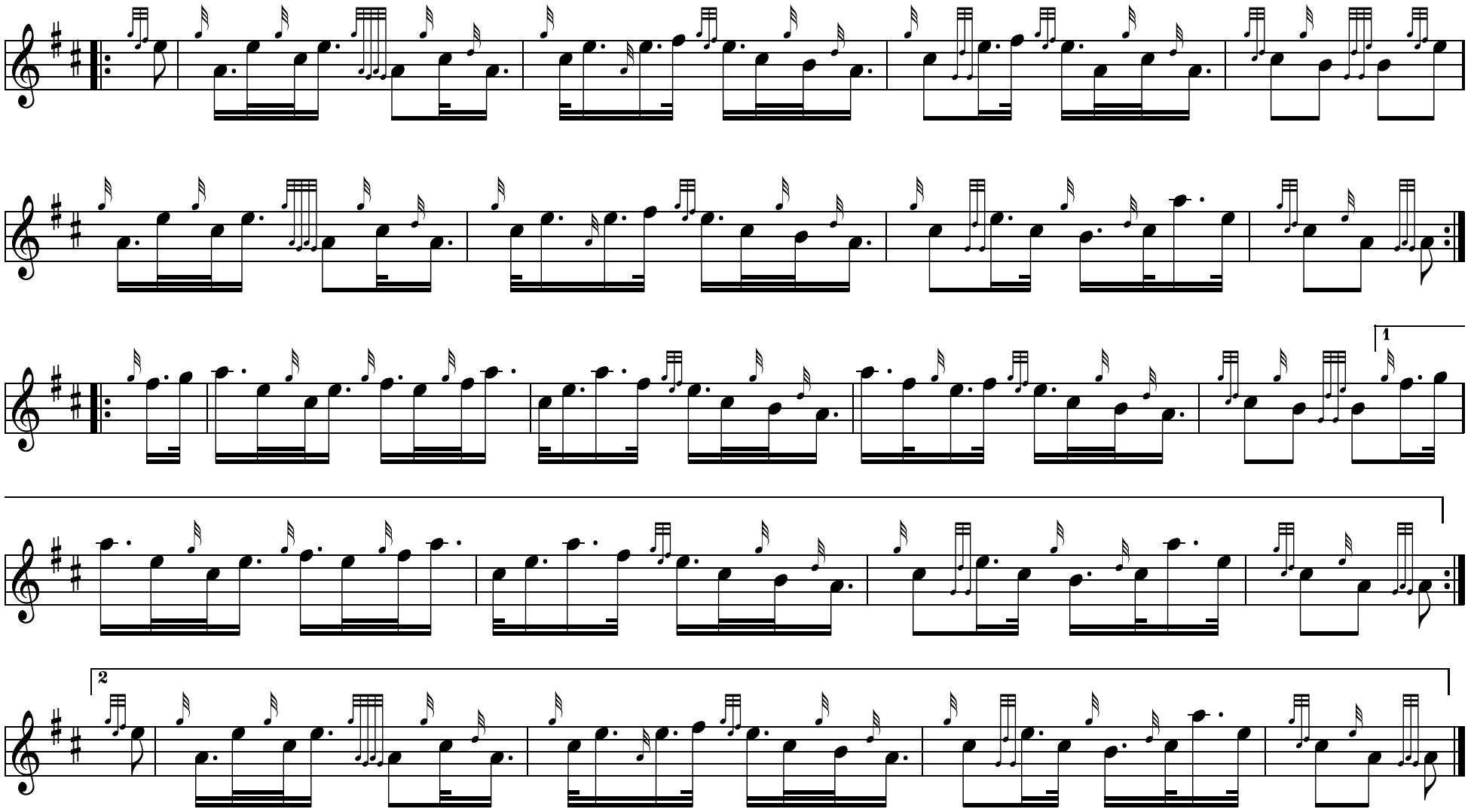
March

Clan MacRae Society

W. Fergusson

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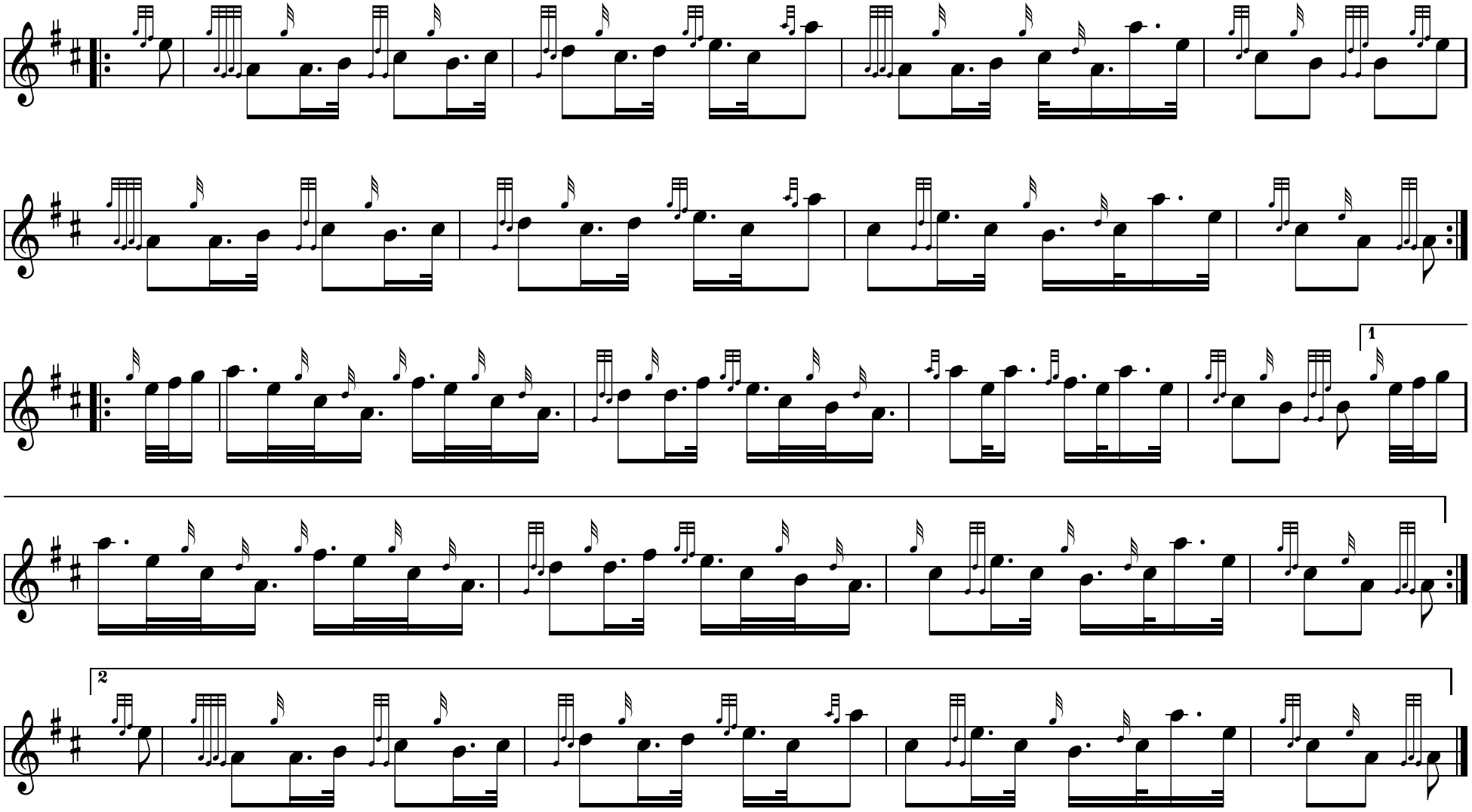
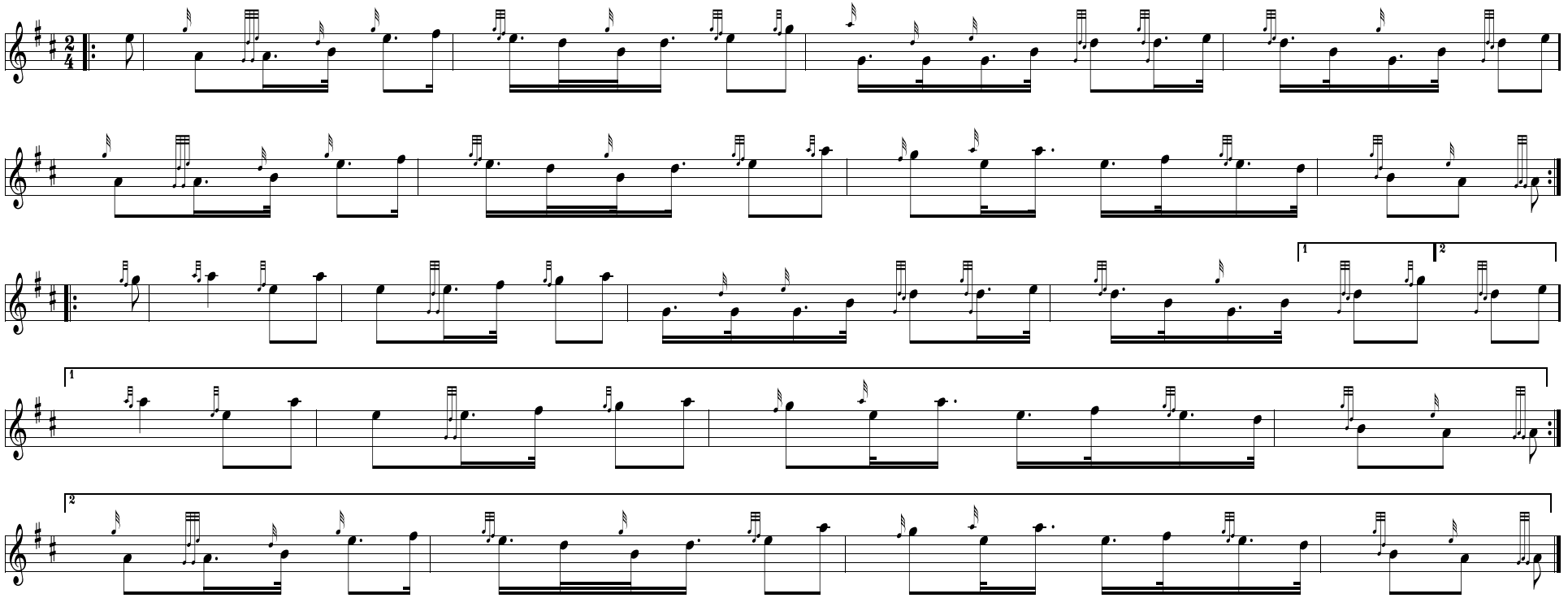

1
2

March

Highland Rory

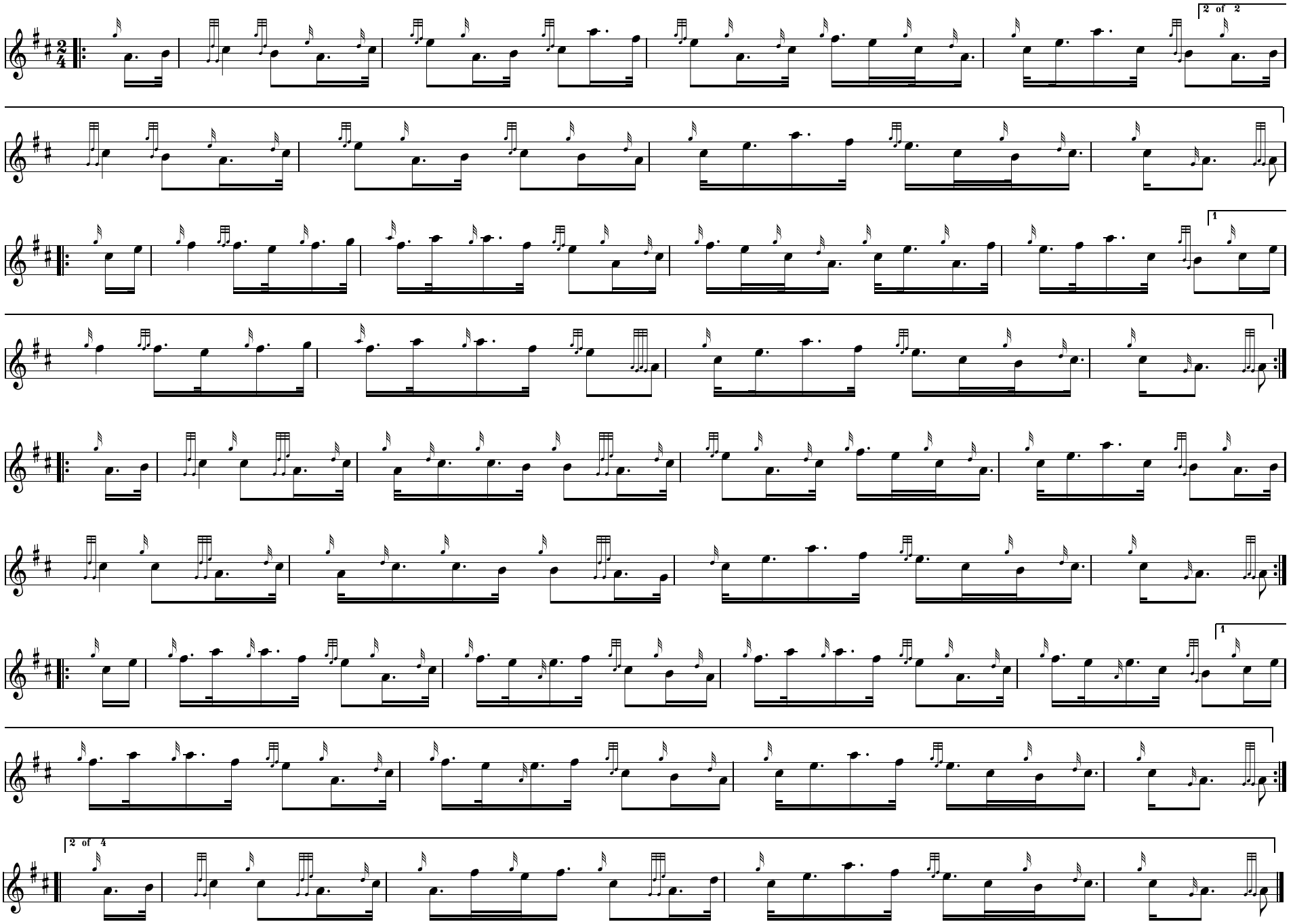
Arr. Gavin Stoddart



March

Major Manson at Clachantrushal

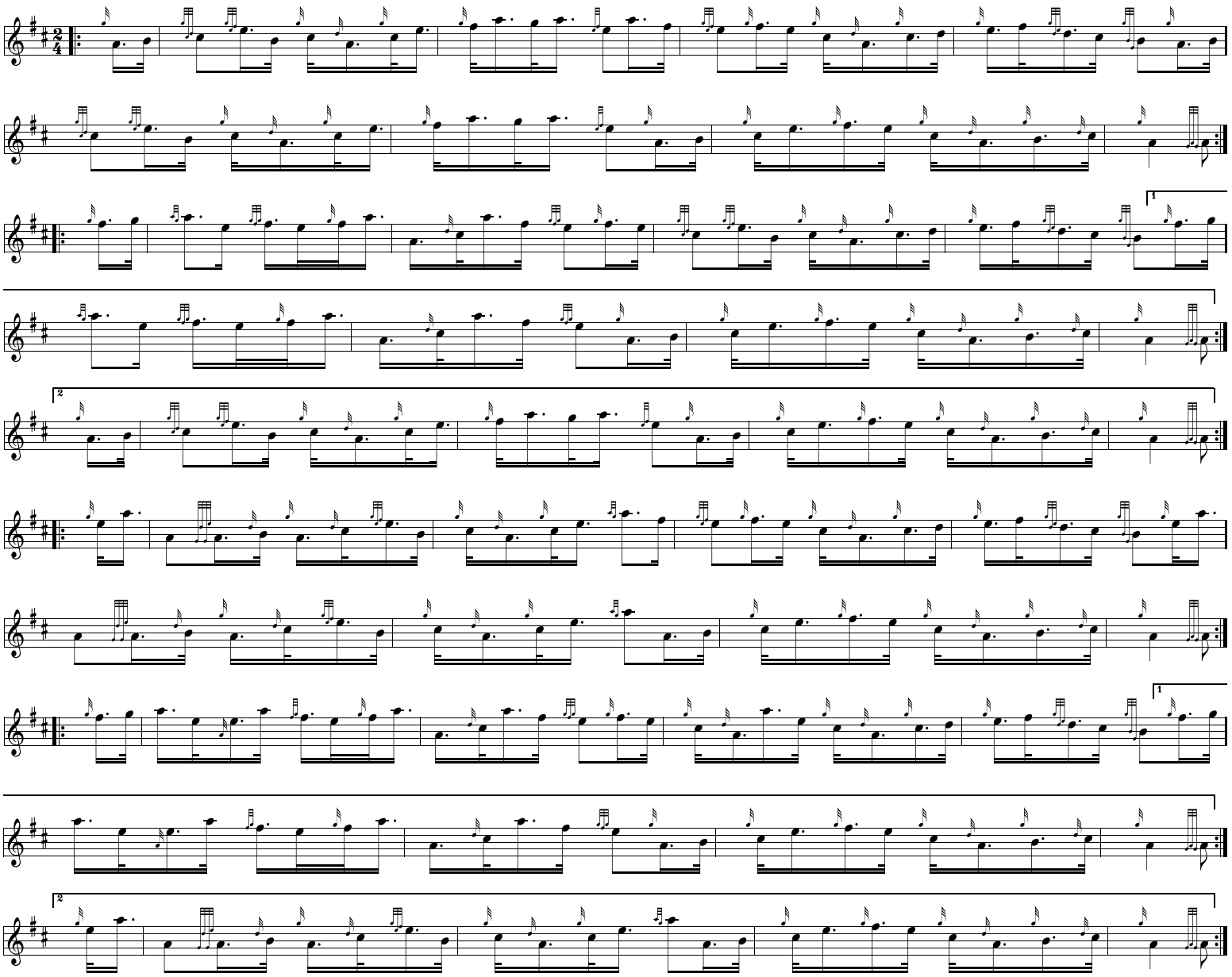
P/M Donald MacLean



March

Mrs Duncan MacFadyen

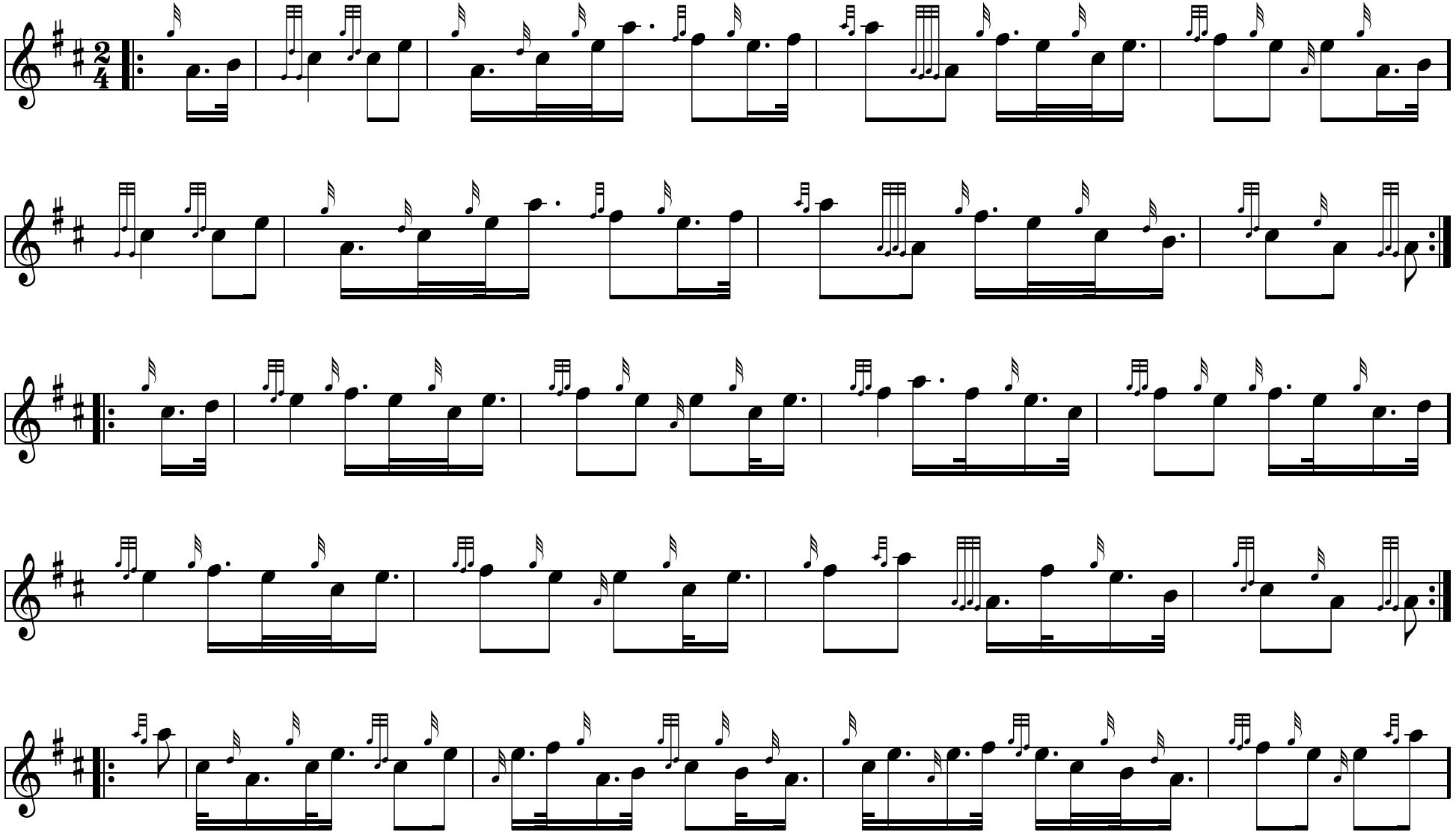
Donald MacLeod

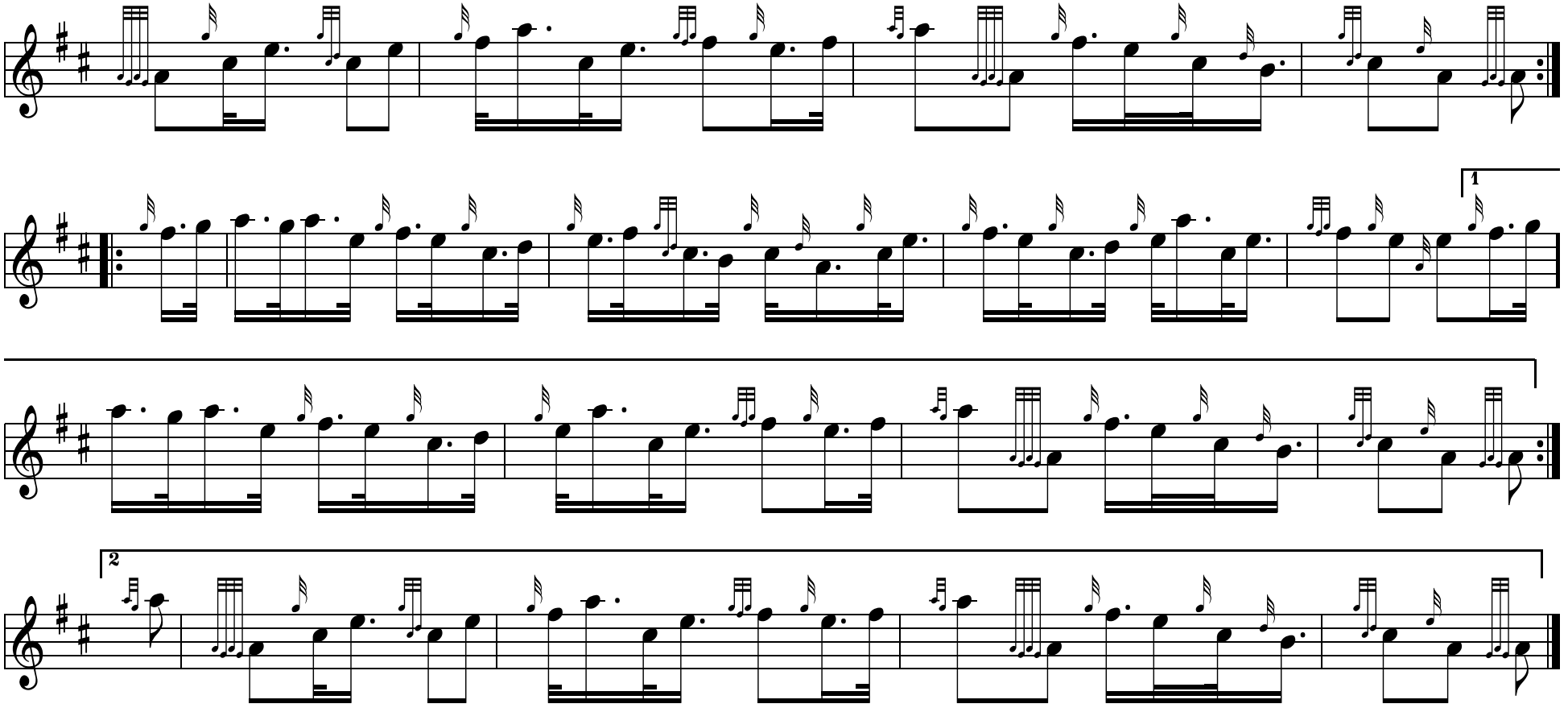


March

Pipe Major Willie Gray's Farewell to The Glasgow Police

Trad

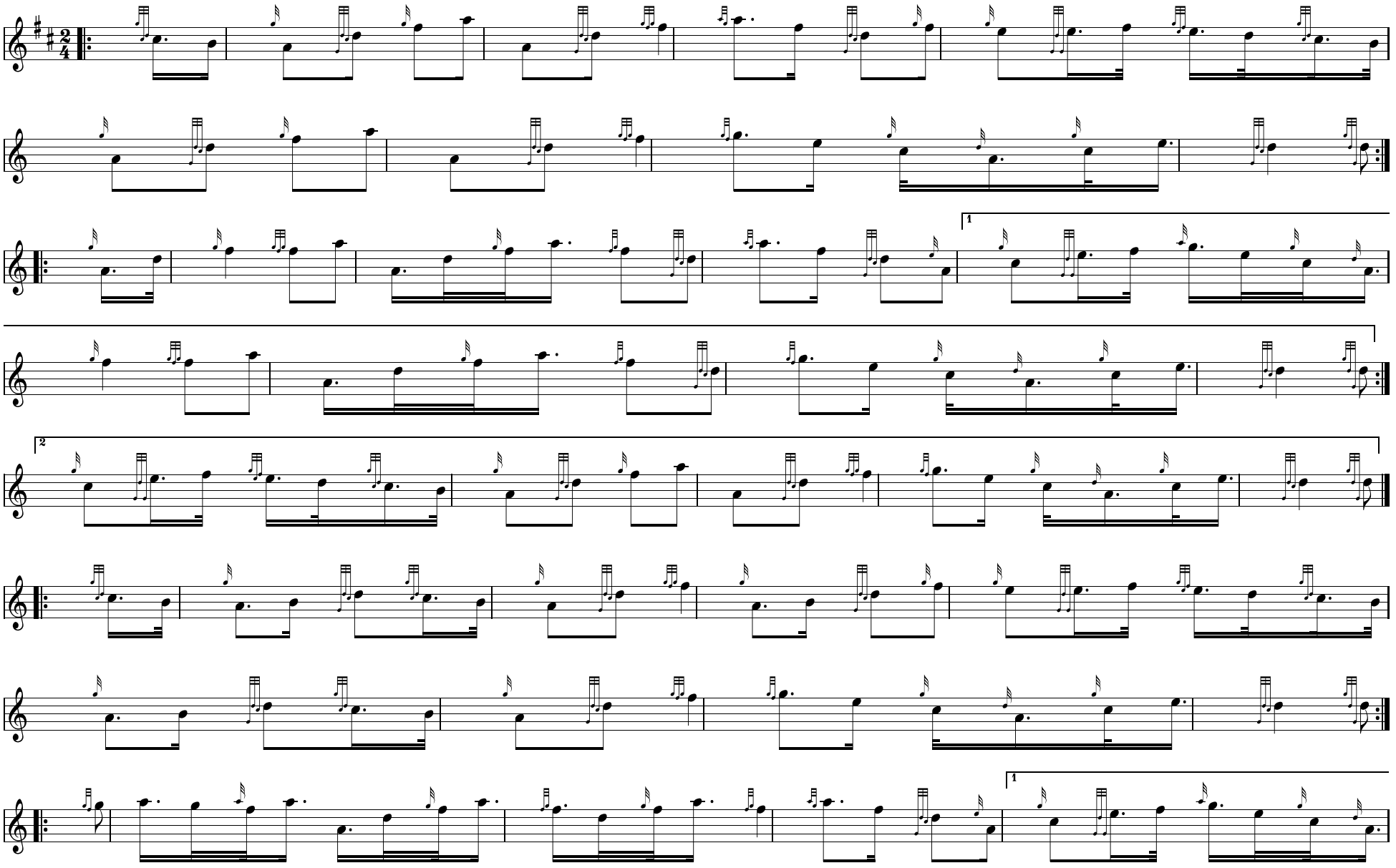


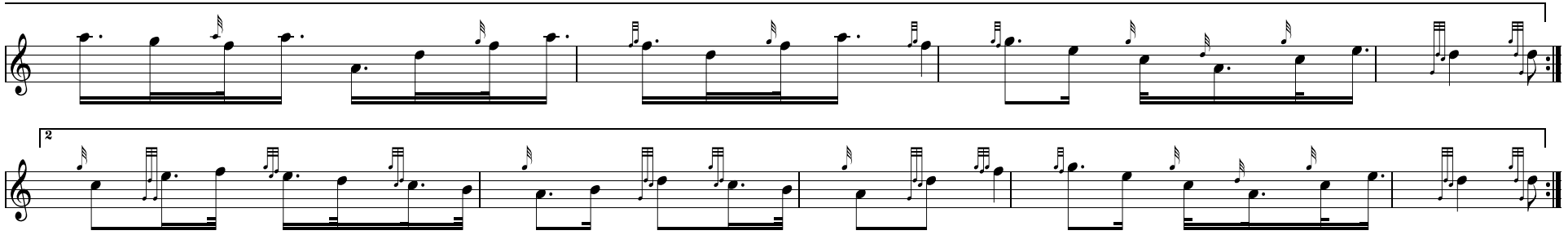

1
2

March

The Rhodesian Regiment

Peter MacLeod Jnr.

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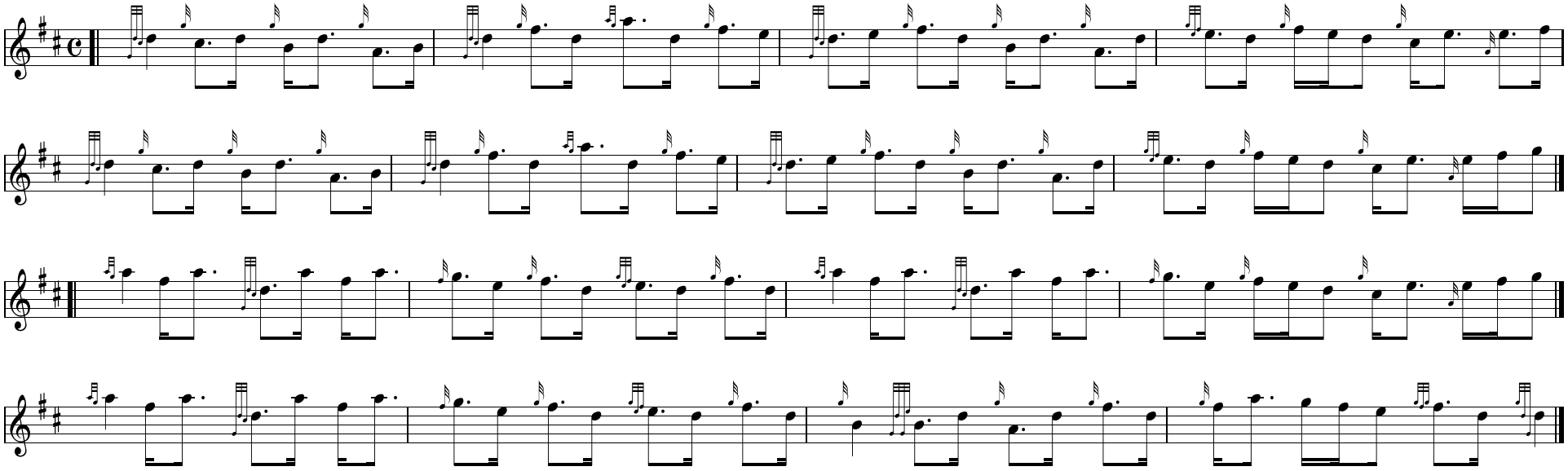
Strathspey

Aspen Bank

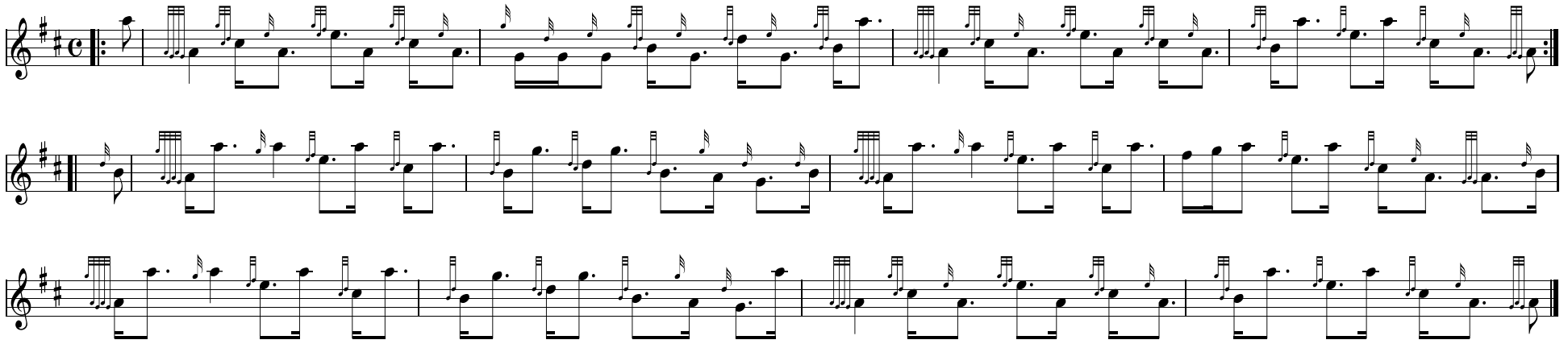
T. Douglas



Strathspey

Balmoral Castle

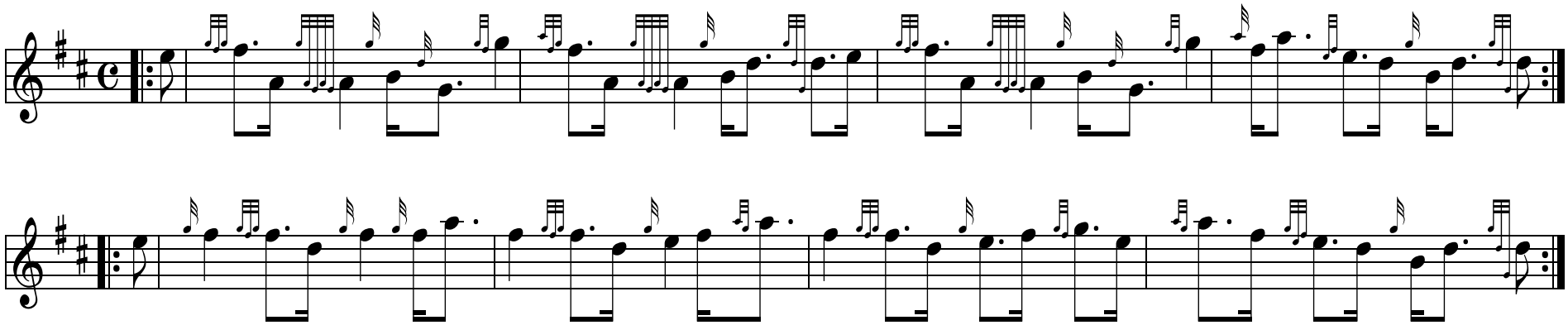
A. MacKay



Strathspey

Captain Horne

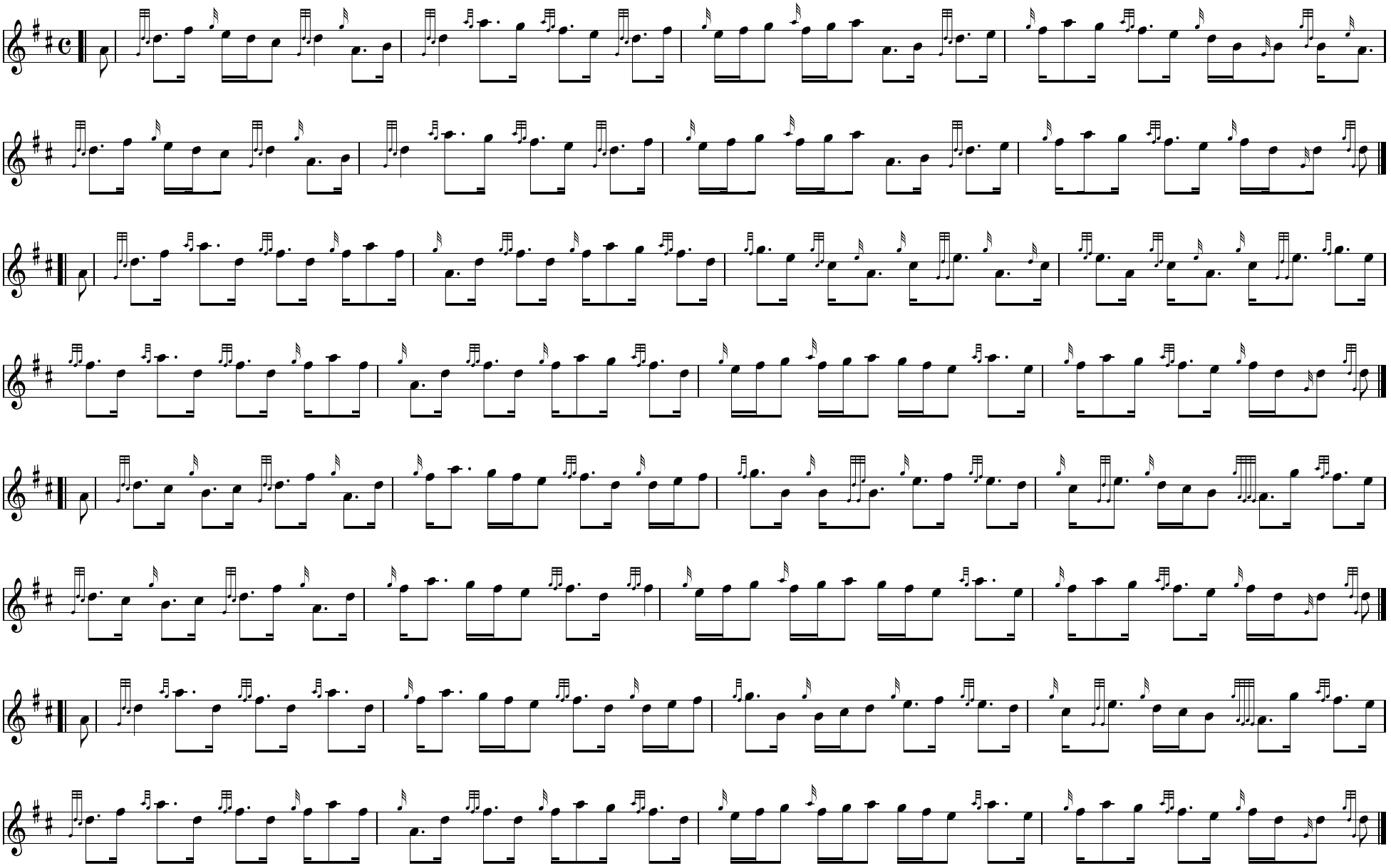
Traditional



Strathspey

Inveraray Castle

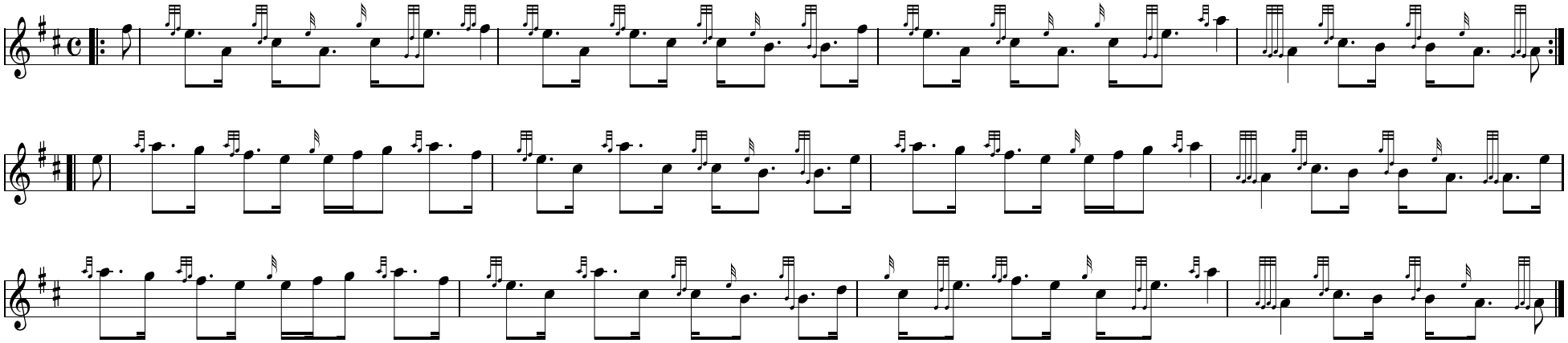
PM W. Lawrie



Strathspey

Lady Madelina Sinclair

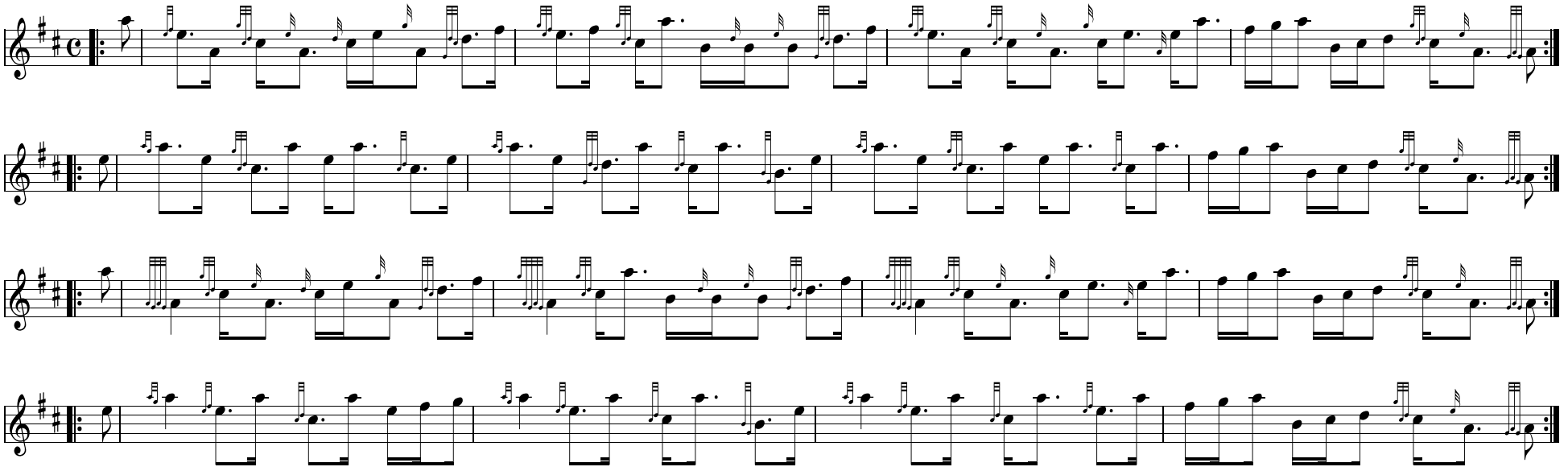
Traditional



Strathspey

Monymusk

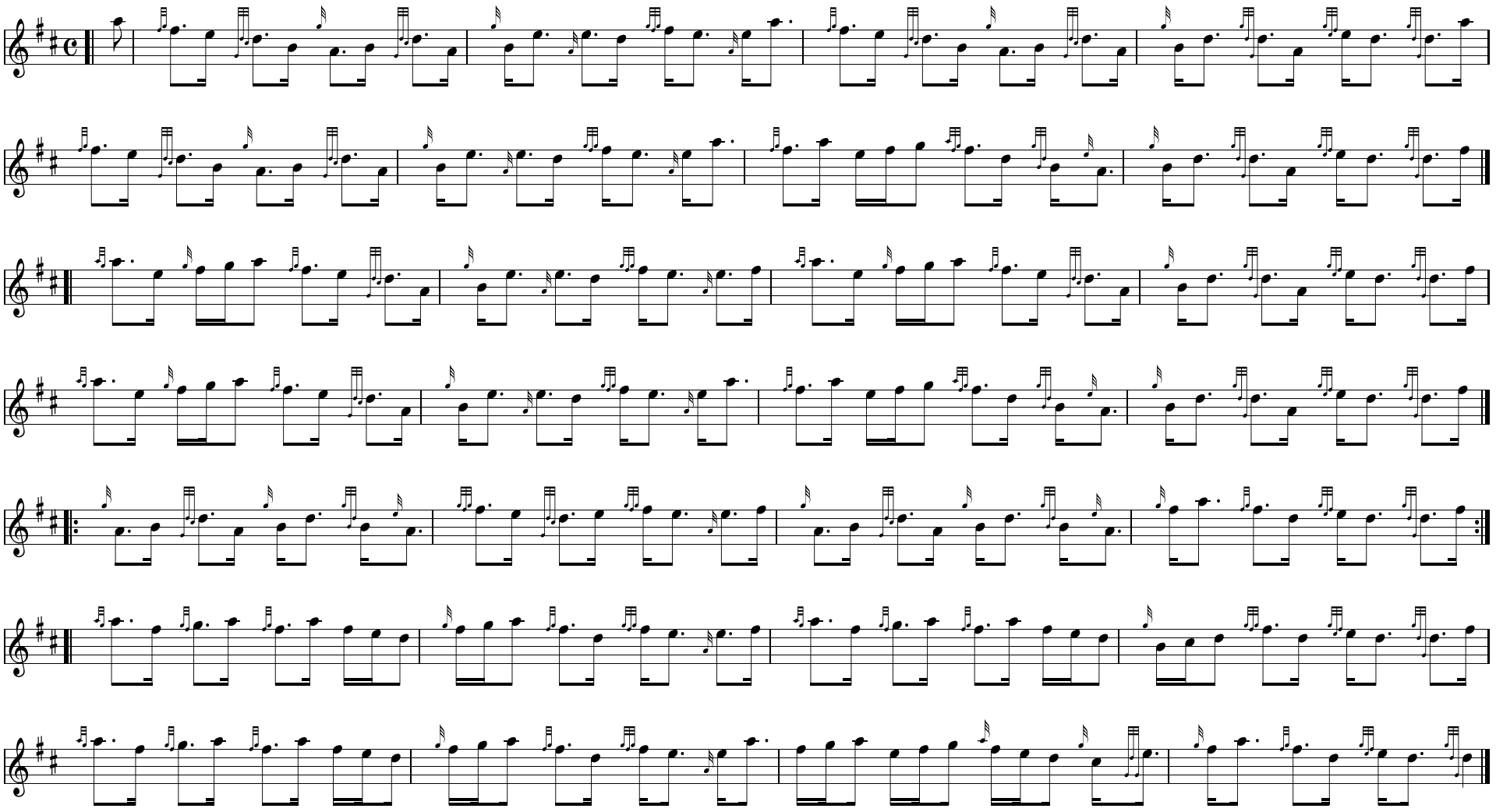
Arr: PM J. G. Slattery



Strathspey

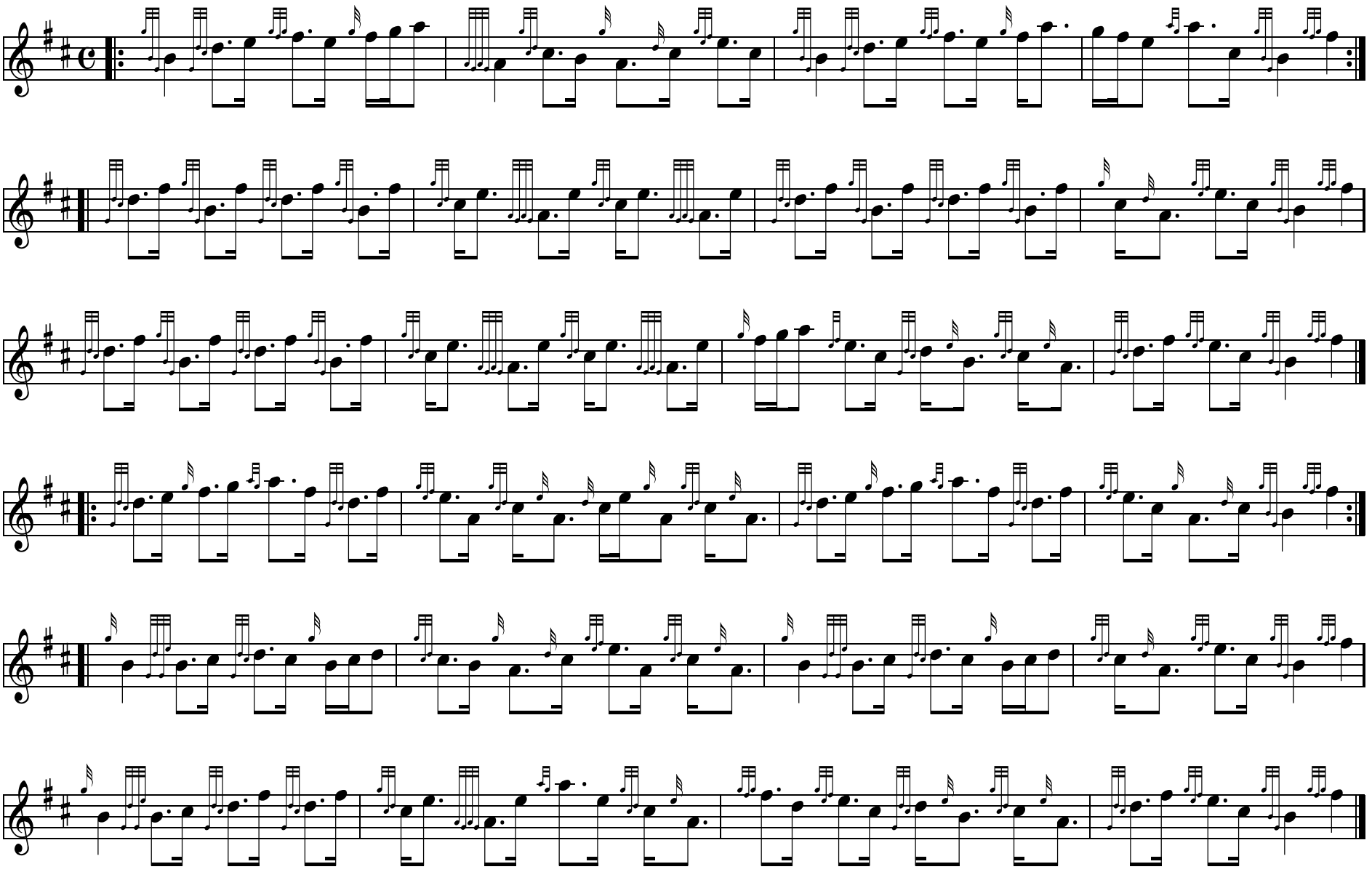
Peter Hunt

Chris Armstrong



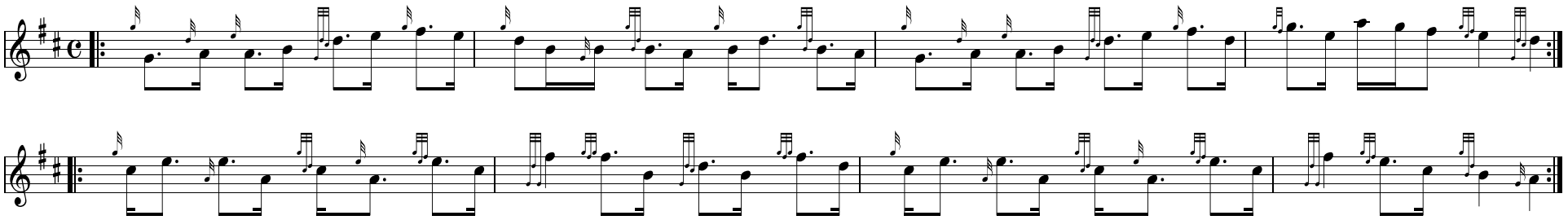
Strathspey

Struan Robertson



Strathspey

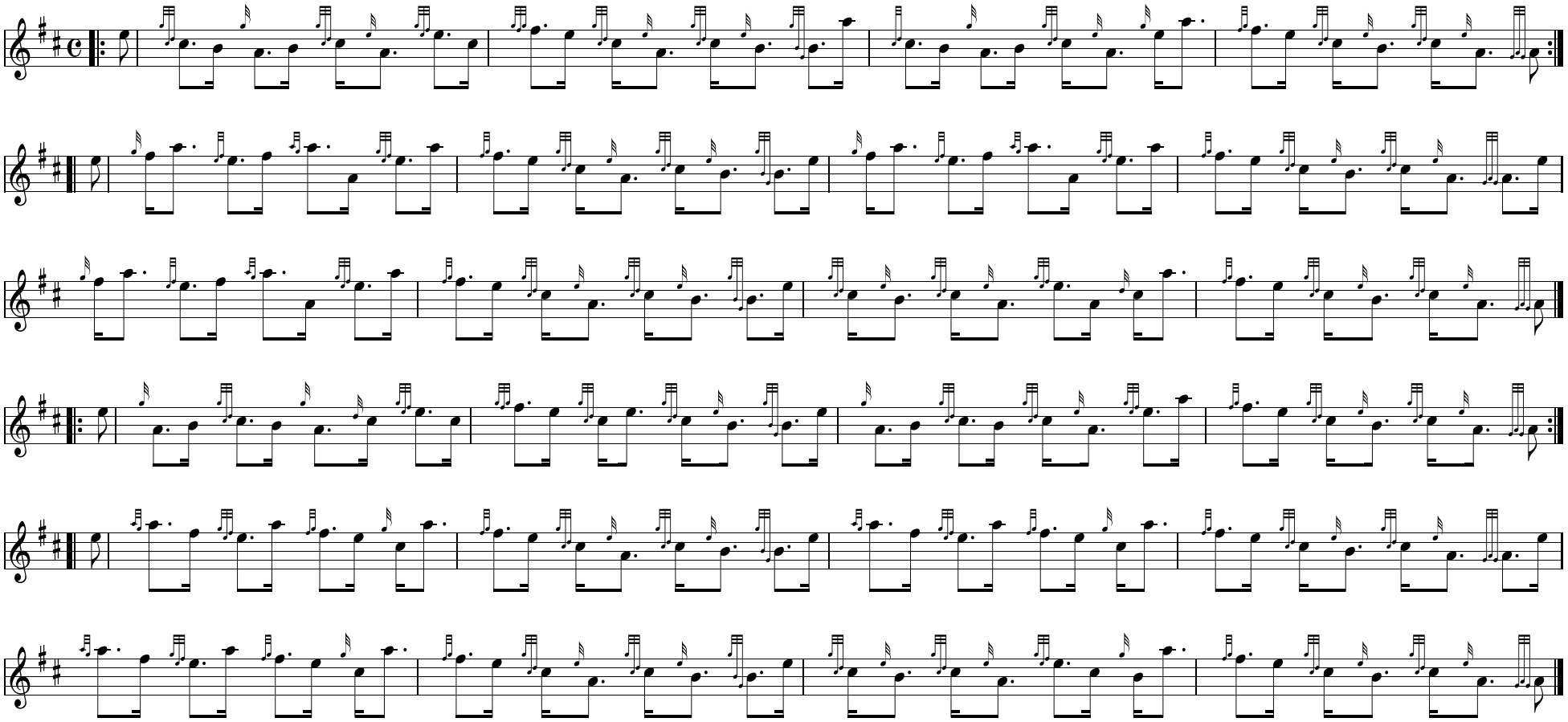
The Braes of Mar



Strathspey

The Doune of Invernochty

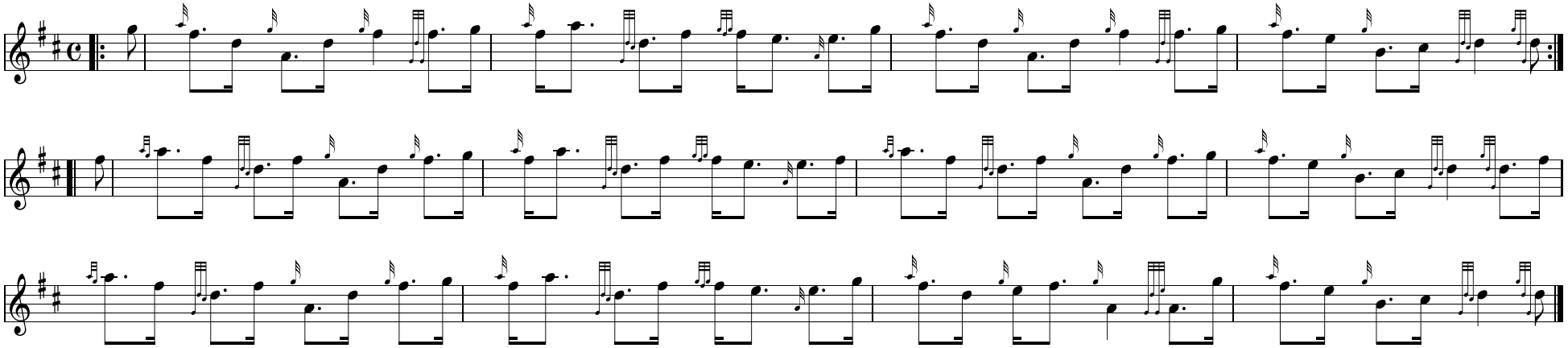
W. Grant



Strathspey

The Girl

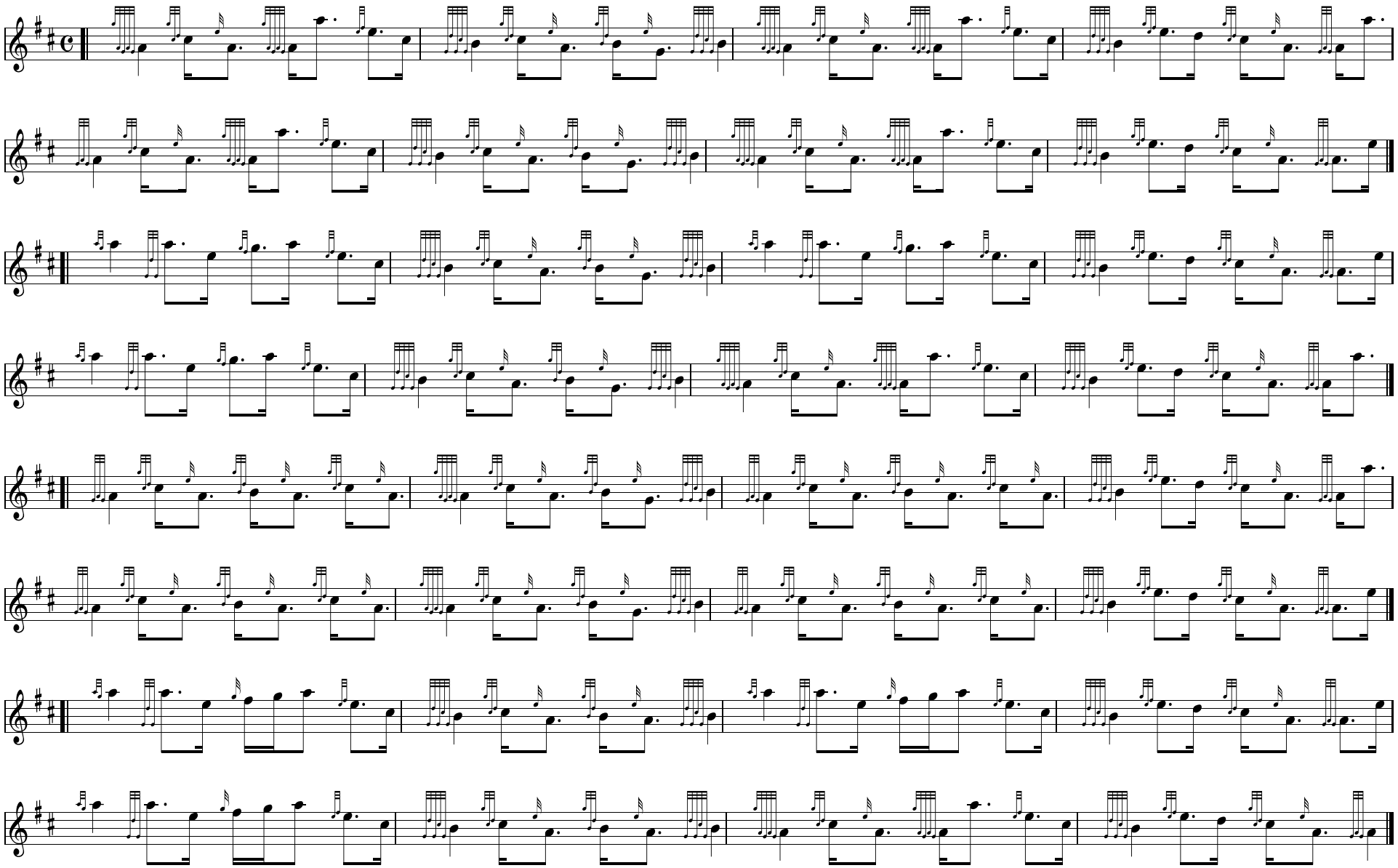
Captain D.R. MacLennan



Strathspey

The Top of Craigvenow

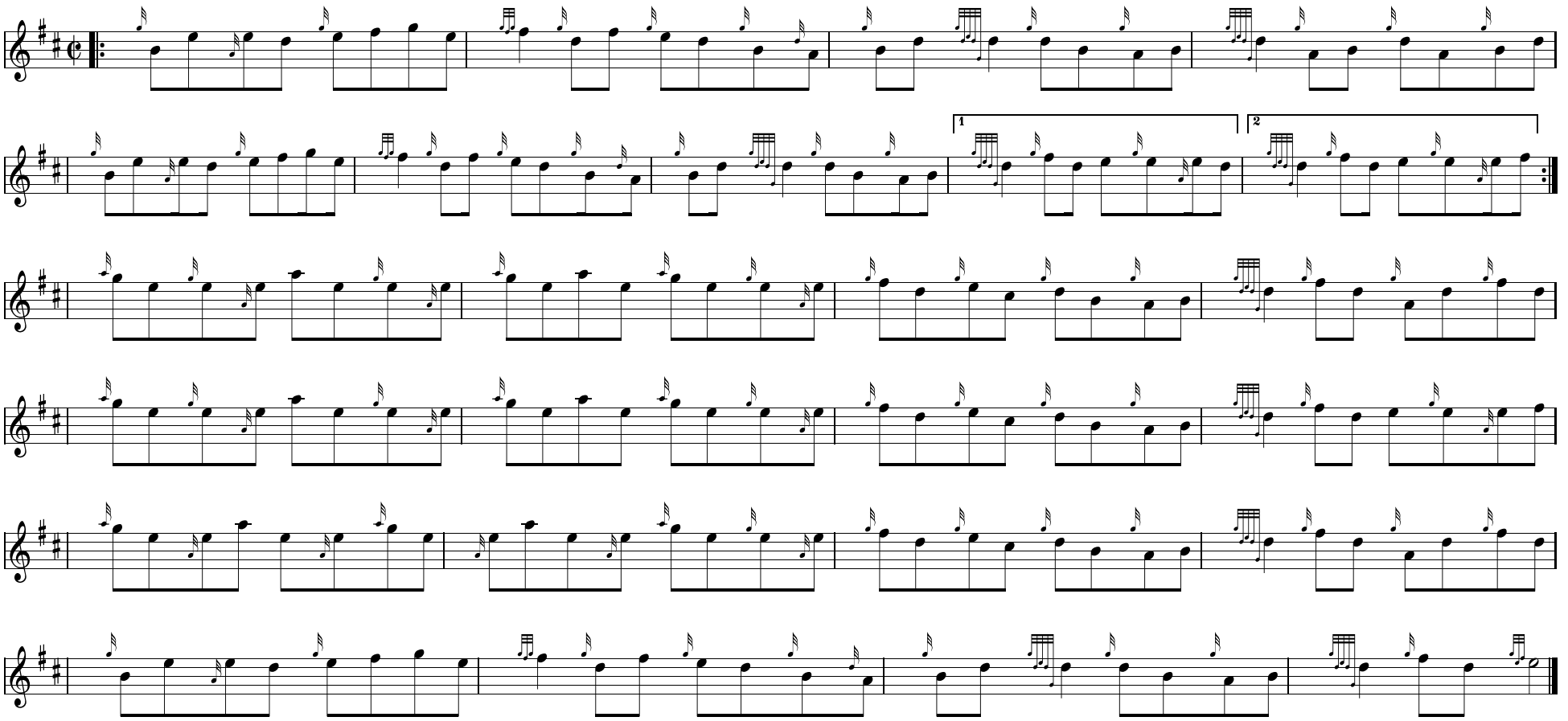
John Stewart



Reel

Clueless

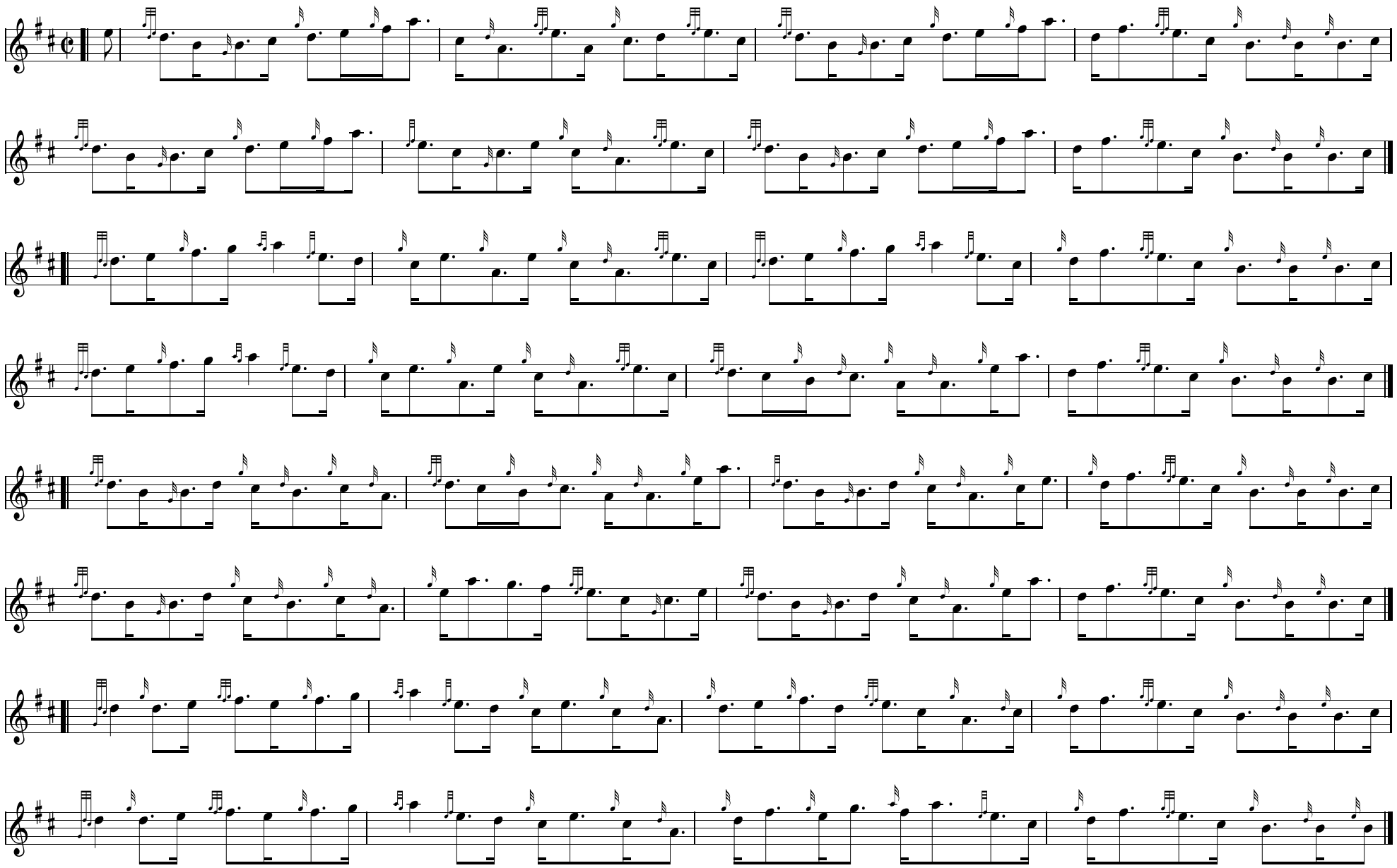
Gordon Duncan



Reel

Hoddom Castle

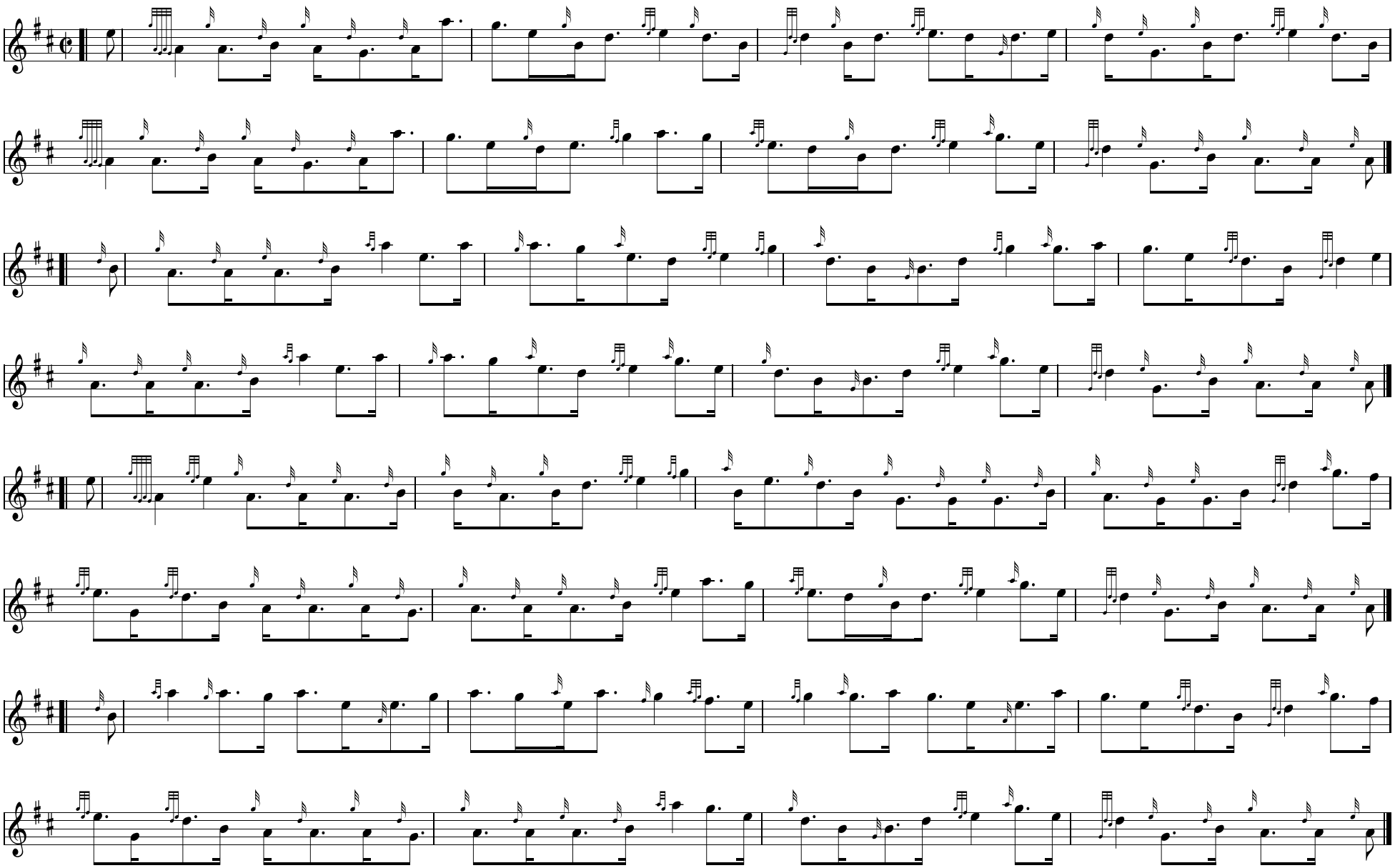
J. A. MacLellan



Reel

John Garroway

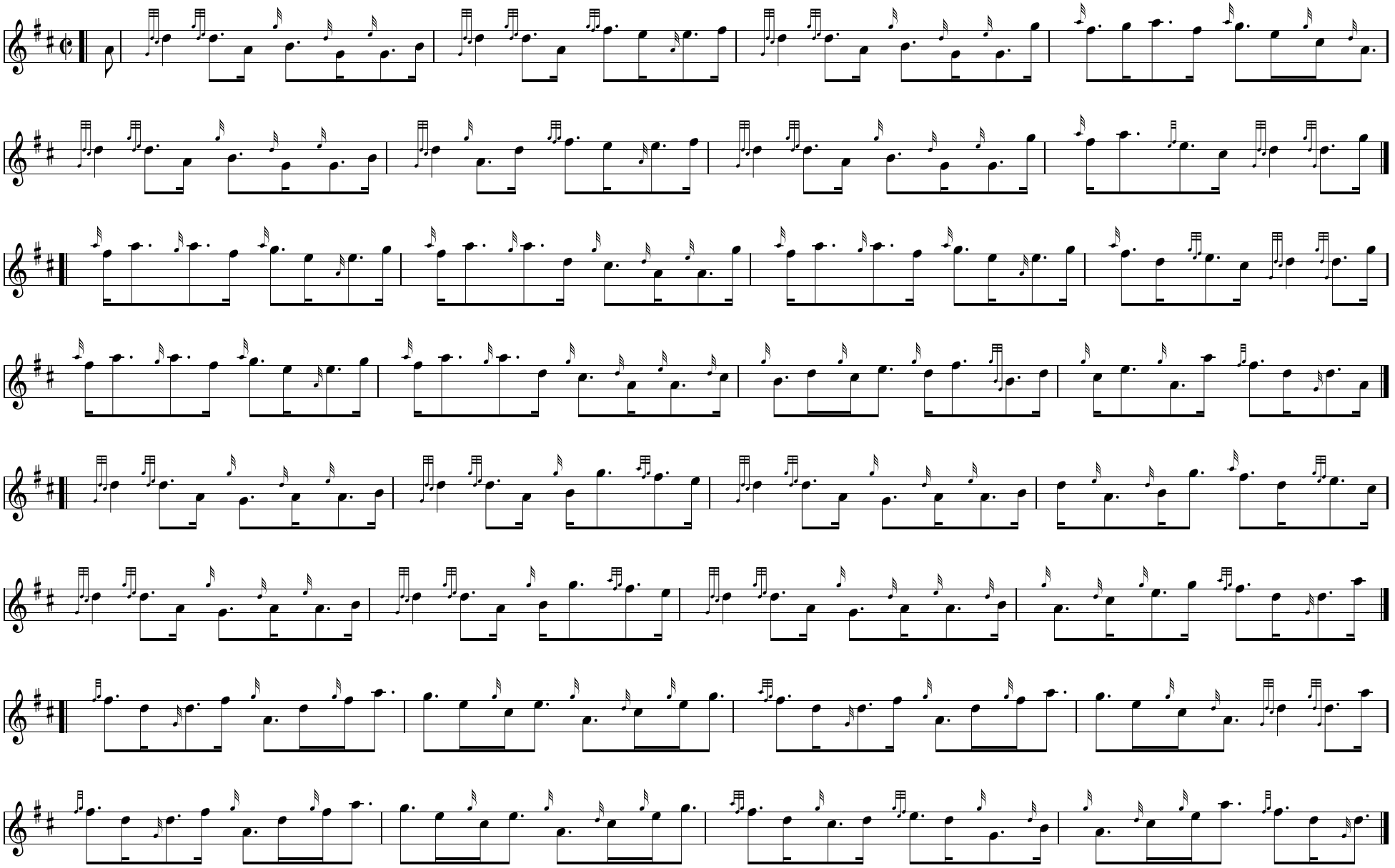
PM. Donald Mac Leod



Reel

Johnnie MacDonald's Reel

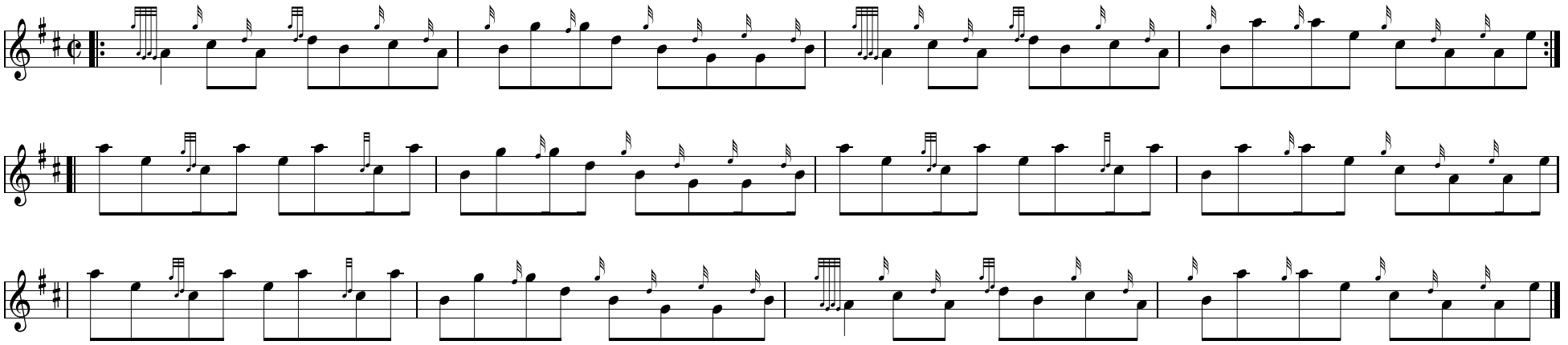
J. A. Center



Reel

Lady Doll Sinclair

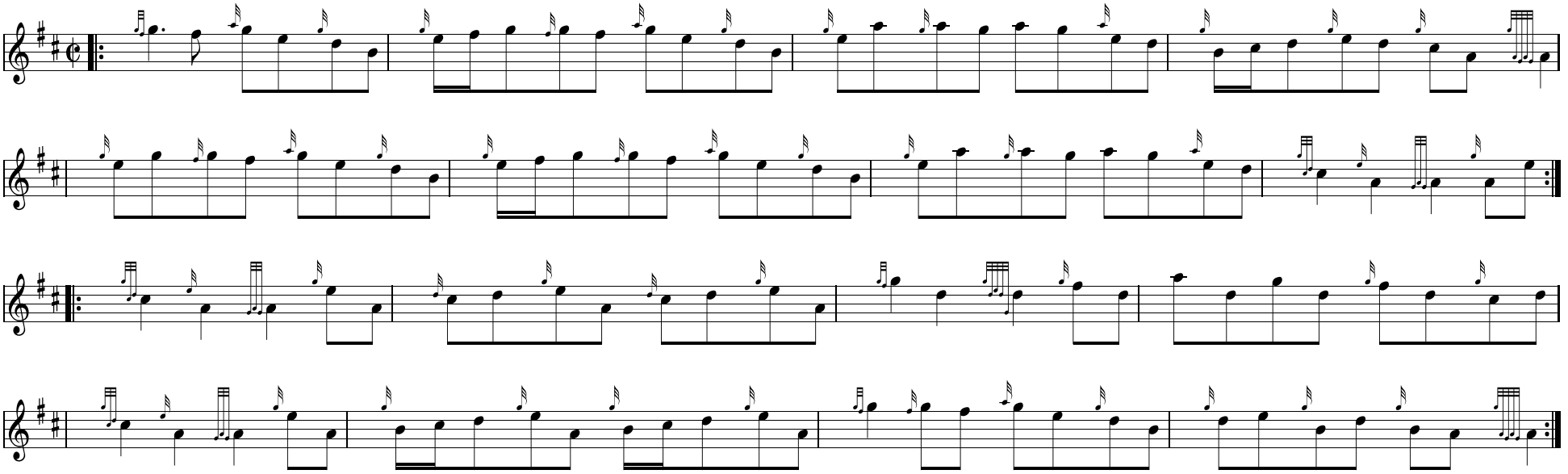
Duncan Johnstone



Reel

Rector at the Feis

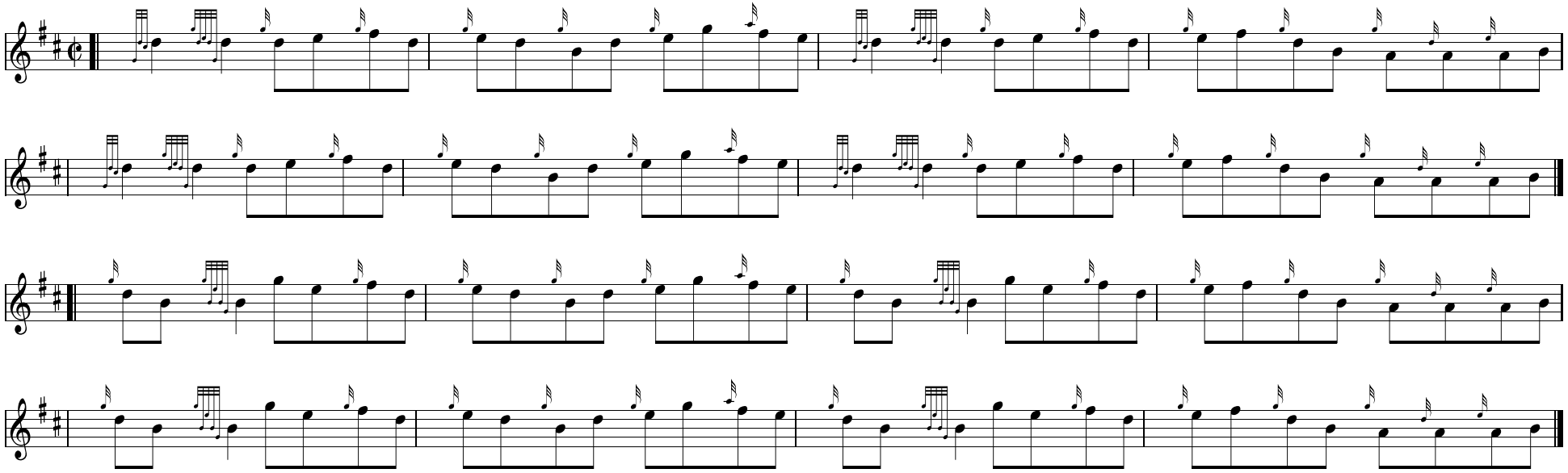
Ryan MacNeil



Reel

Rip the Calico

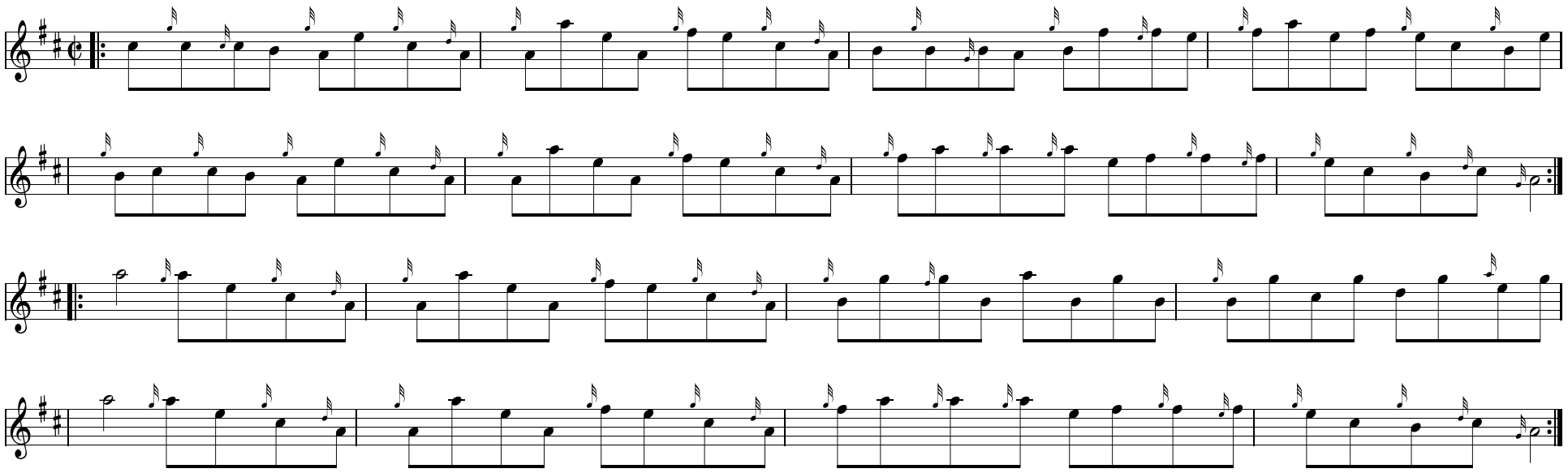
Traditional



Reel

Shovel Tongue

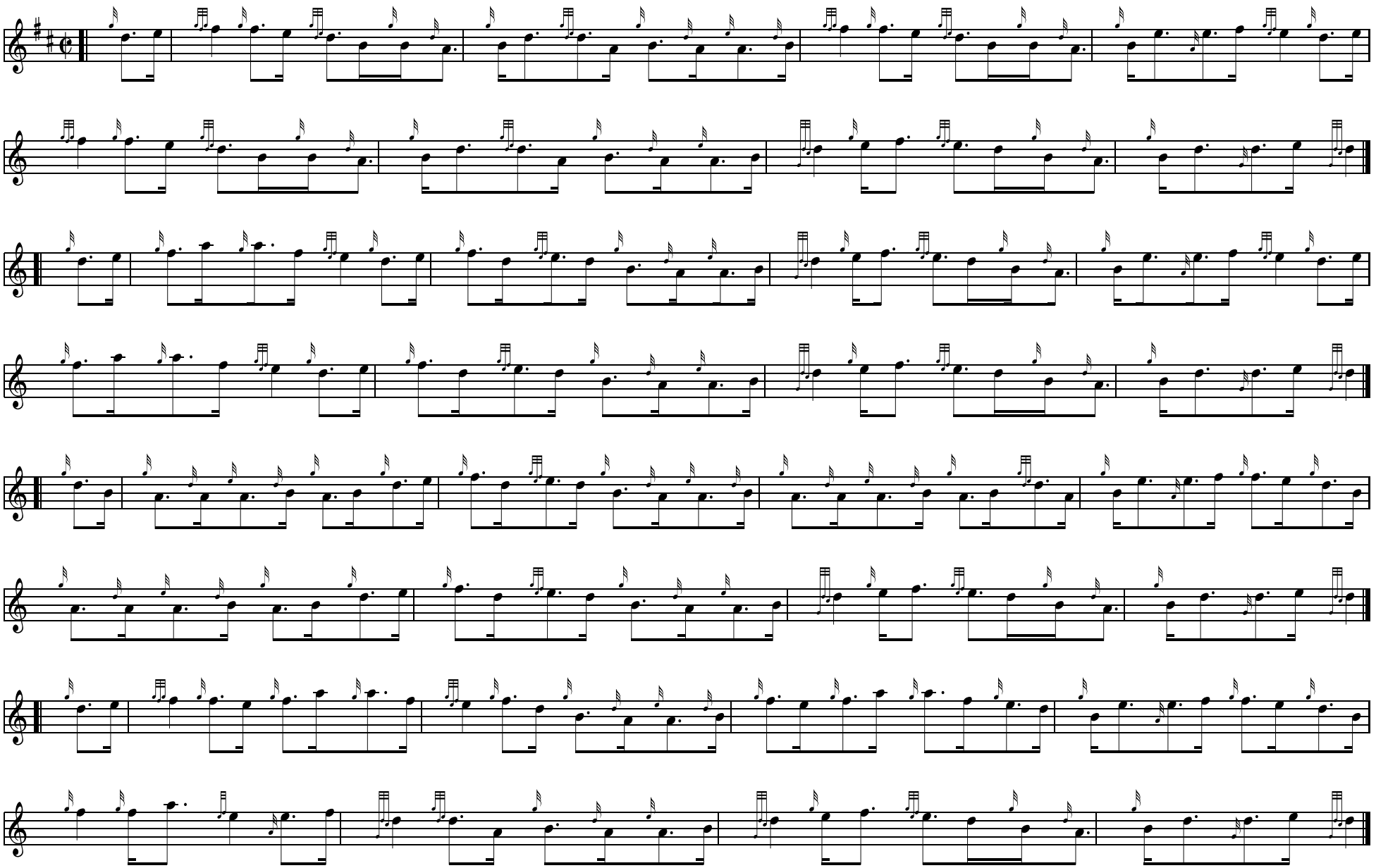
Murray Blair



Reel

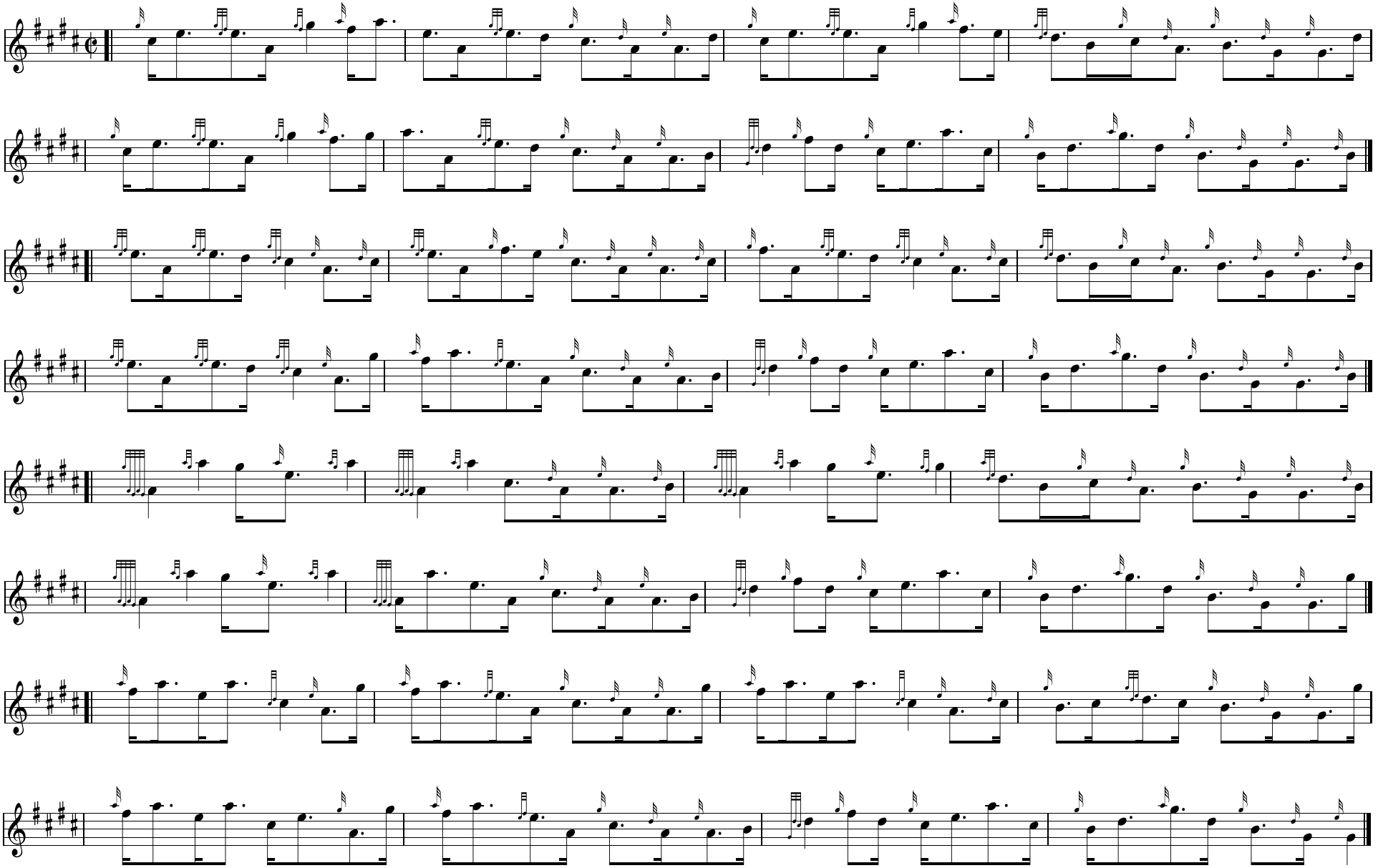
The Blackberry Bush

Prts 1&2 Trad. Prts 3&4 Donald MacLeod



Reel

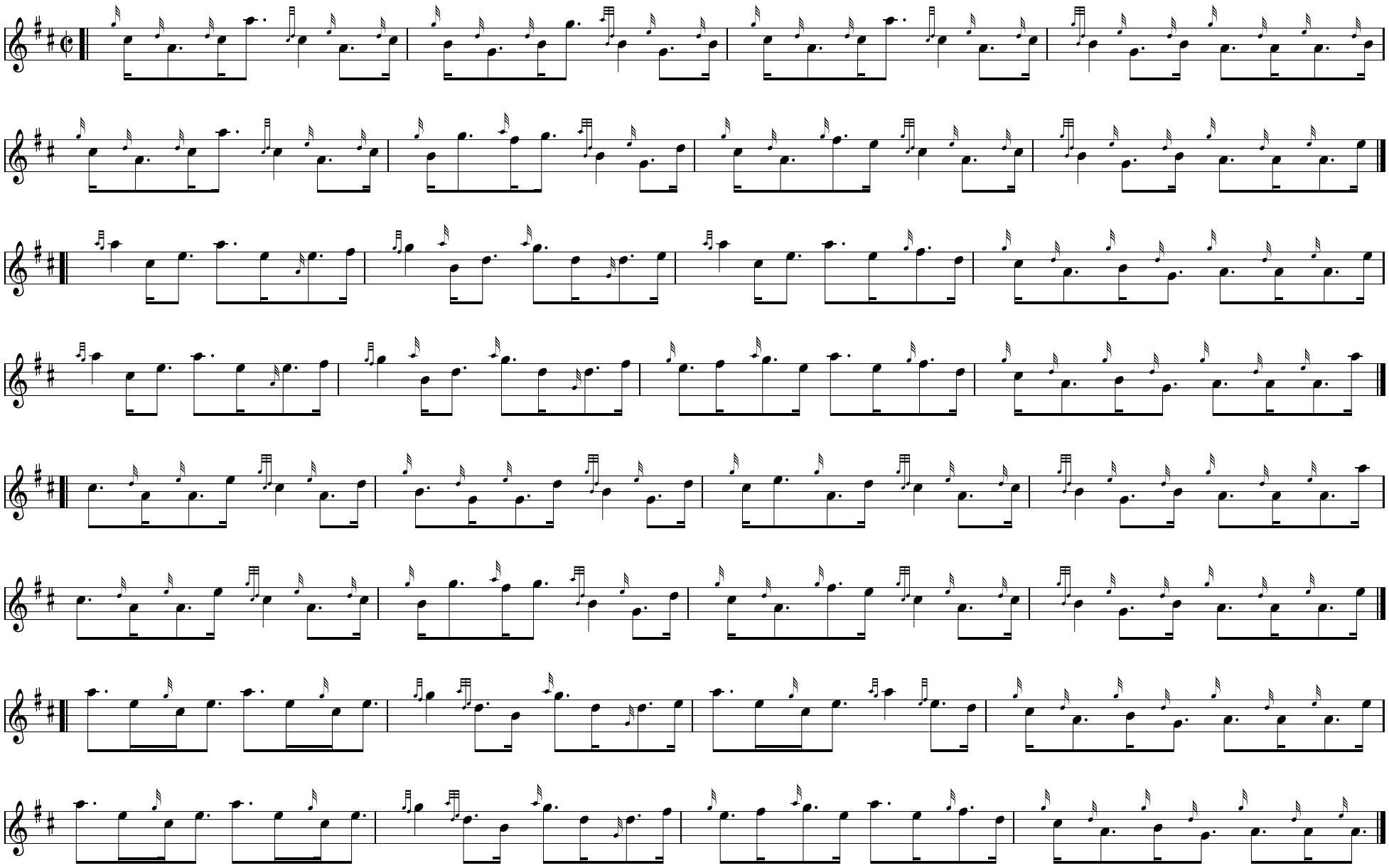
The Rejected Suitor



Reel

Thompson's Dirk

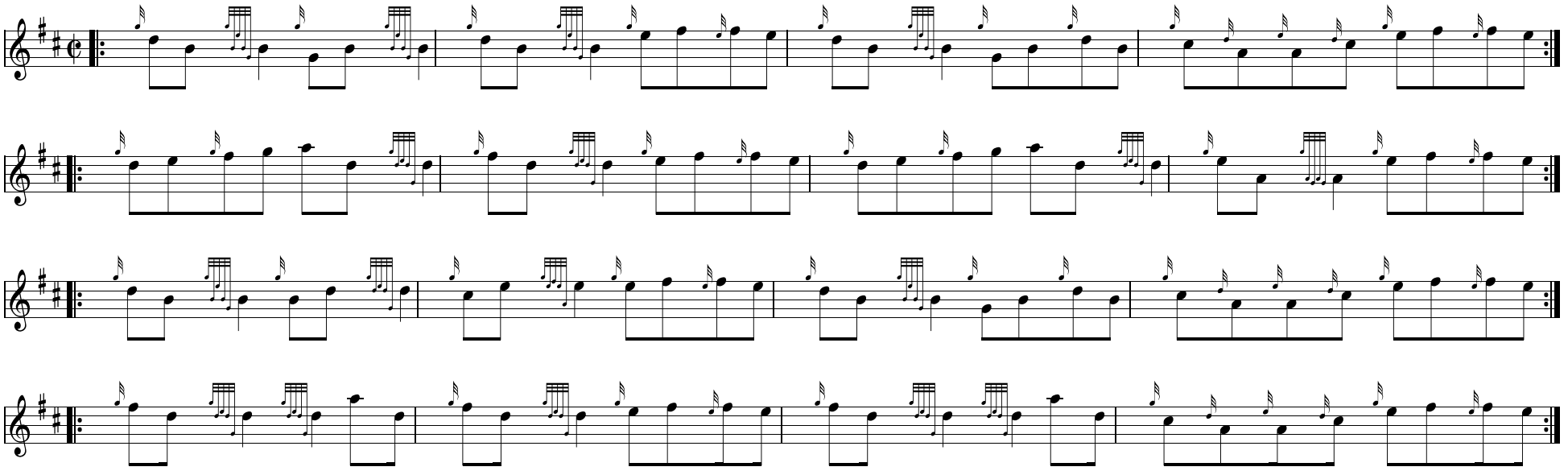
Trad.



Reel

Twisted Fingers

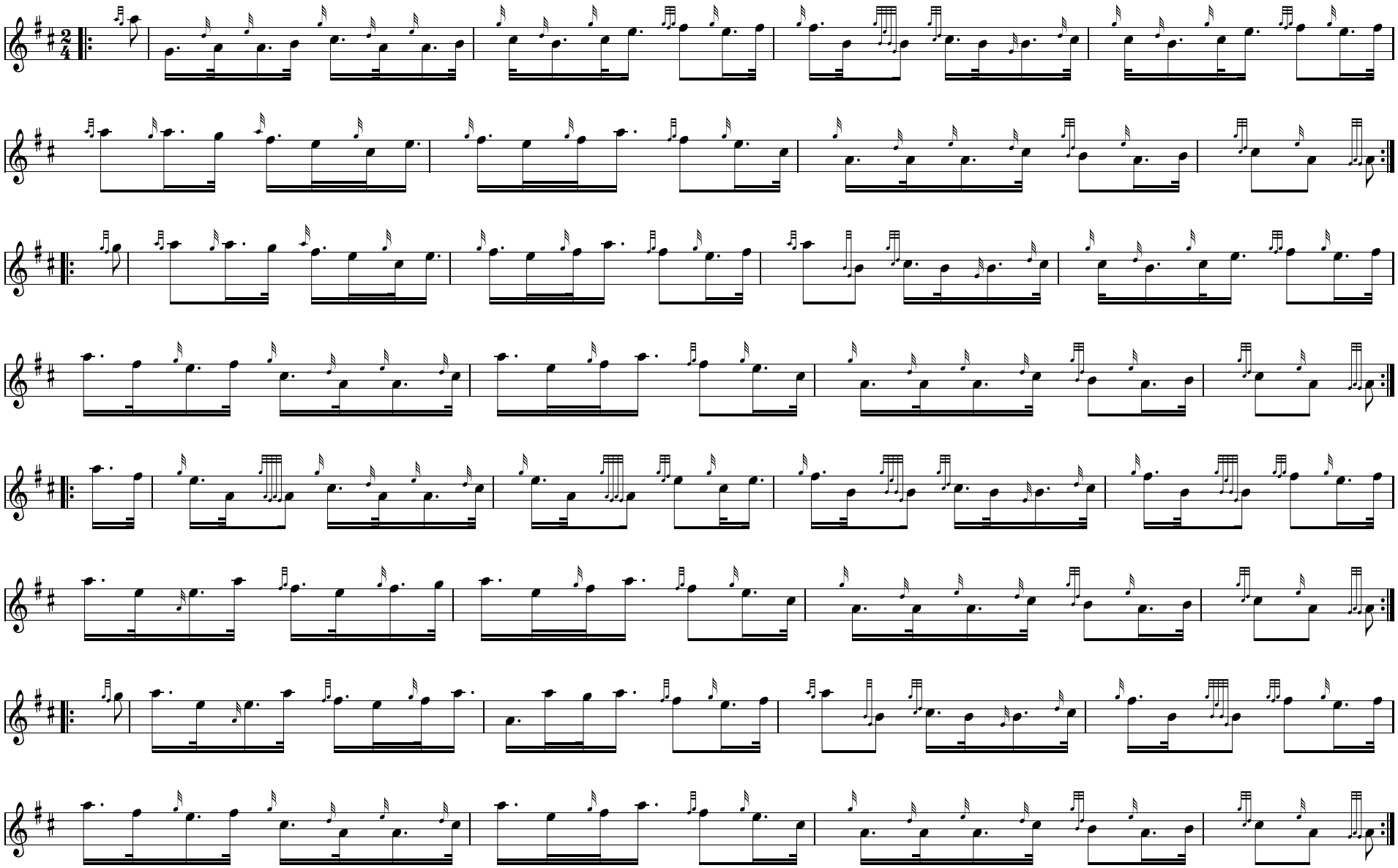
Duncan Johnstone



Hornpipe

Calum Beag

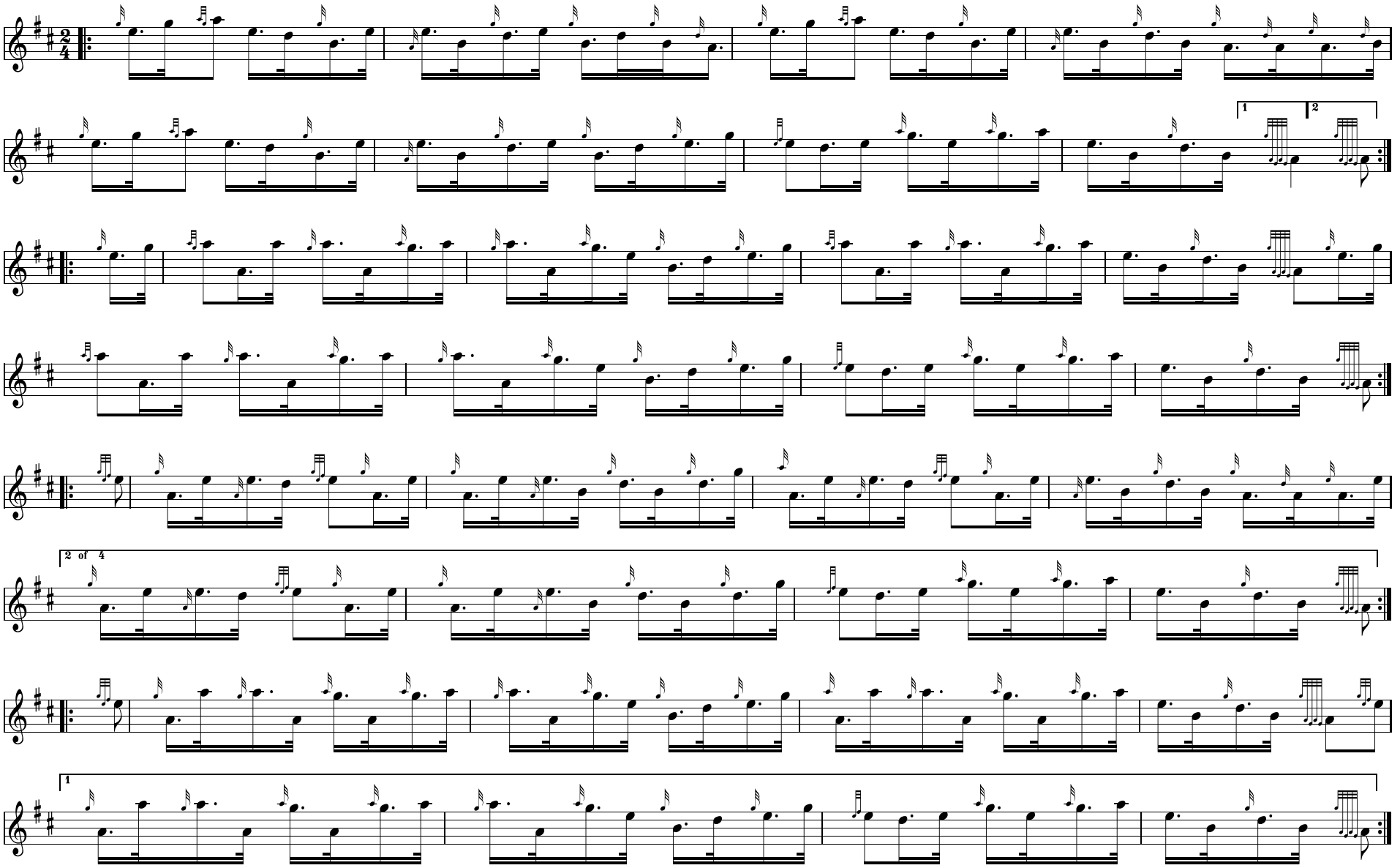
2nd, 3rd & 4th parts by PM. D MacLeod



Hornpipe

Ceilidh Lines

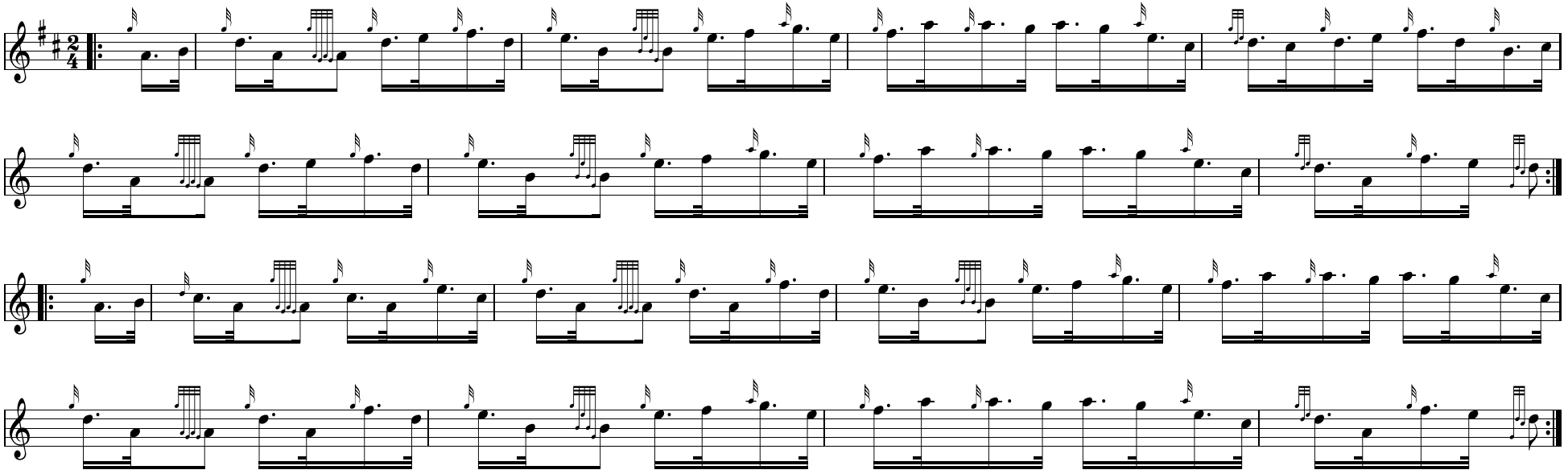
P/M A Reese



Hornpipe

Fag a Phiob Bhochd

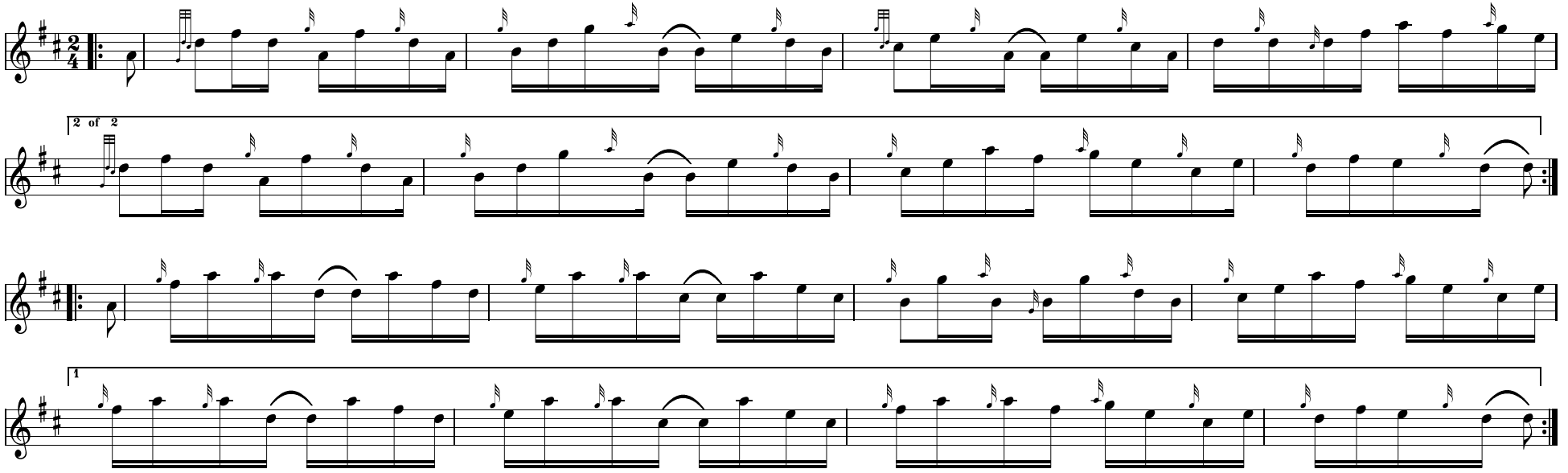
Allan MacDonald



Hornpipe

Gavin's Farewell

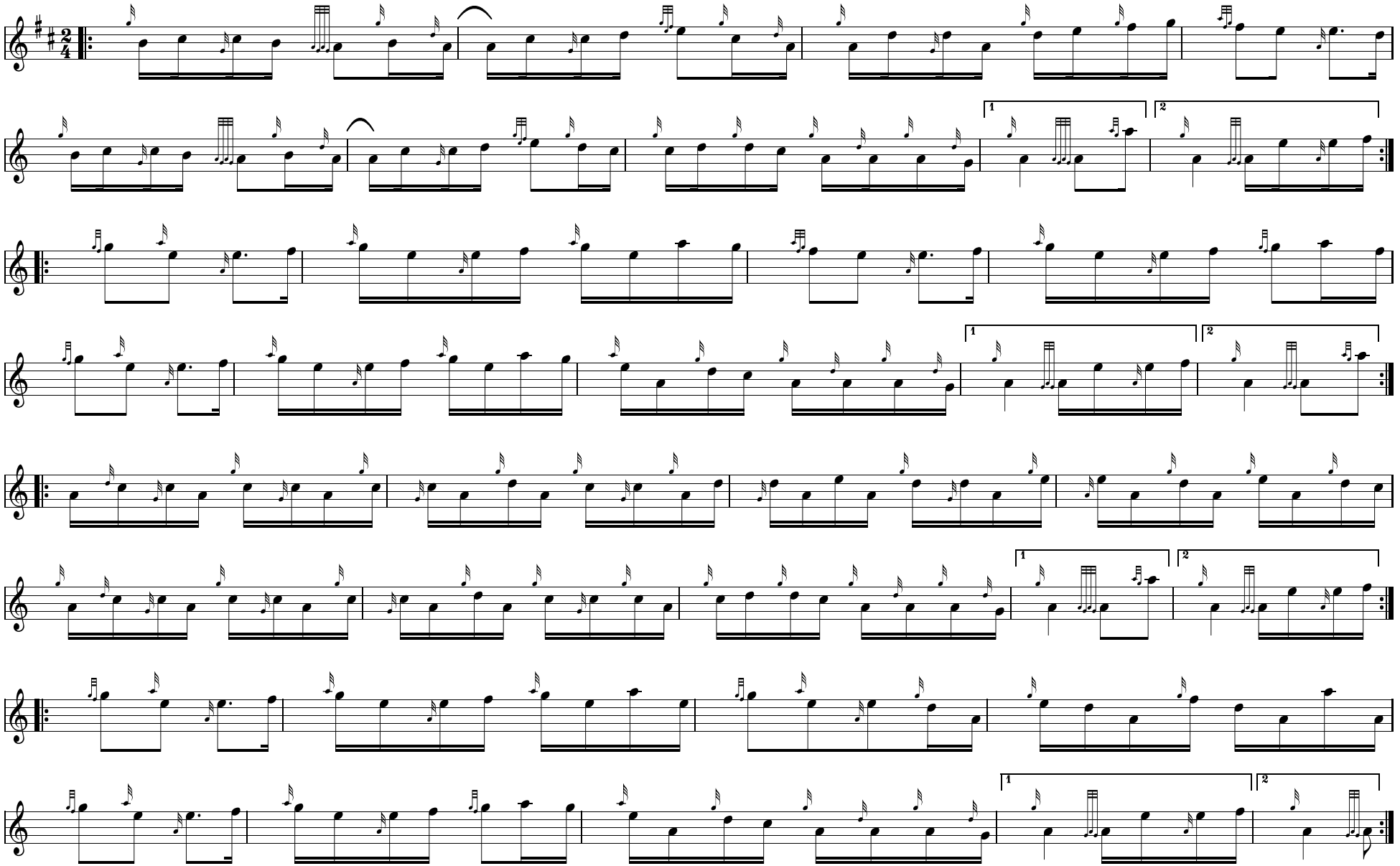
Stuart D Samson



Hornpipe

Ian Green of Greentrax

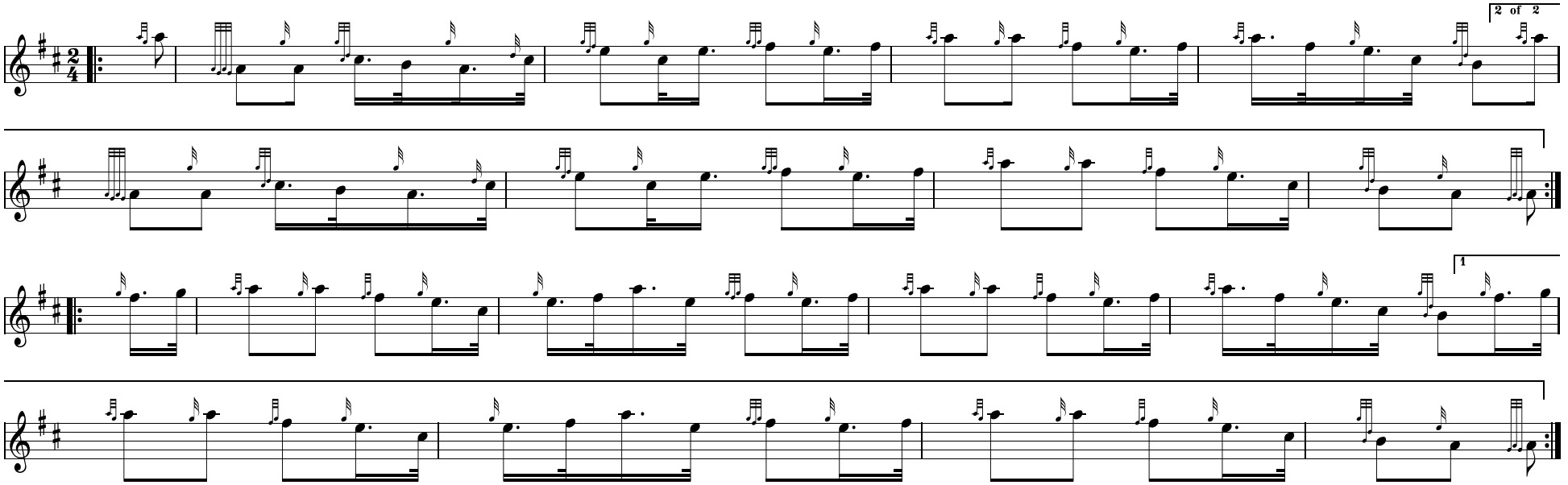
Gordon Duncan



Hornpipe

Old Toasty

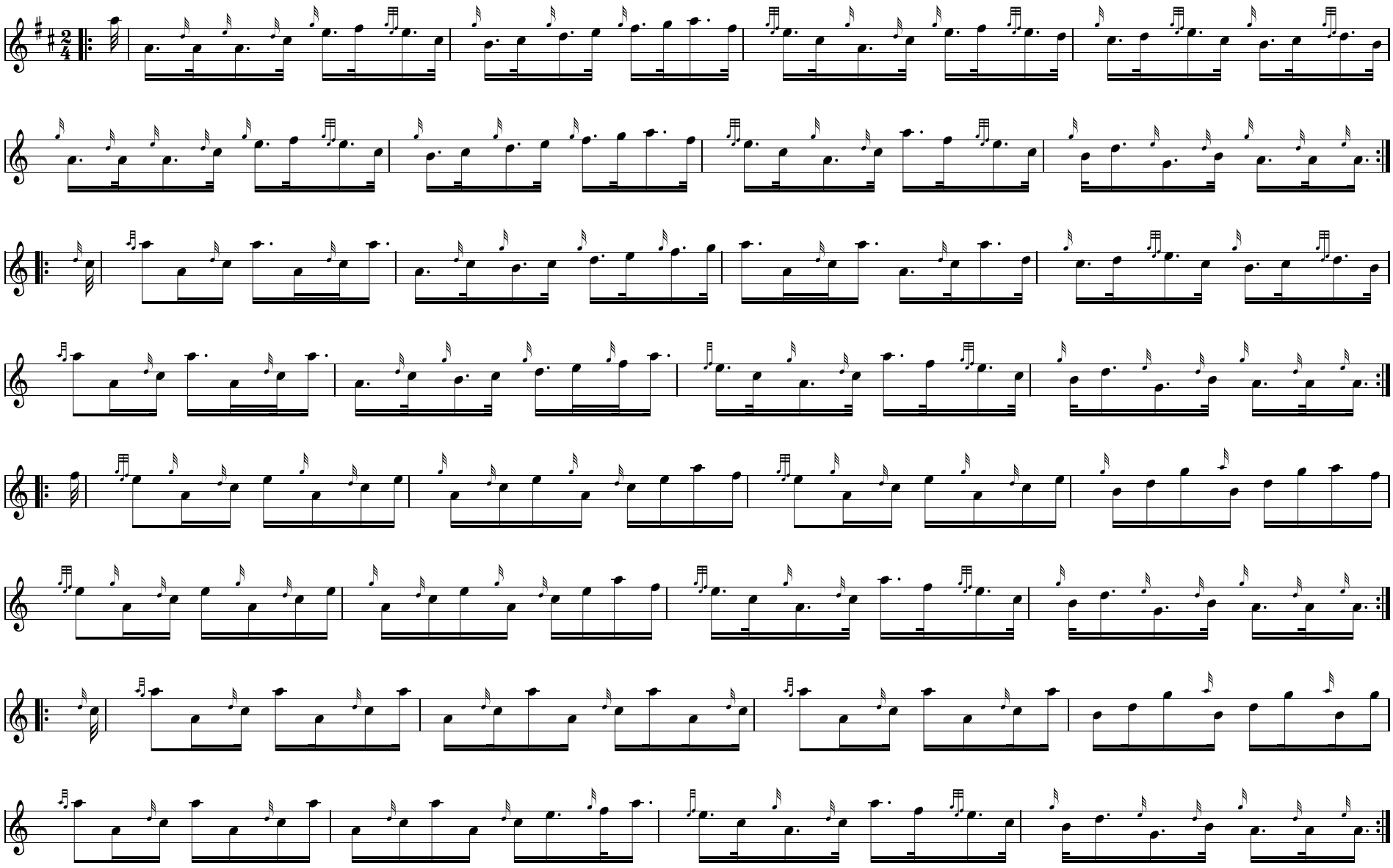
Angus Lawrie



Hornpipe

Pipe Major George Allan

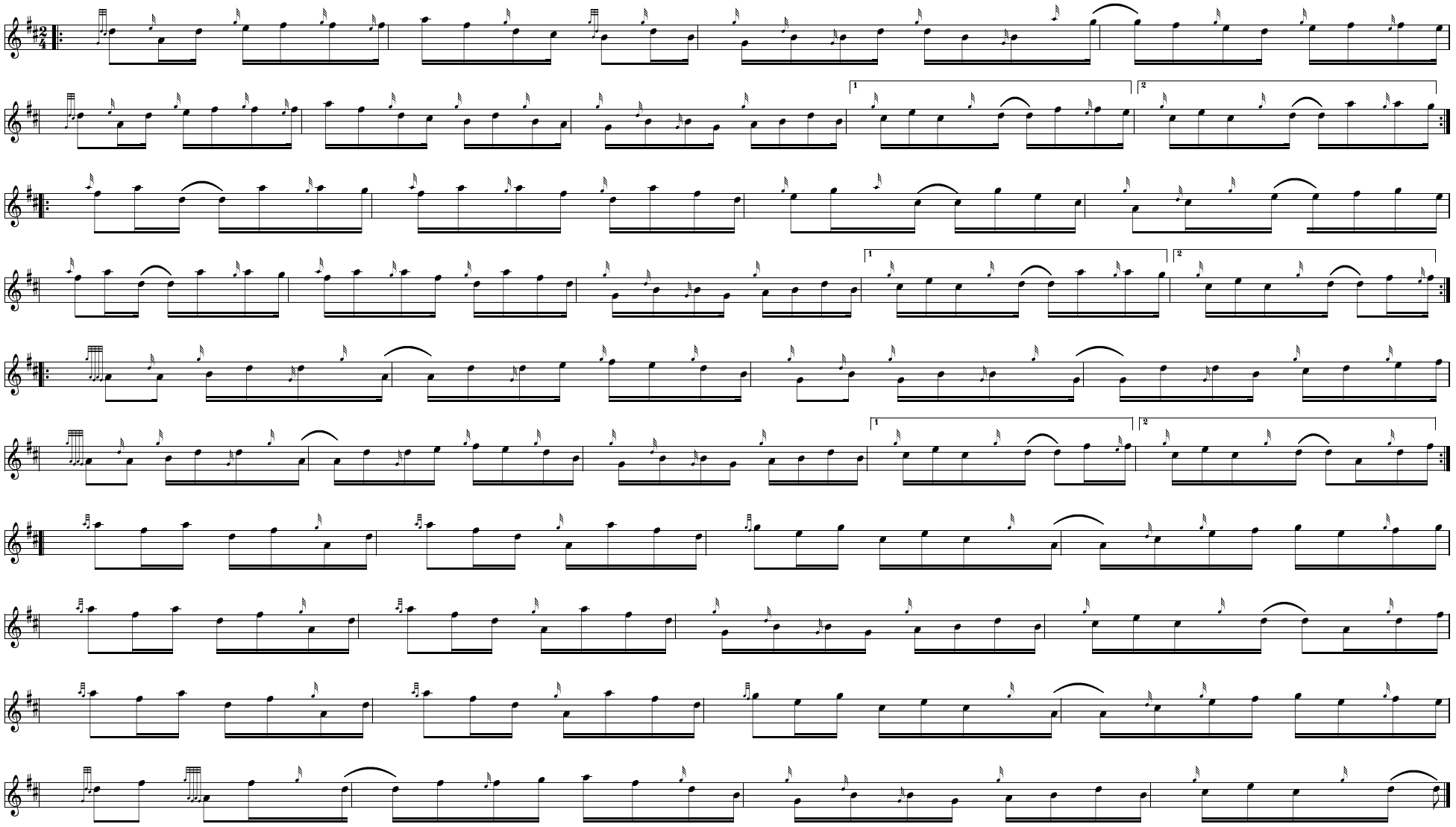
P/M Donald MacLeod



Hornpipe

Rachel's Hornpipe

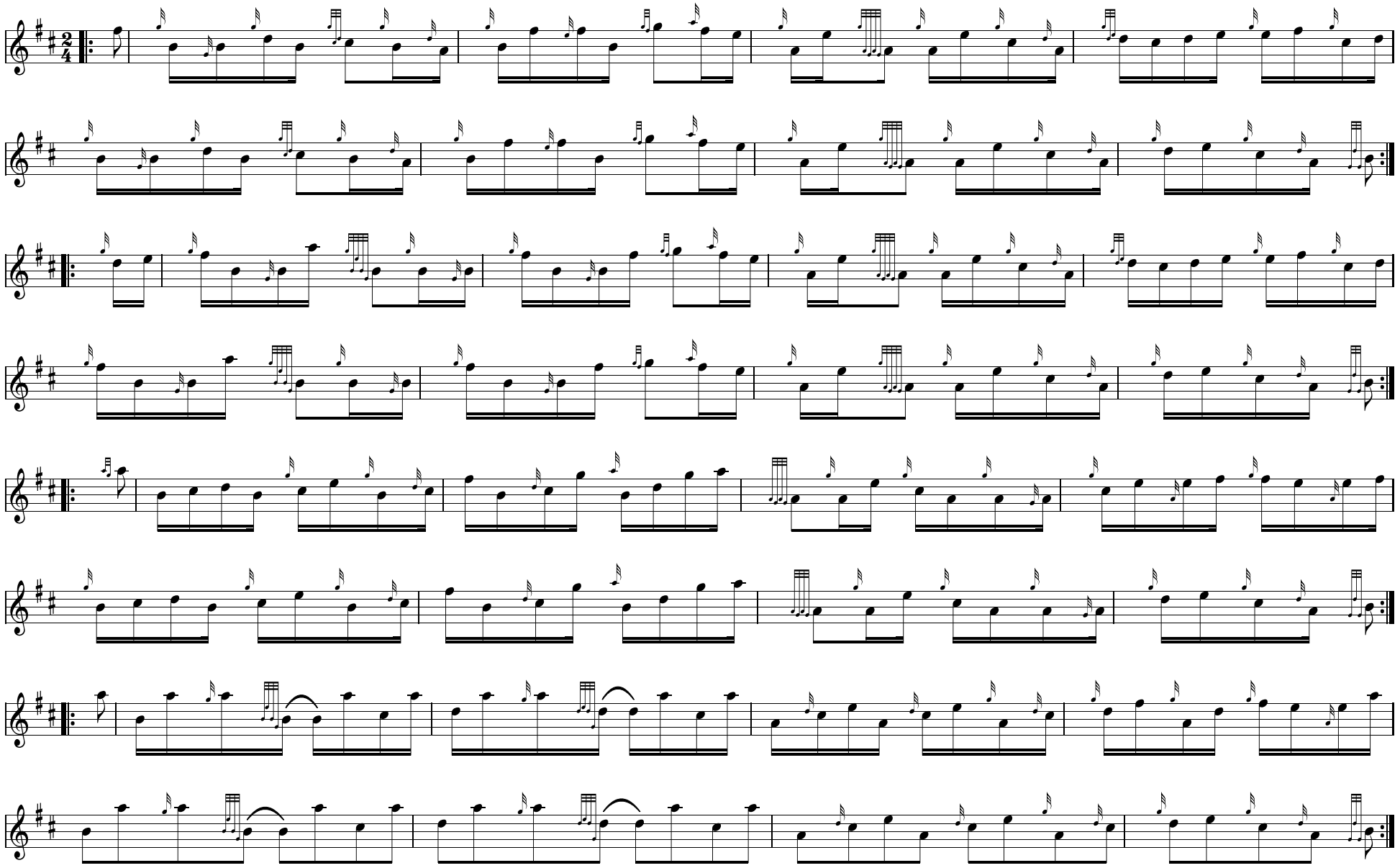
Unknown



Hornpipe

Stevie's First Bar

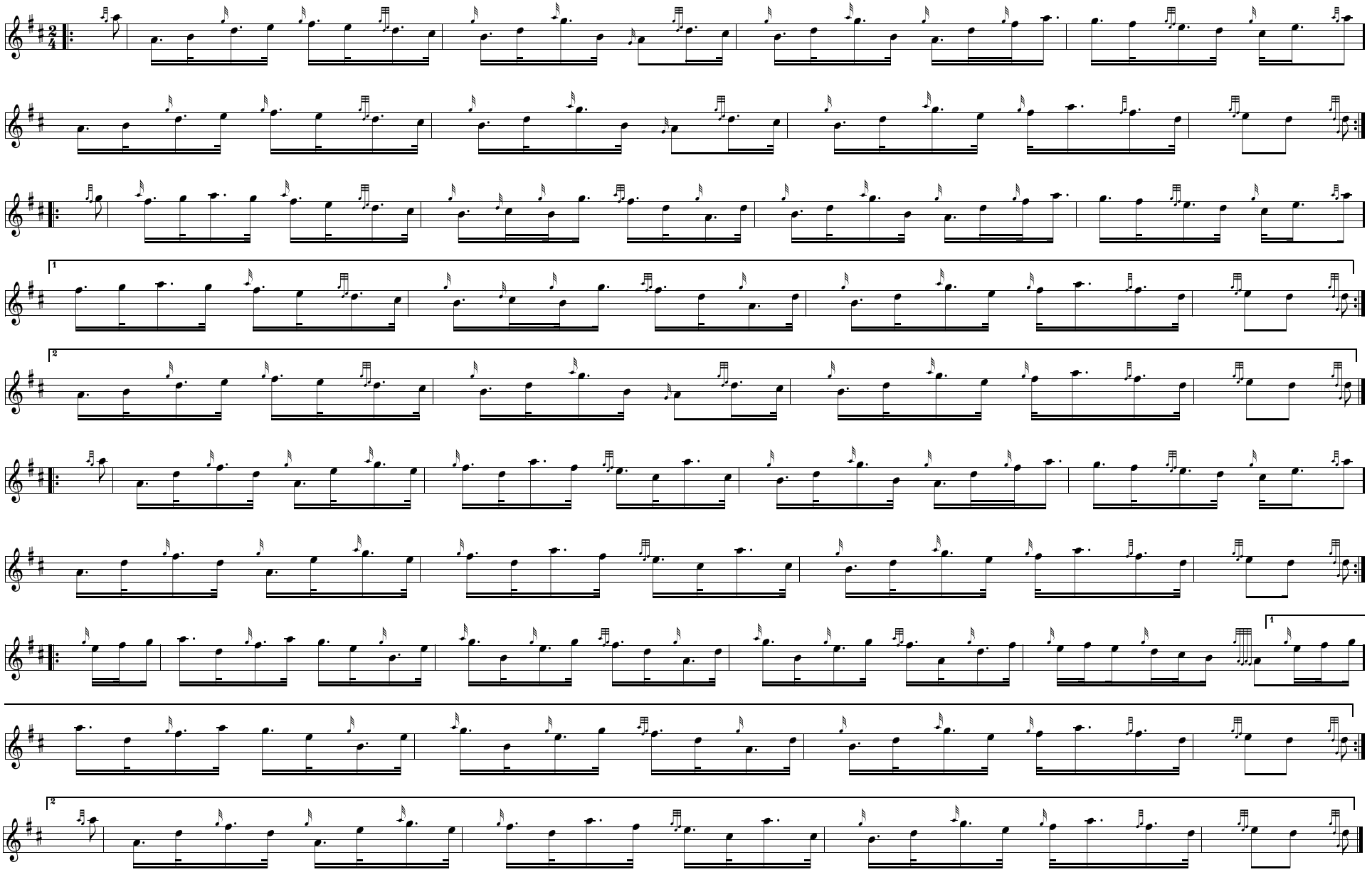
Ryan Canning



Hornpipe

The Ladies Hornpipe

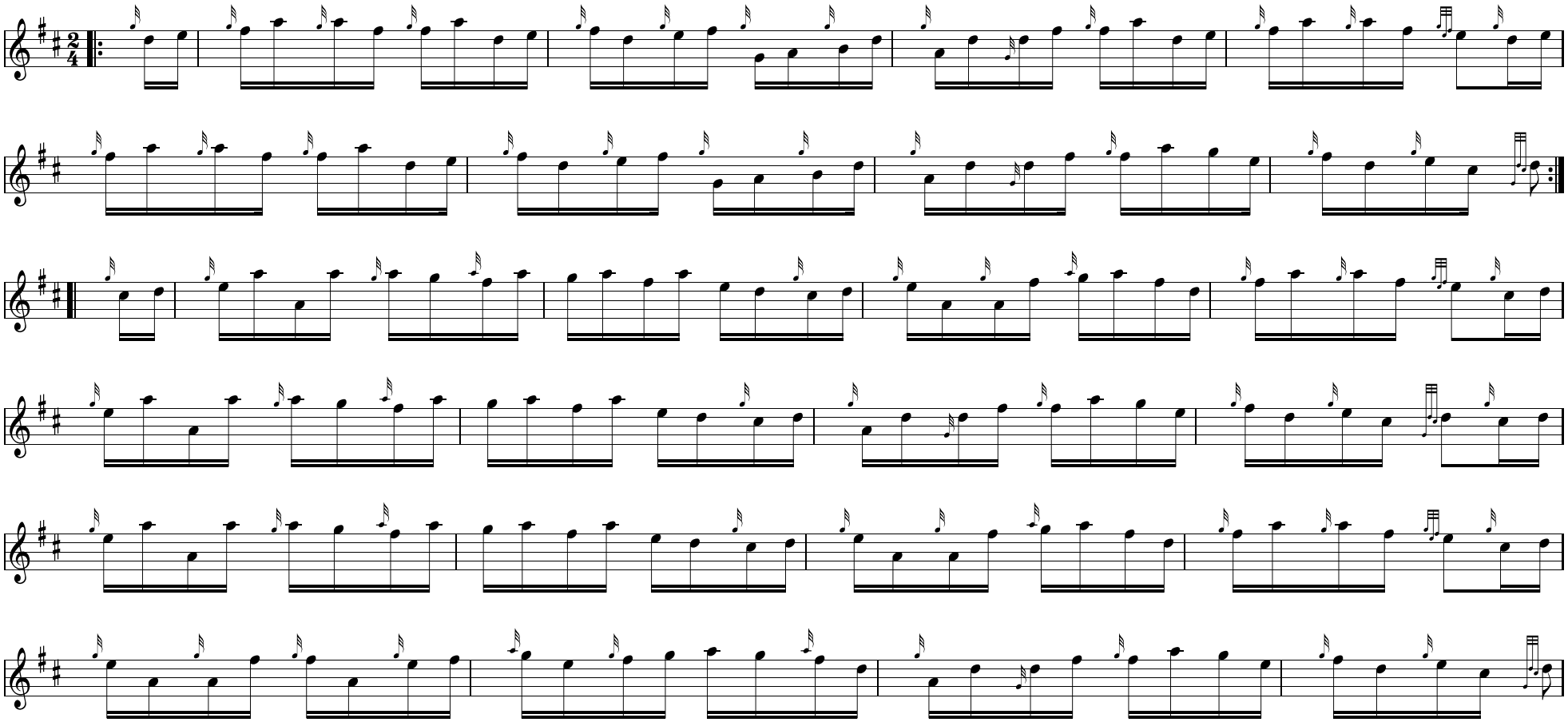
Trad.



Hornpipe

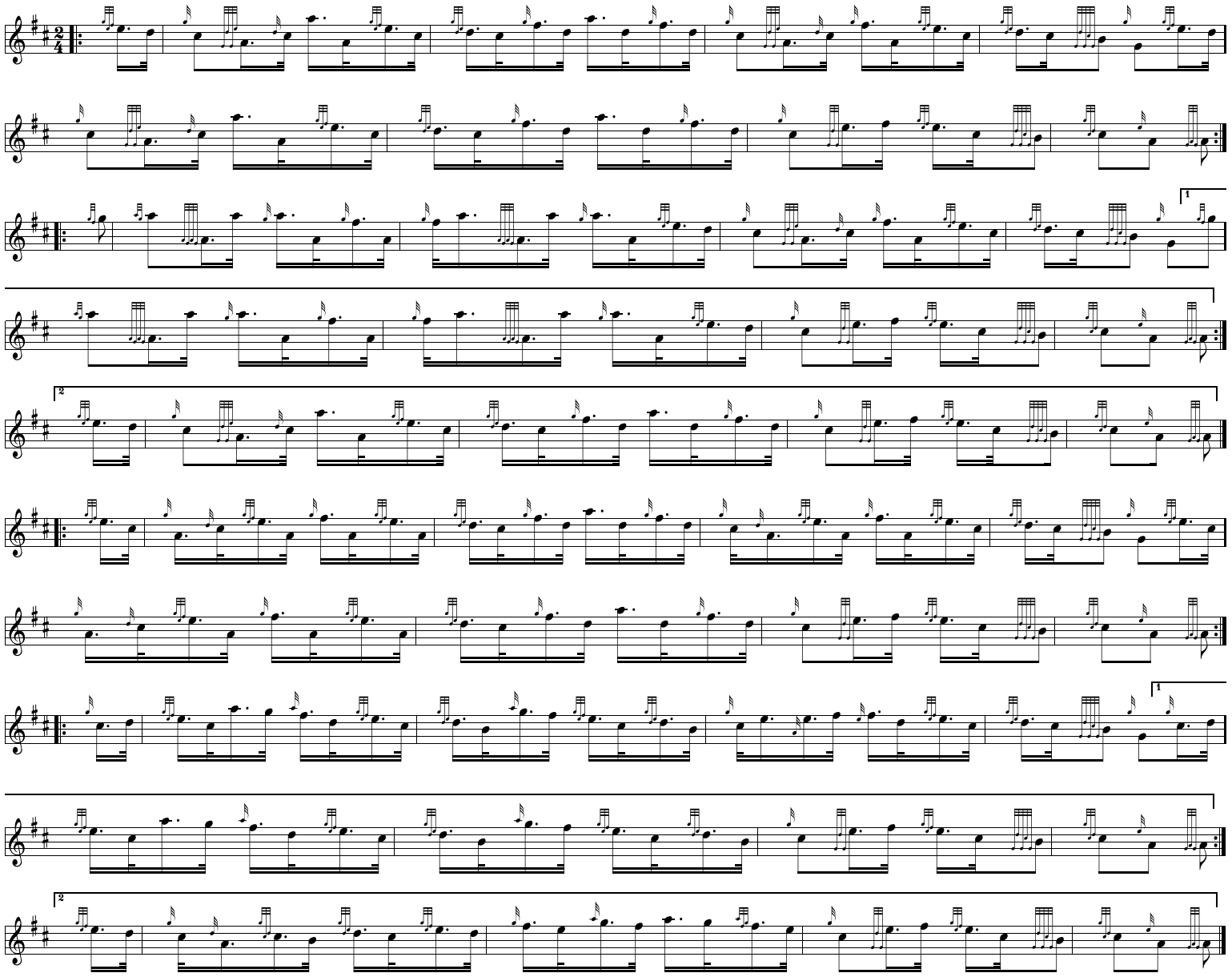
The Maddog Hornpipe

Michael Grey



The Stornoway Hornpipe

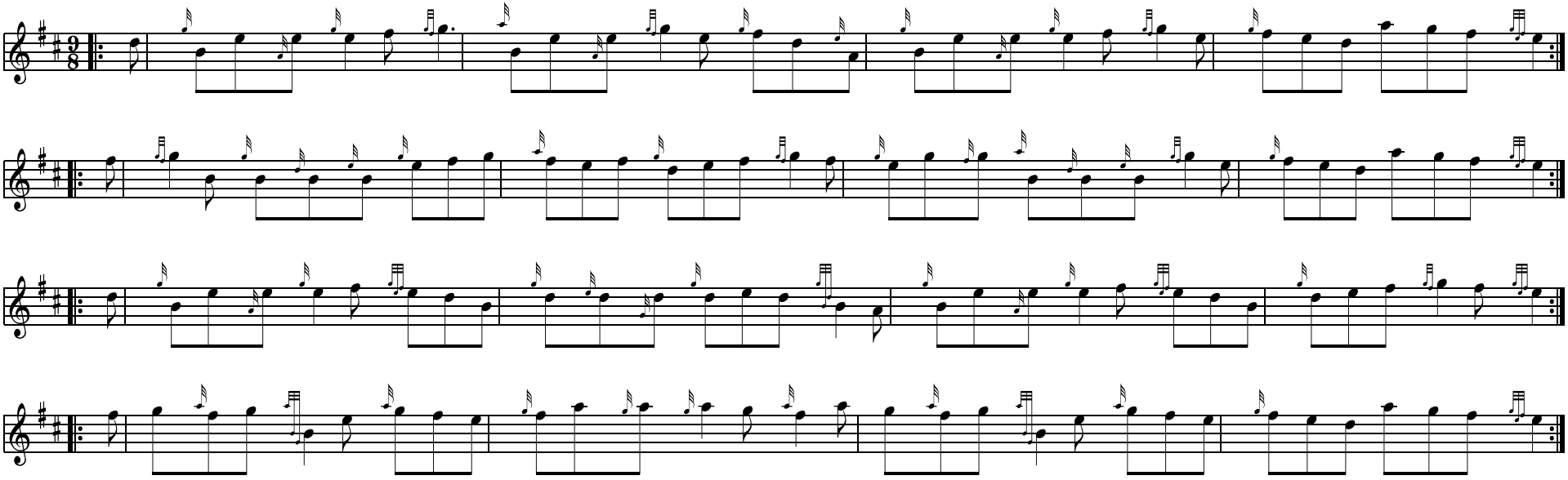
PM. Donald MacLeod



Jig

Coppermill Studio

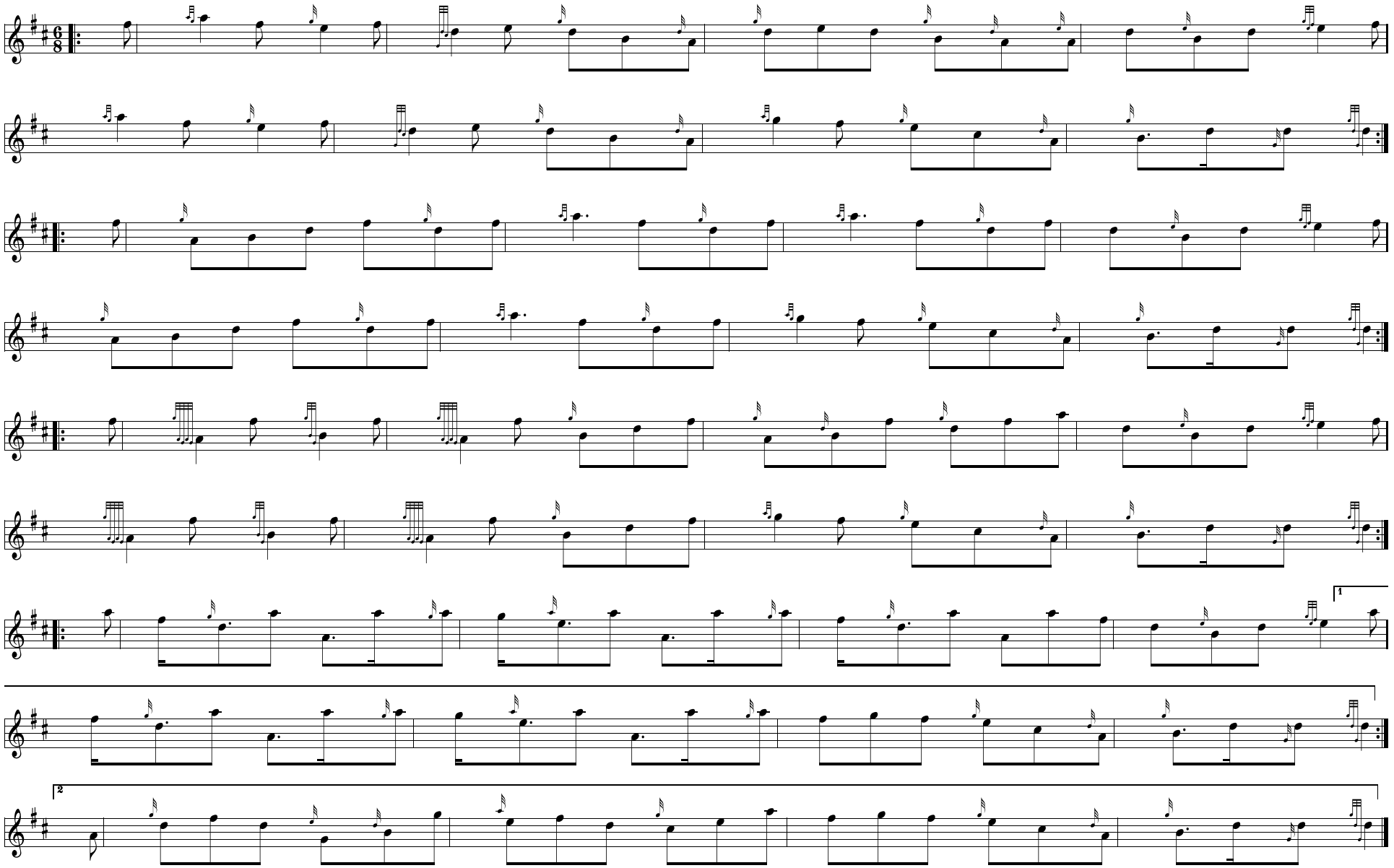
Bruce Gandy



Jig

Donnie MacGregor

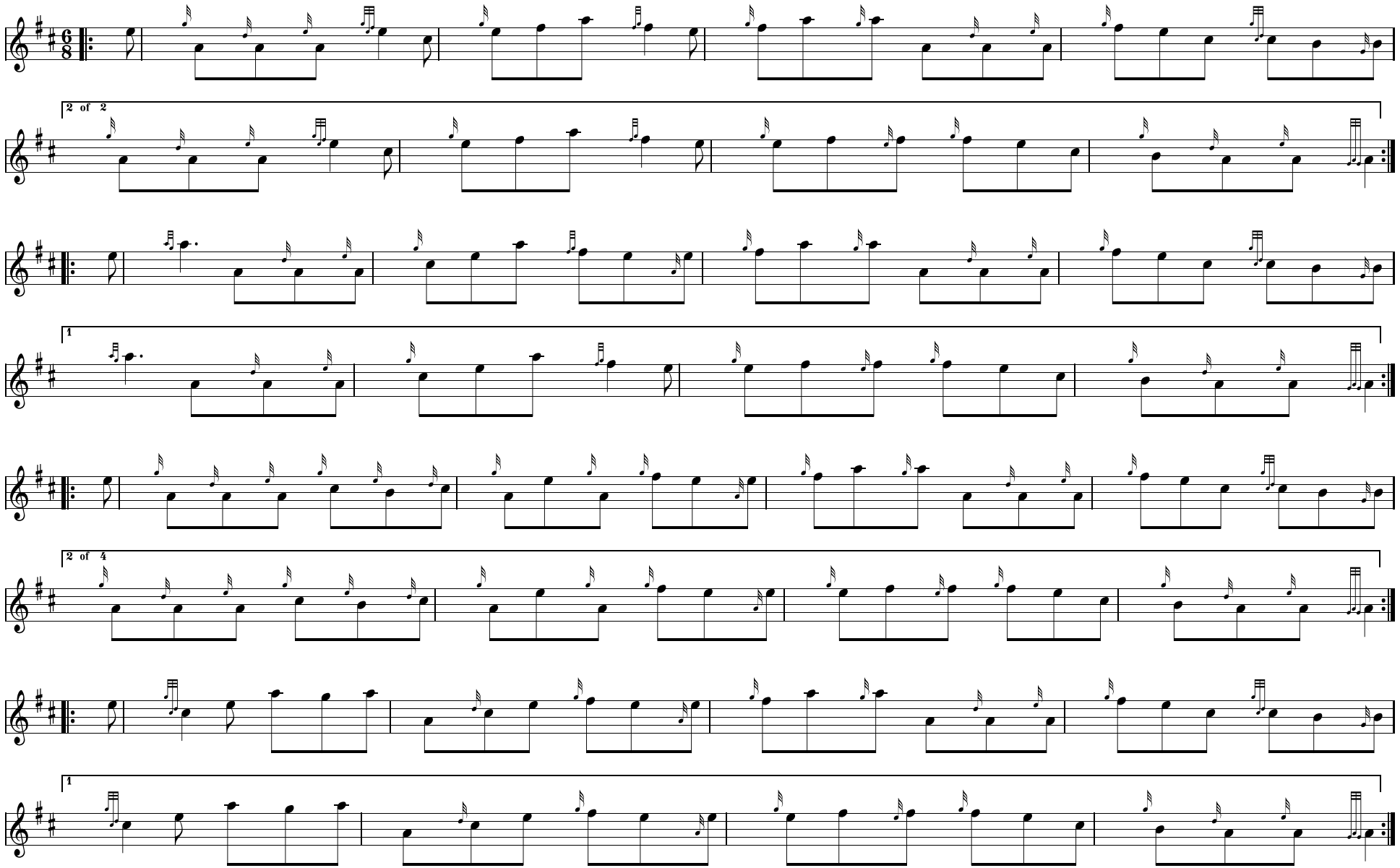
Donald MacPherson



Jig

Kenny Gillies of Portnalong, Skye

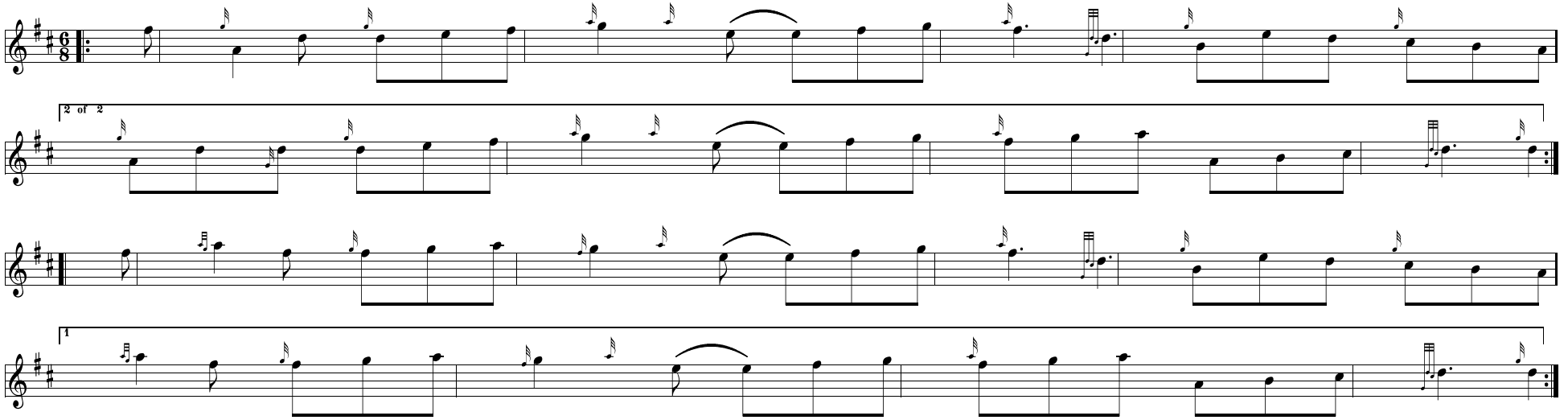
P. MacFarquhar



Jig

Lotti's Jig

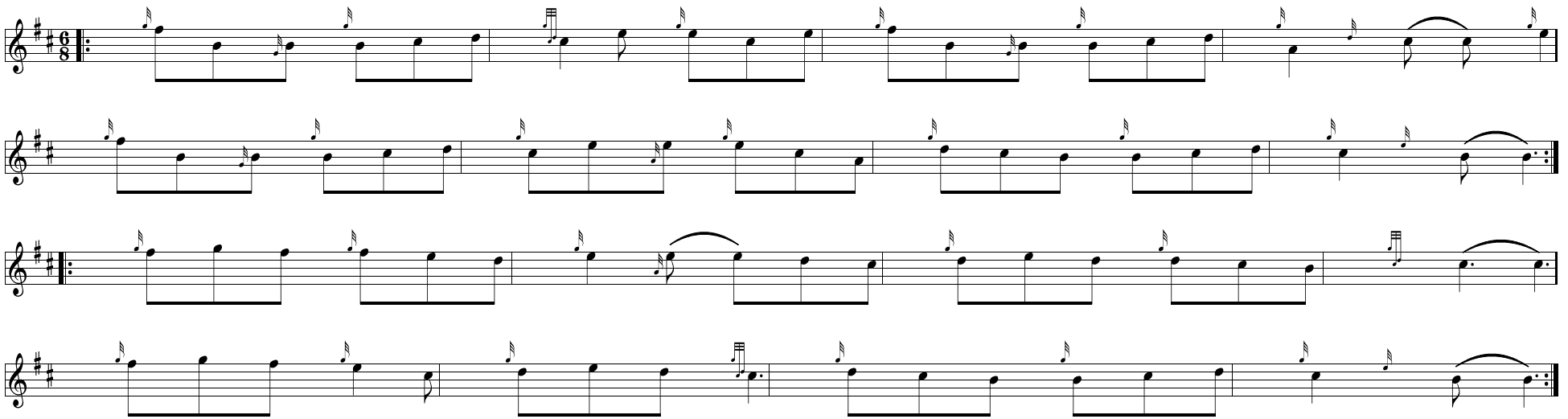
Stuart D Samson



Jig

Flee the Glen

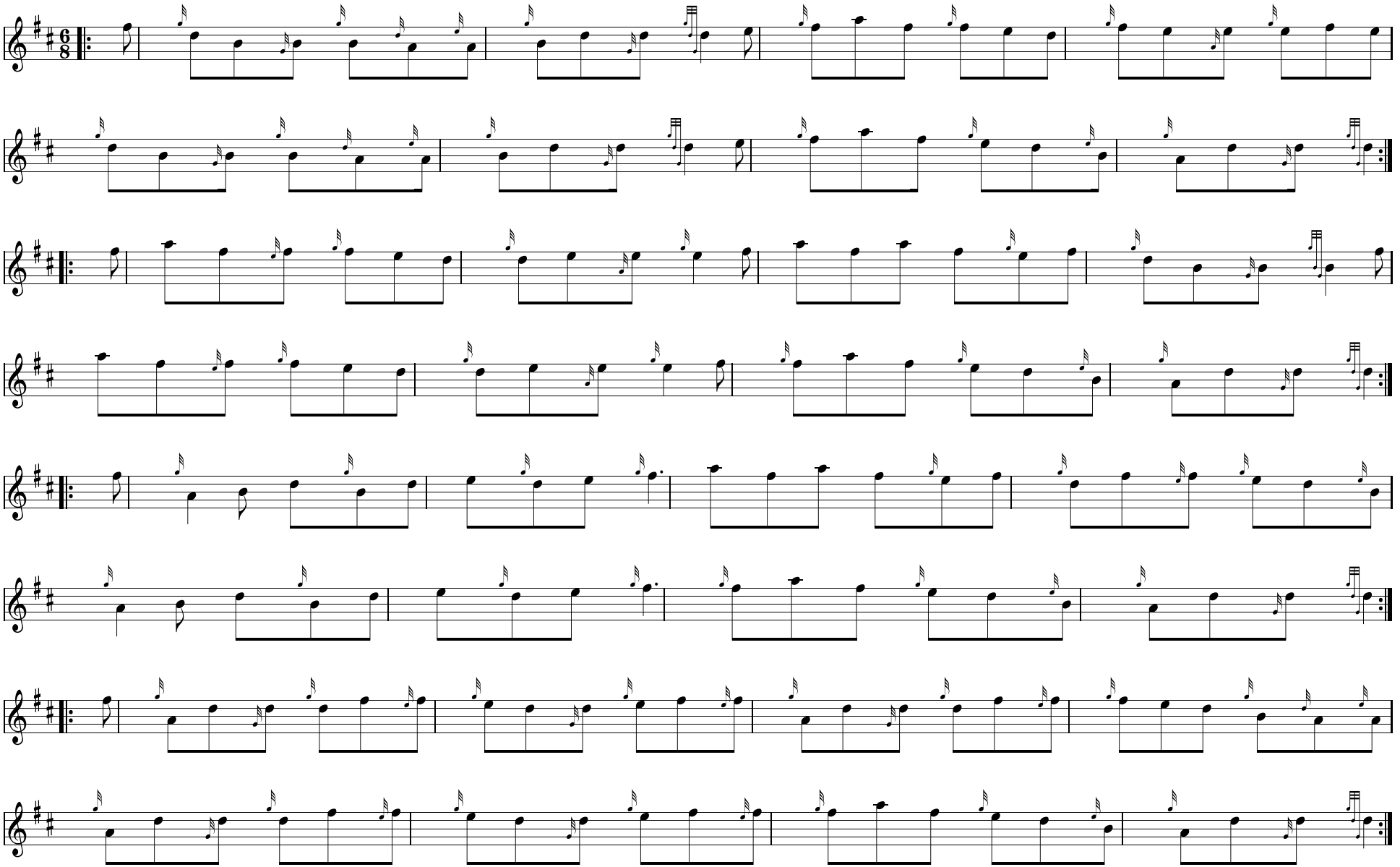
Robert Mathieson



Jig

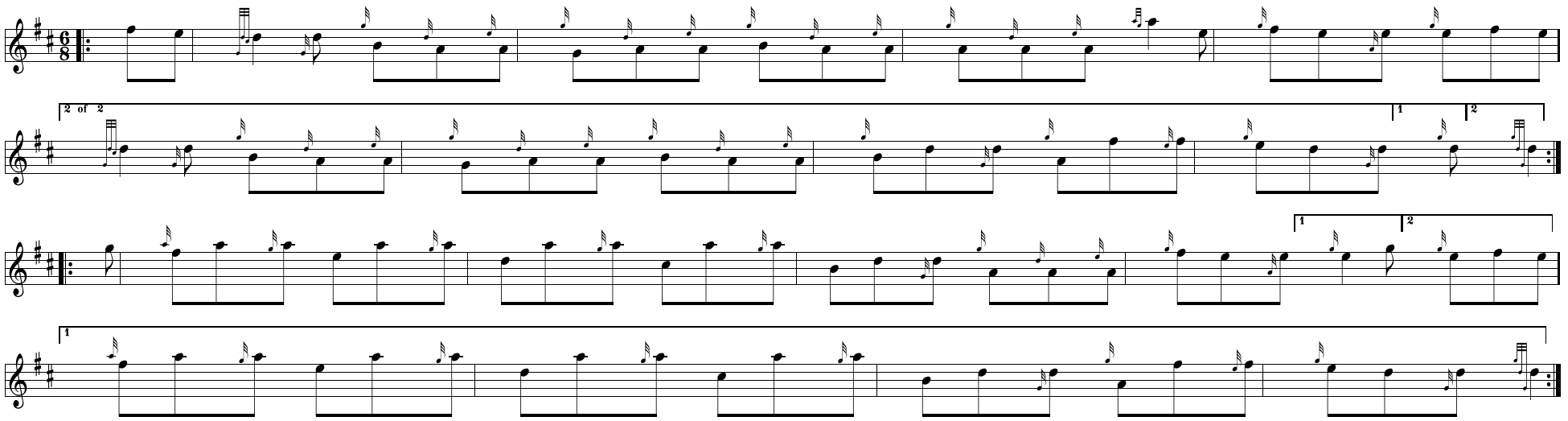
Pipe Major Jimmy MacGregor

J Scott



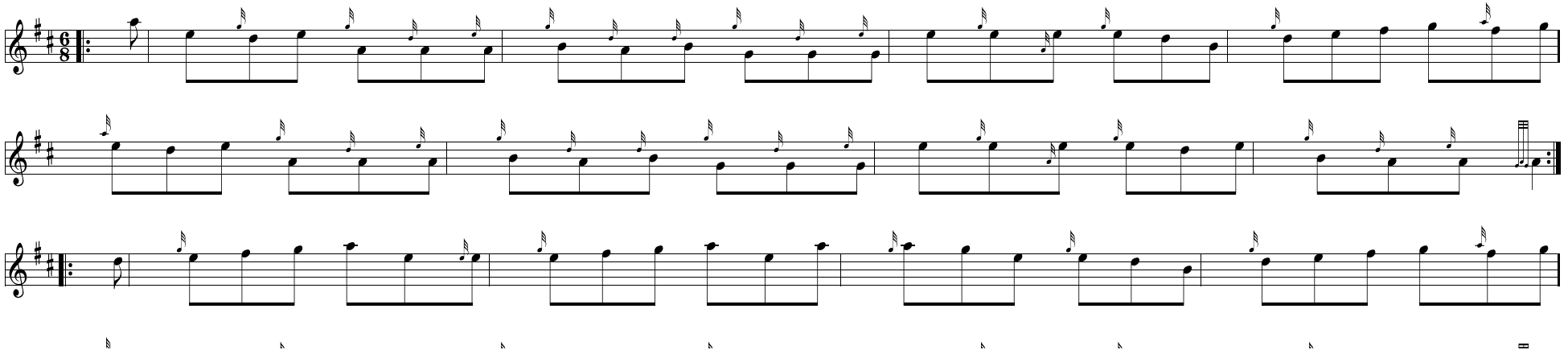
Jig

The Recovery Jig



Jig

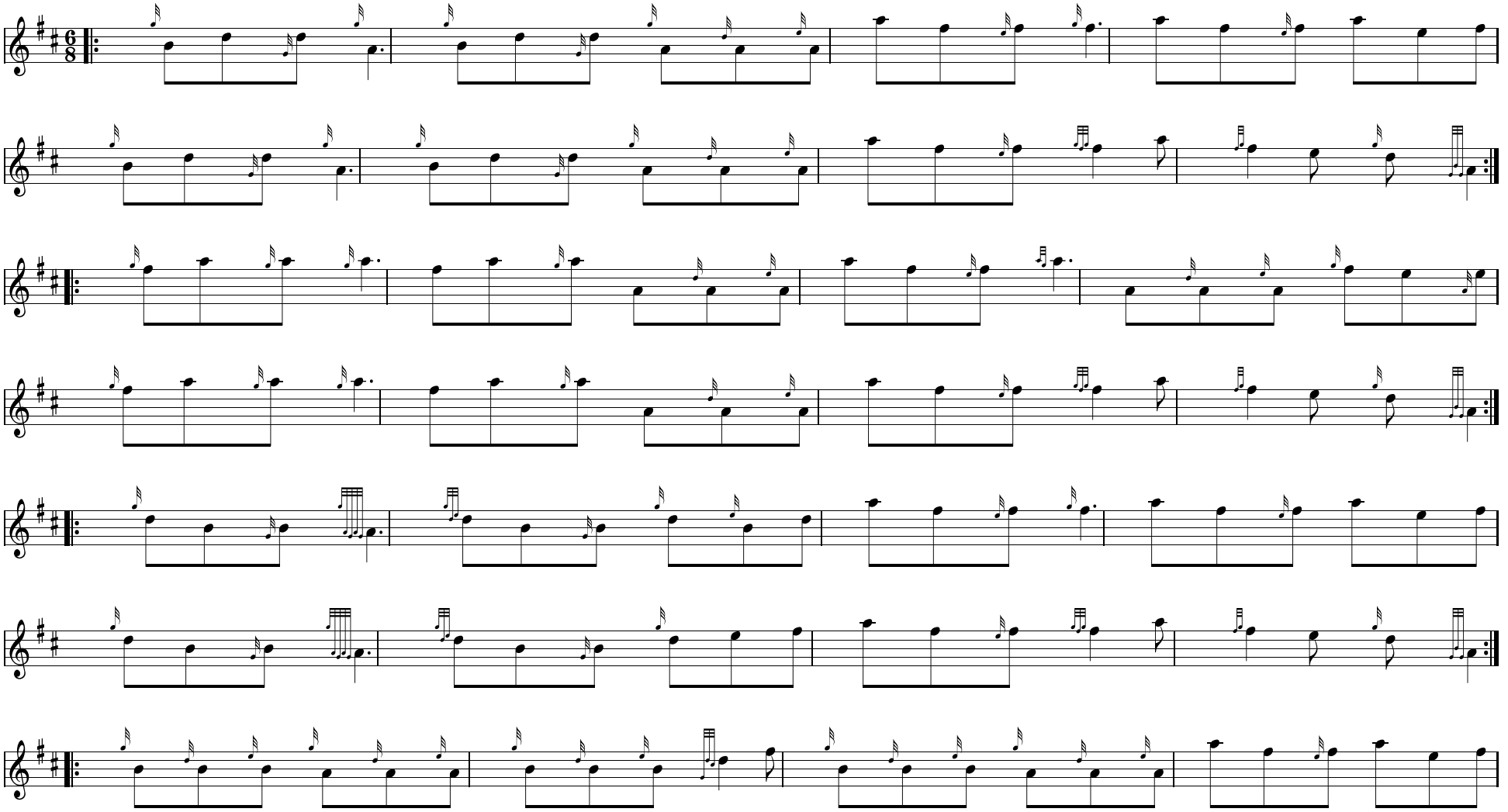
The Price of a Pig



Jig

The Bobs of Balmoral

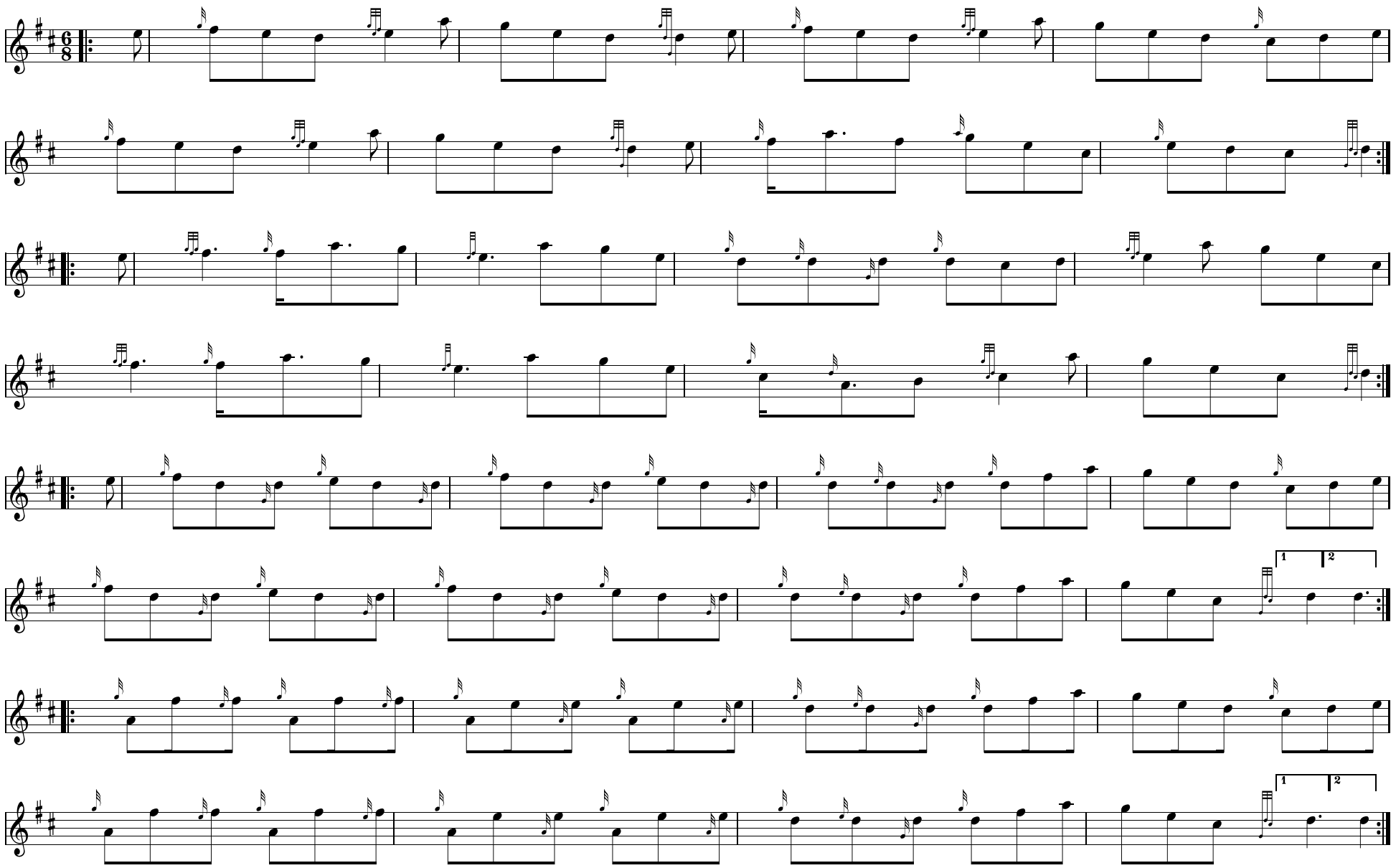
P/M D MacLeod

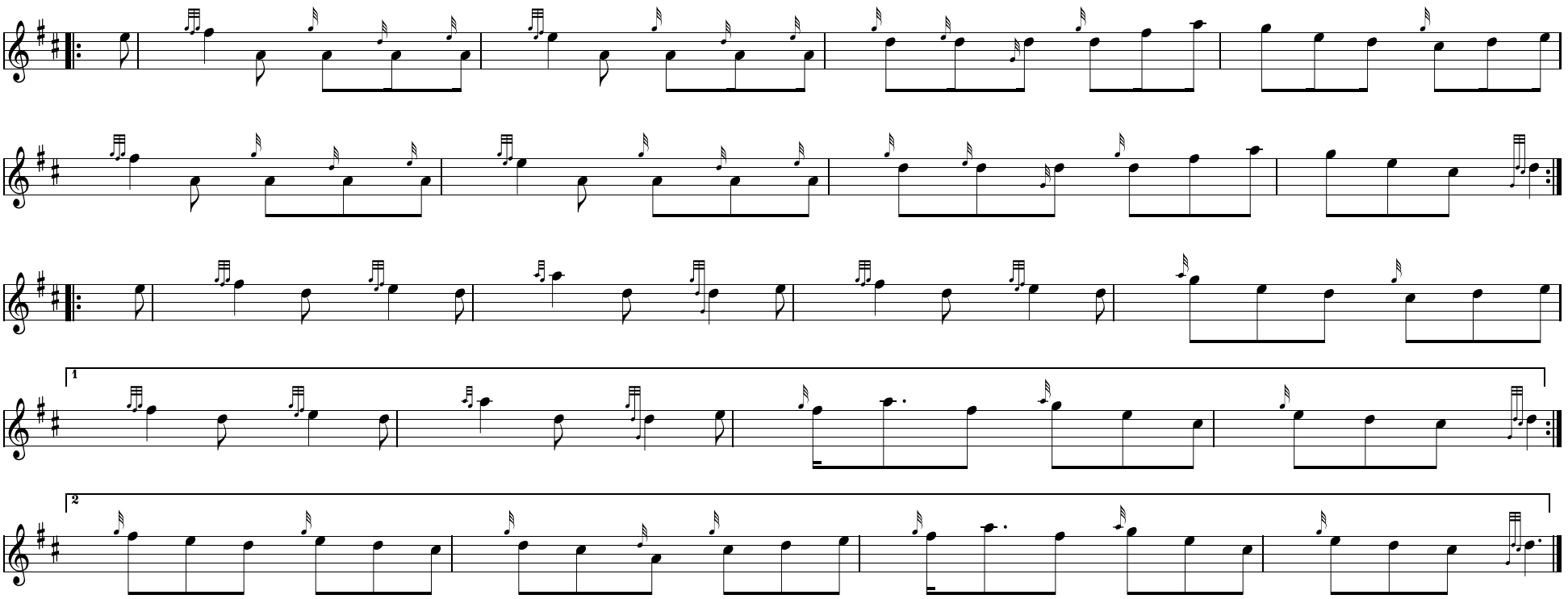


Jig

The Gold Ring

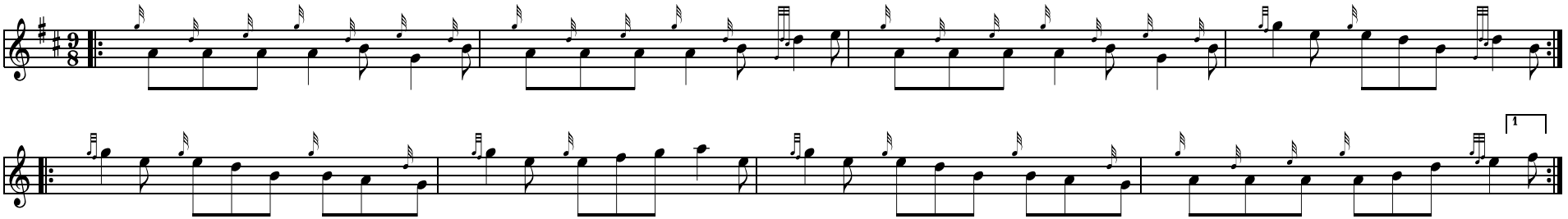
Trad





Jig

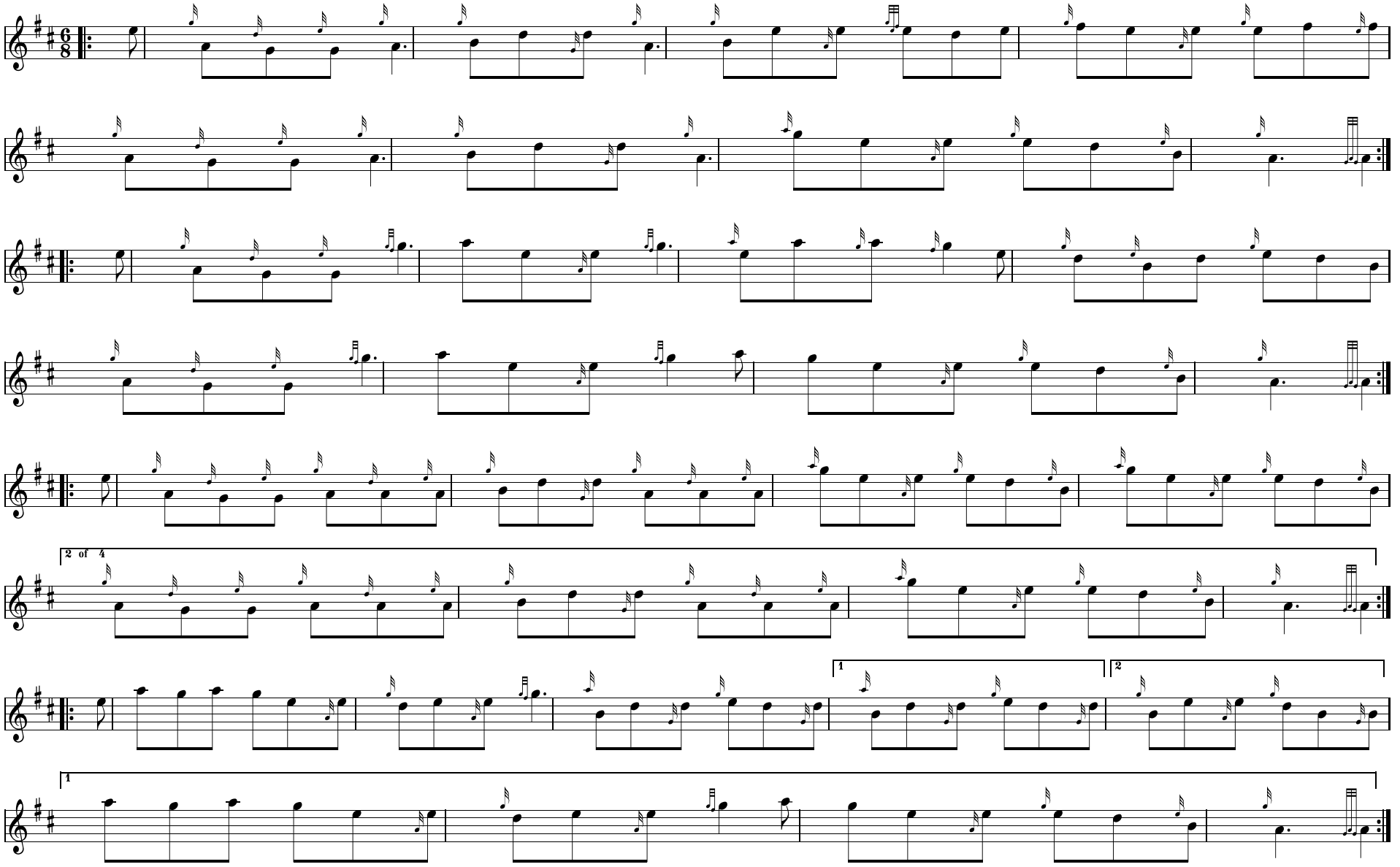
The Grinder



Jig

The Mill in the Glen

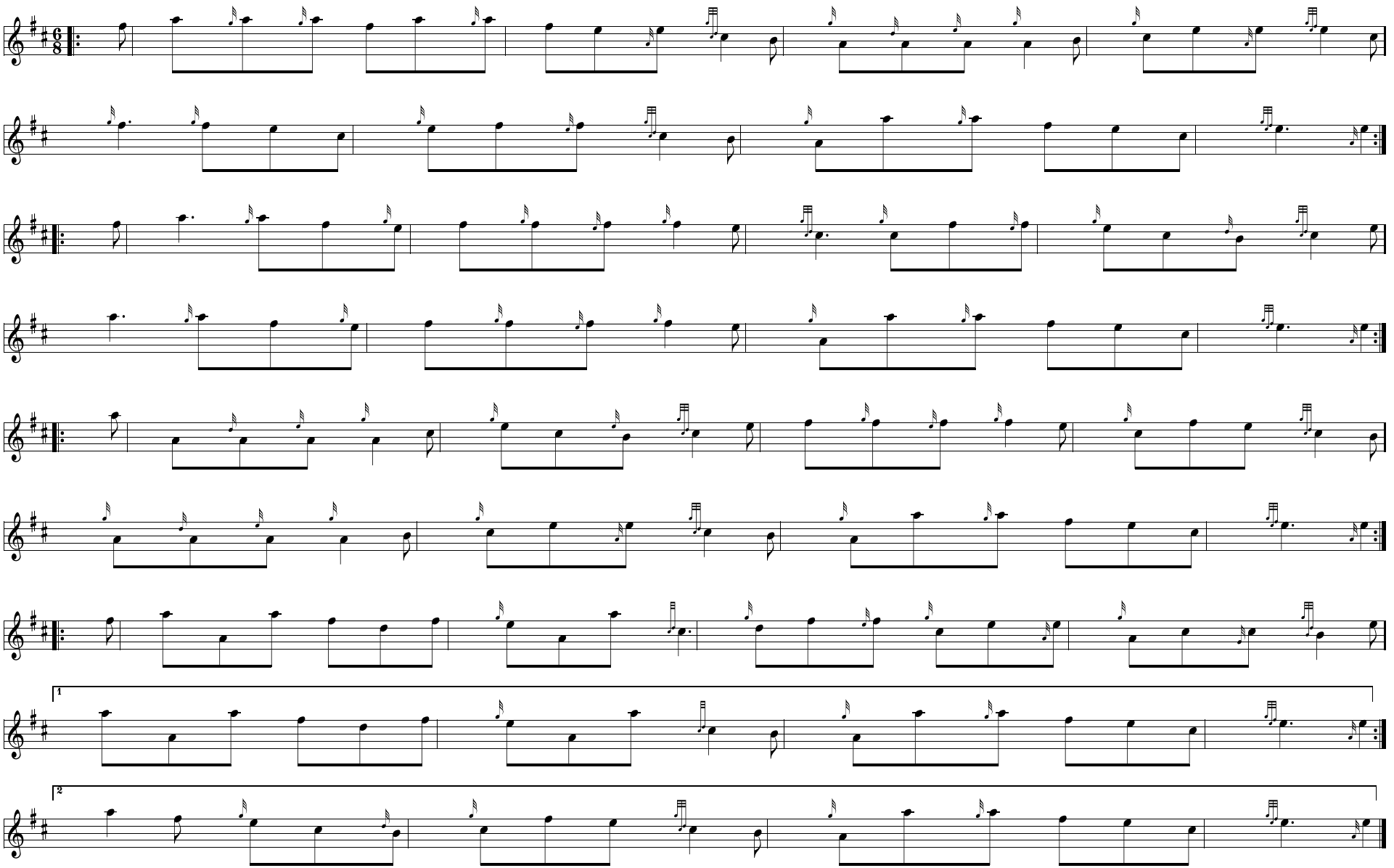
P/M Donald MacLeod



Jig

The Skylark's Ascension

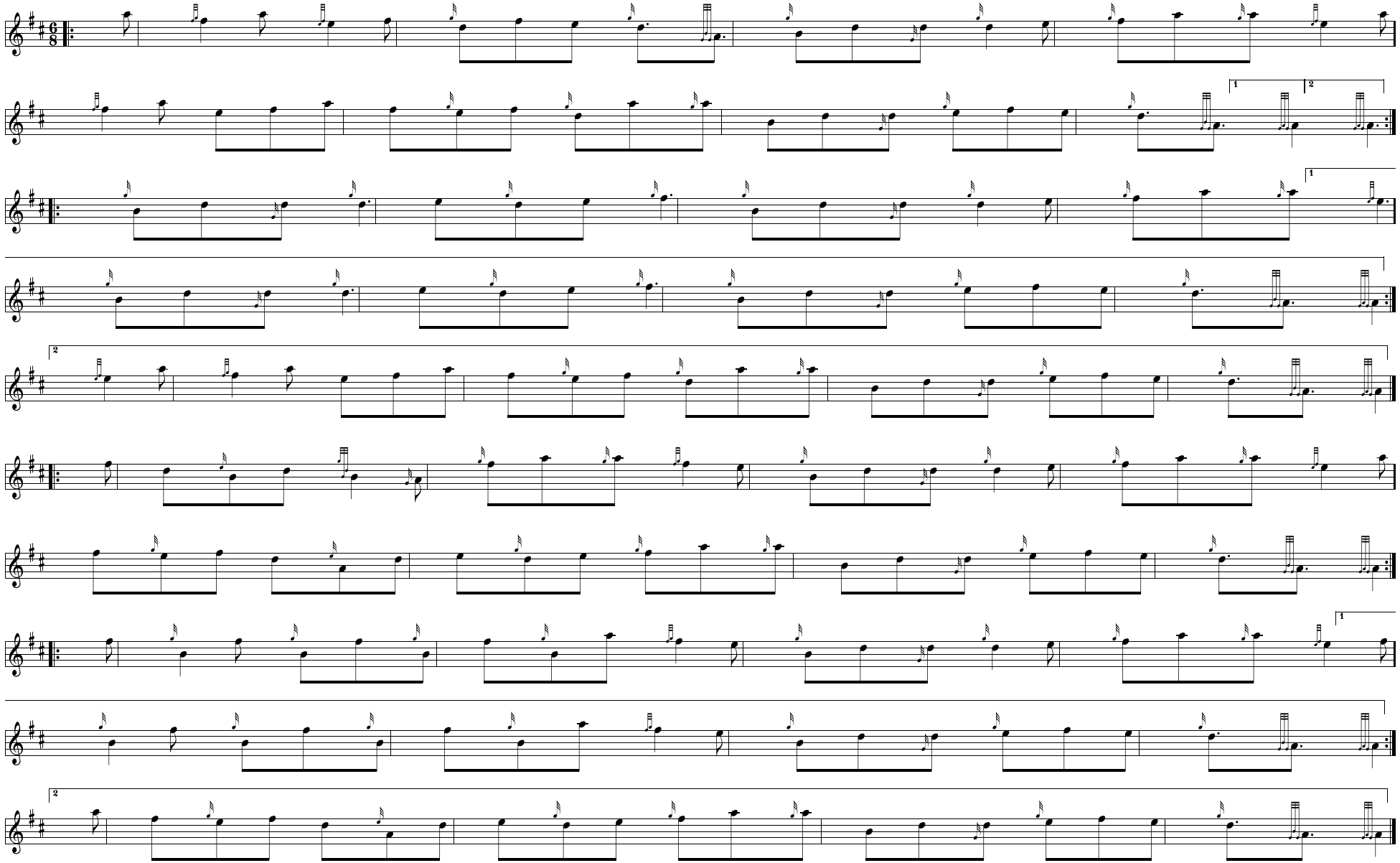
PCpl Archie Lindsey QOHldrs



Jig

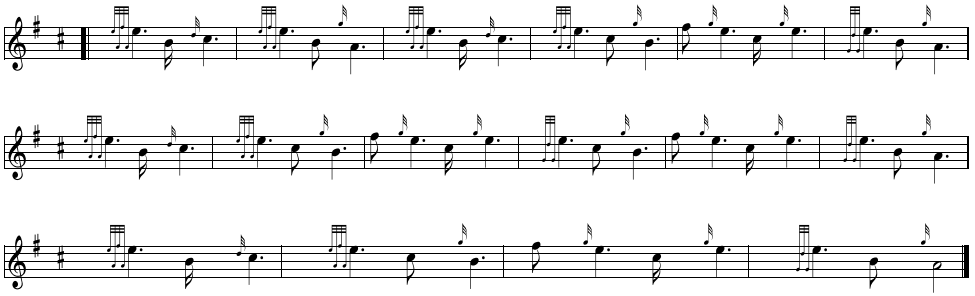
Turf Lodge

Pipe Major Angus MacDonald MBE

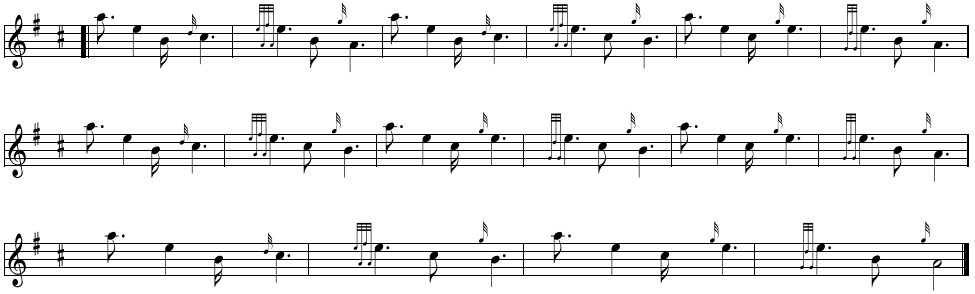


The Glen is Mine

Ground



Variation 1



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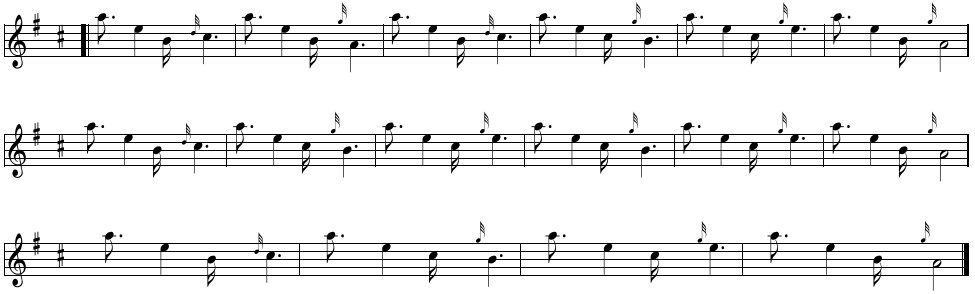

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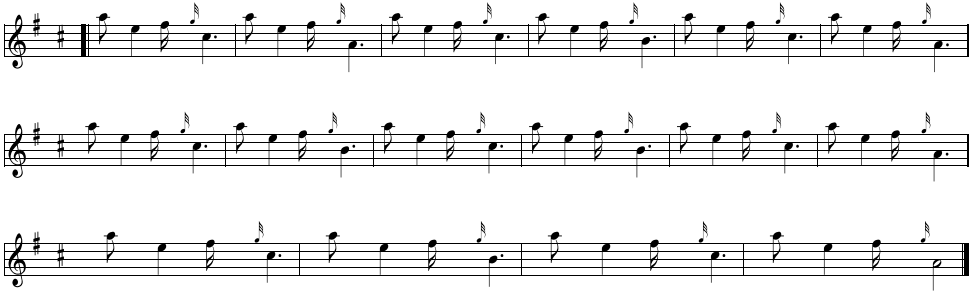
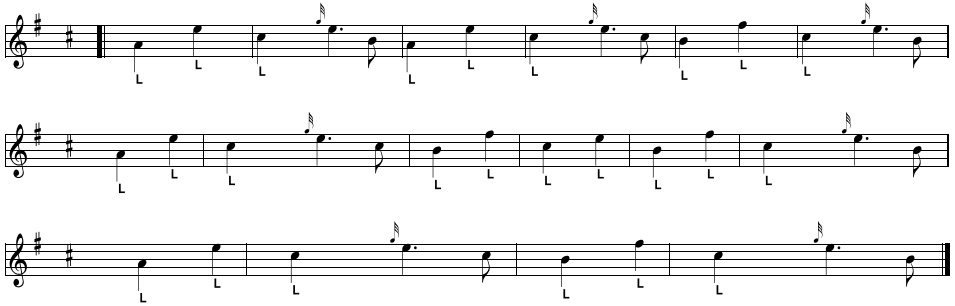
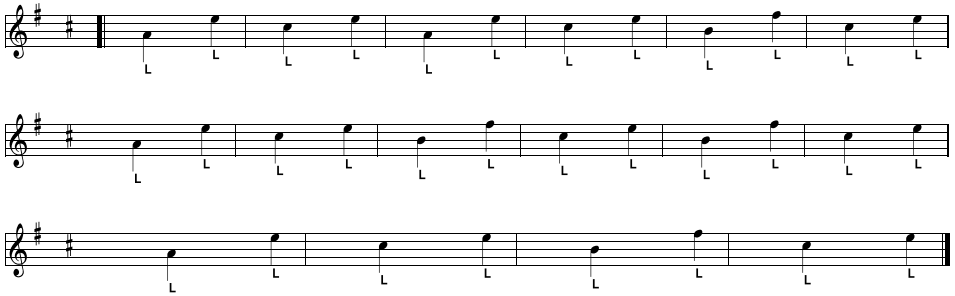


The Glen is Mine

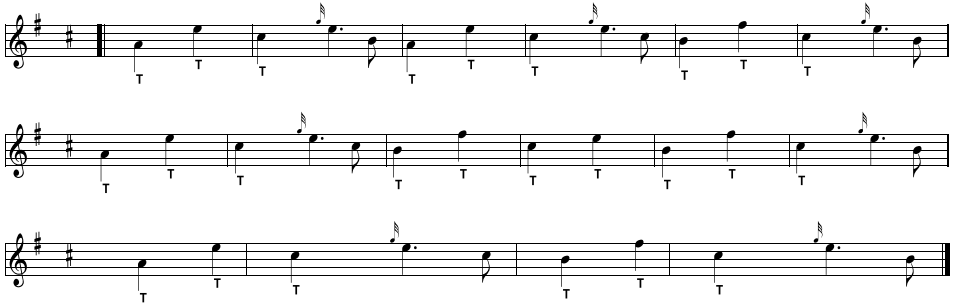
Leumluath Singling



Leumluath Doubling



Taorluath Singling



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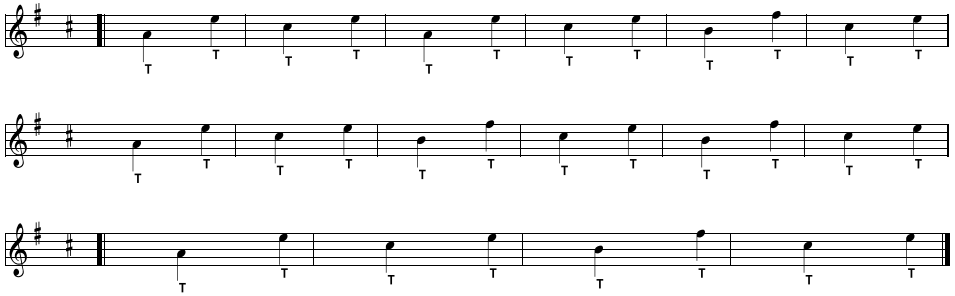
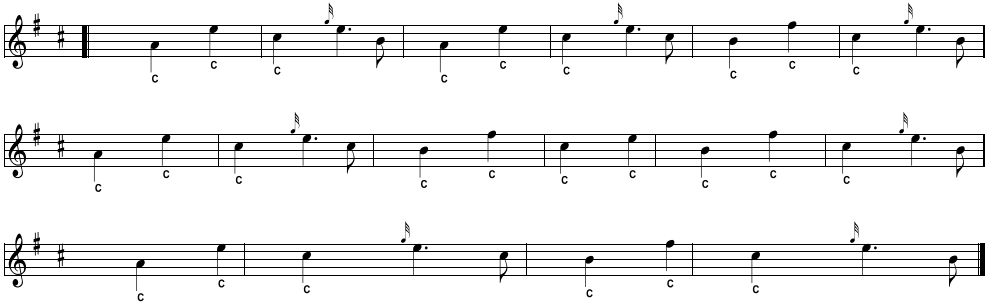
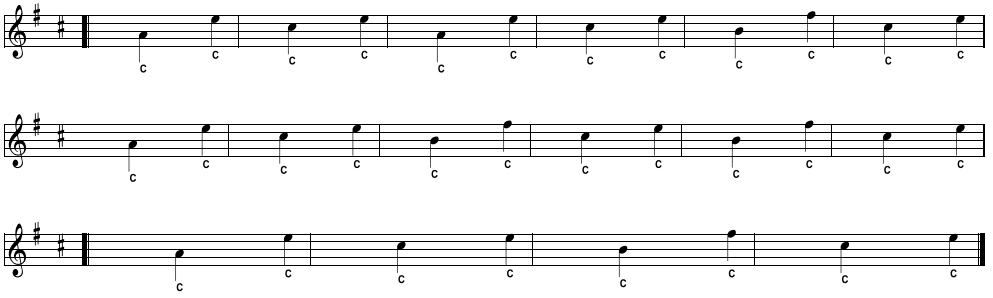


The Glen is Mine

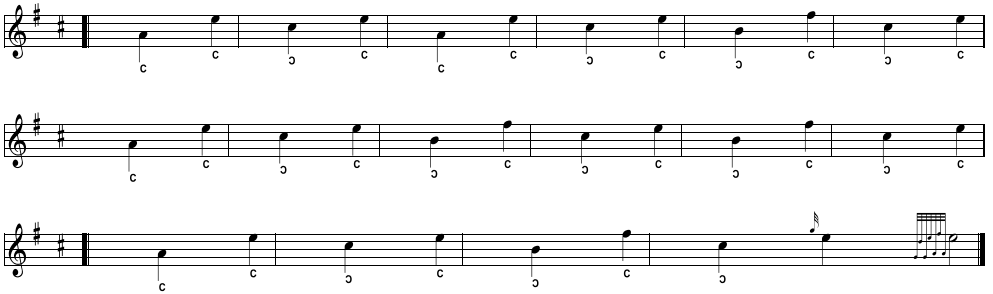
Crunluath Singling



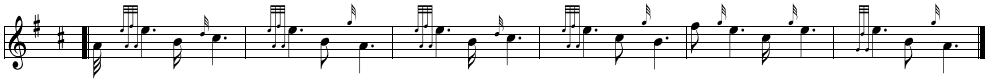
Crunluath Doubling



Crunluath a Mach

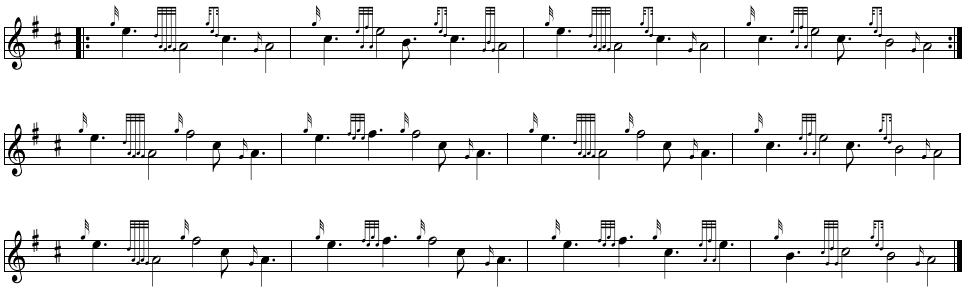


Ground - First Line

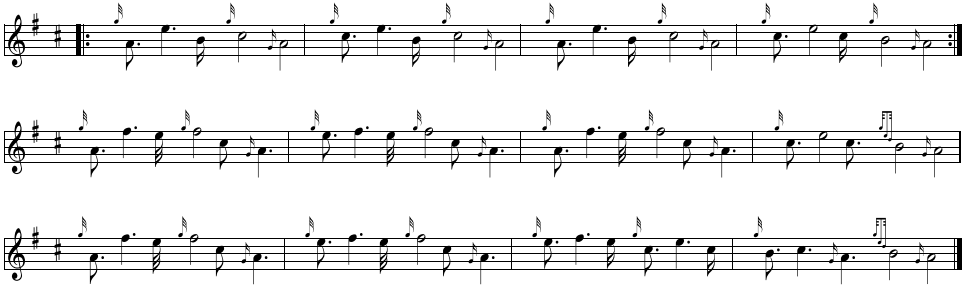


Lament for Mary MacLeod

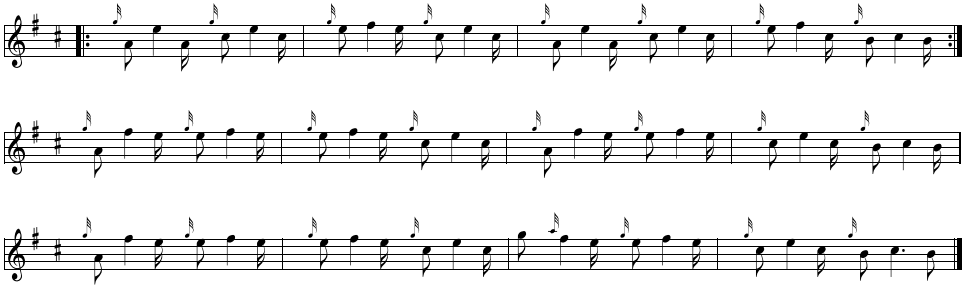
Ground



Variation 1 Singling



Variation 1 Doubling



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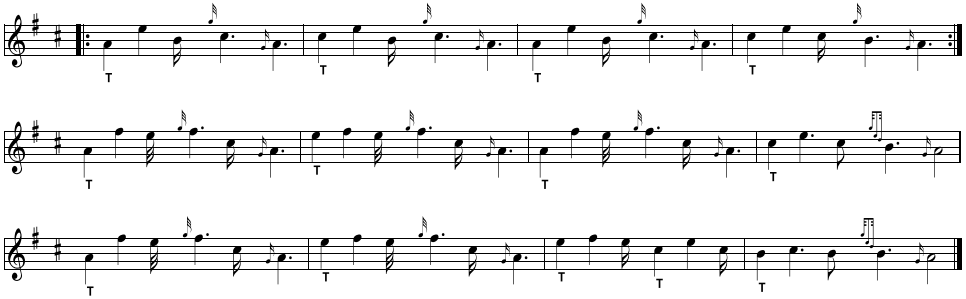
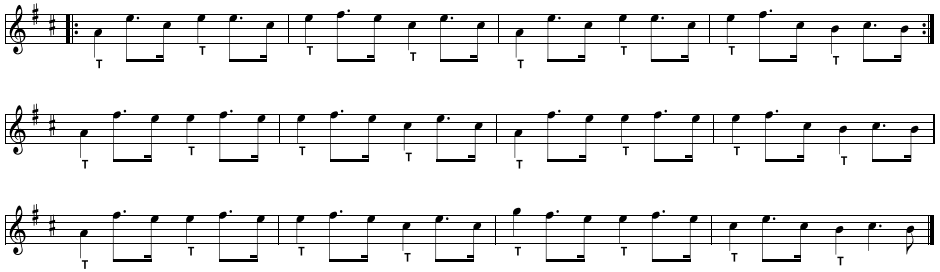


Lament for Mary MacLeod

Taorluath Doubling



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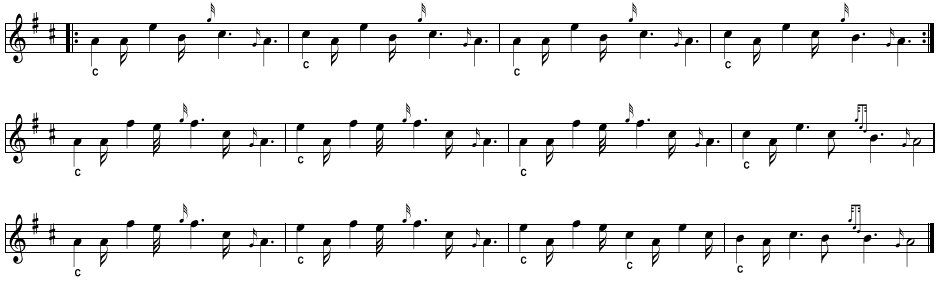

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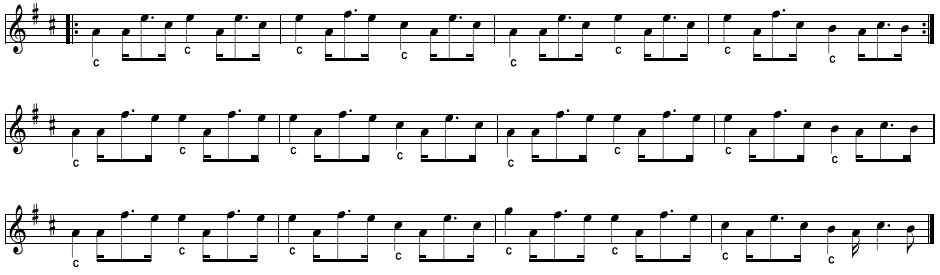
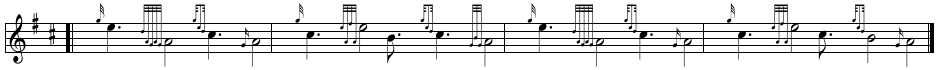
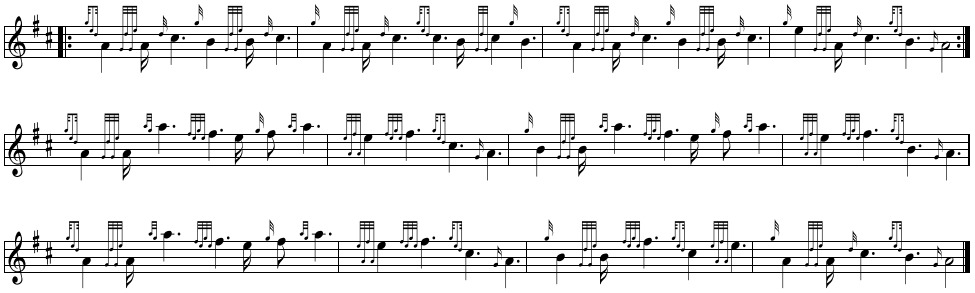


Ground - First Line

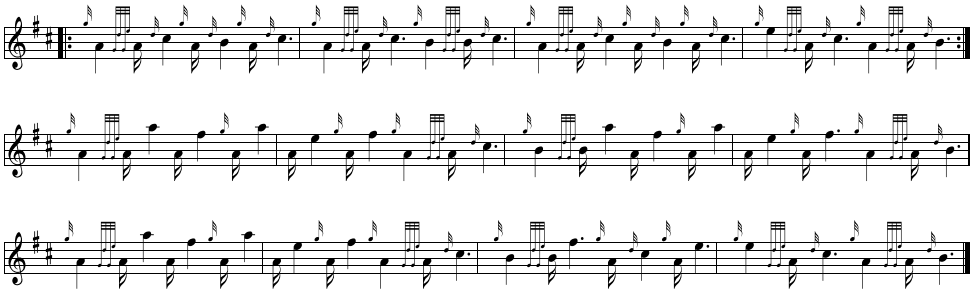


MacFarlane's Gathering

Ground



Ground Doubling



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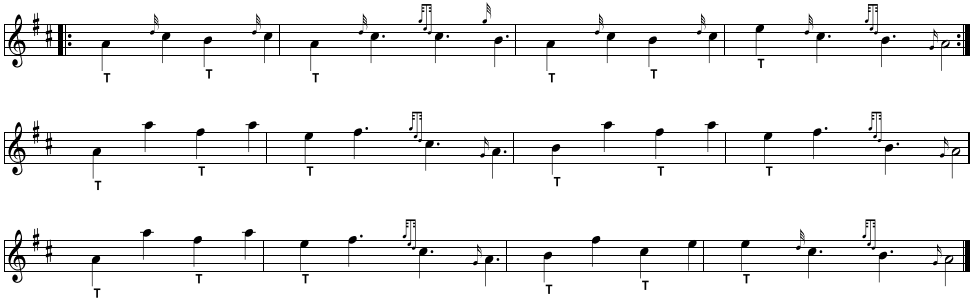

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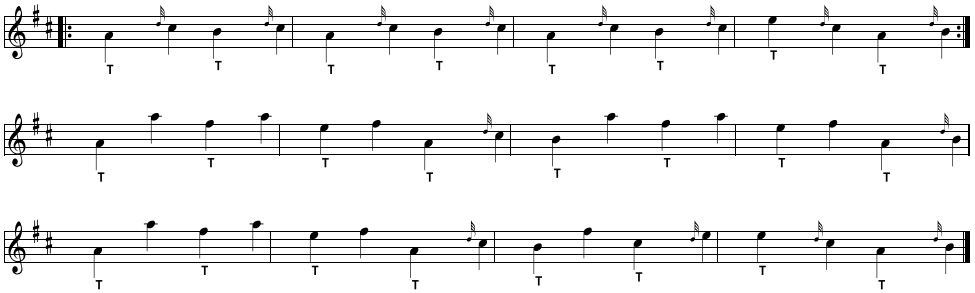
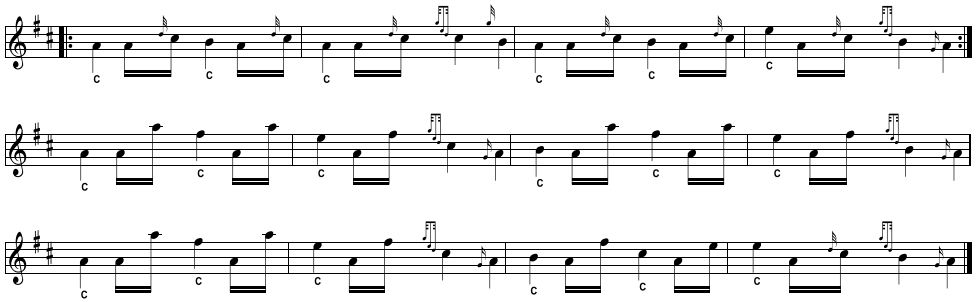
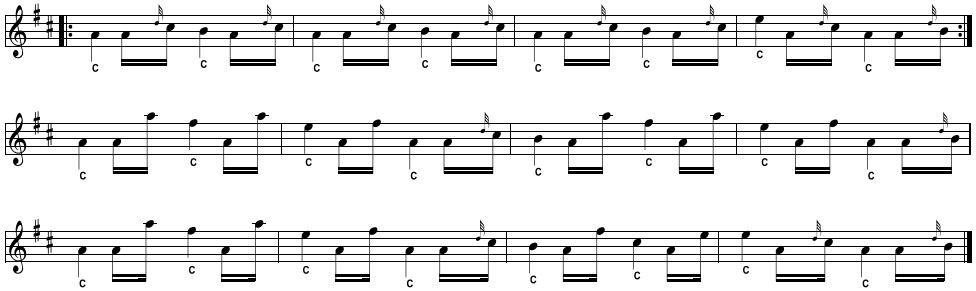


MacFarlane's Gathering

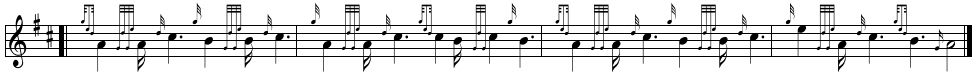
Crunluath Singling



Crunluath Doubling

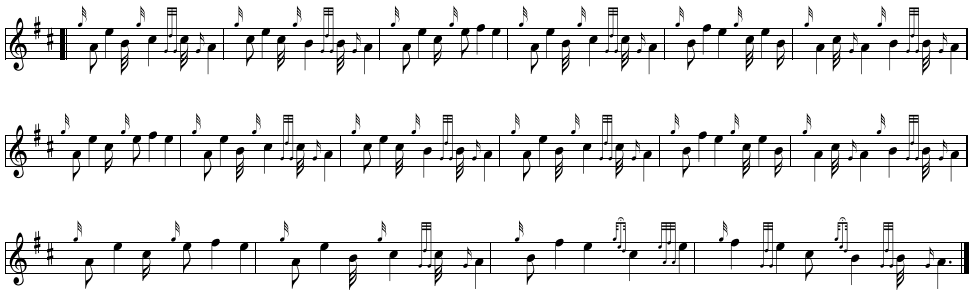


Ground - First Line

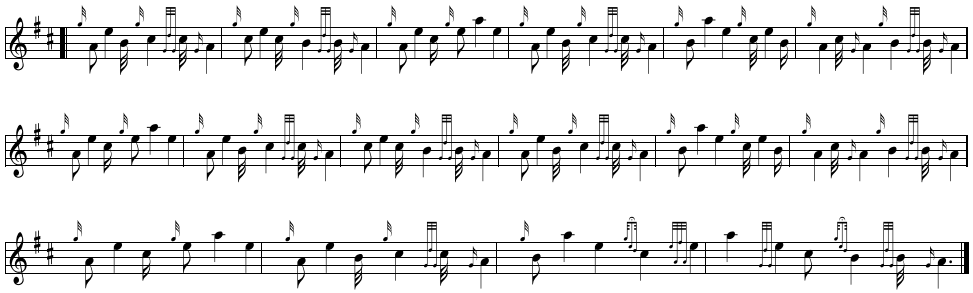


MacLeod of Raasay's Salute

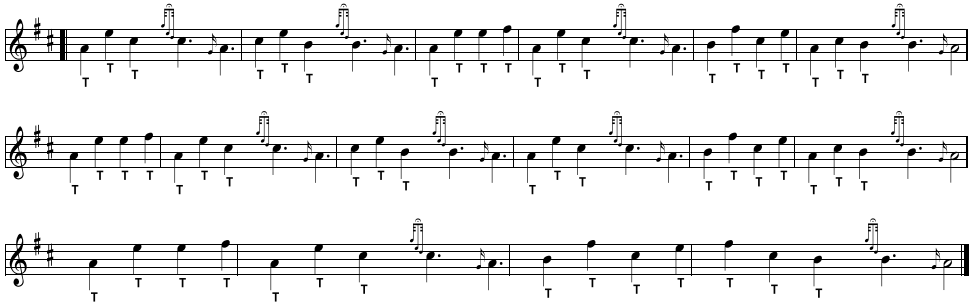
Ground



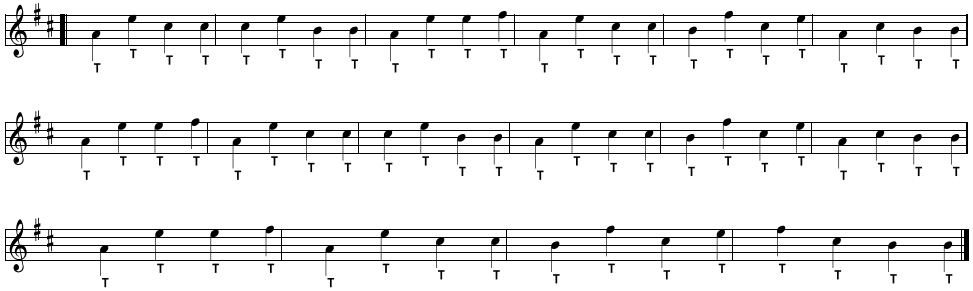
Variation 1



Taorluath Singling

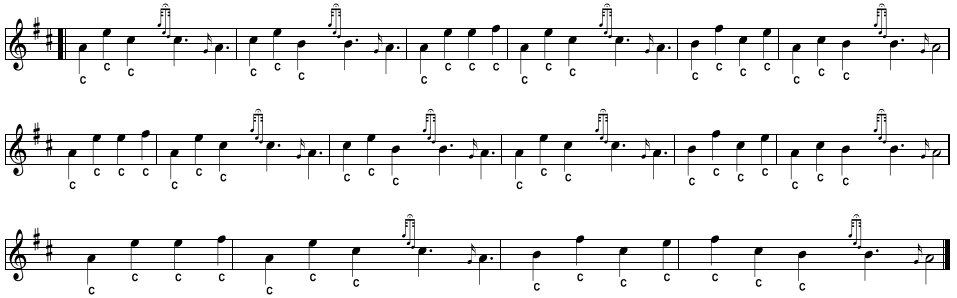


Taorluath Doubling



MacLeod of Raasay's Salute

Crunluath Singling



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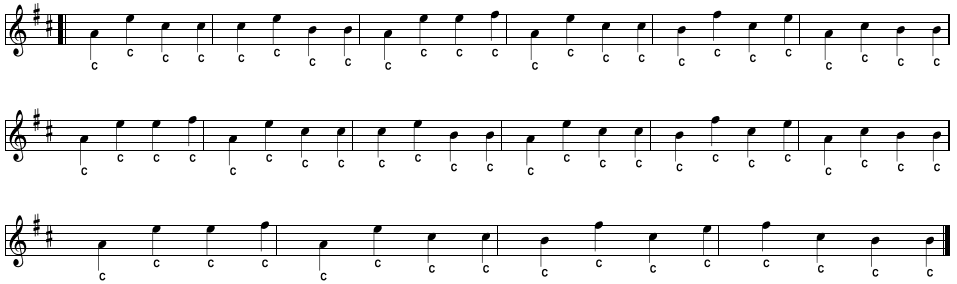
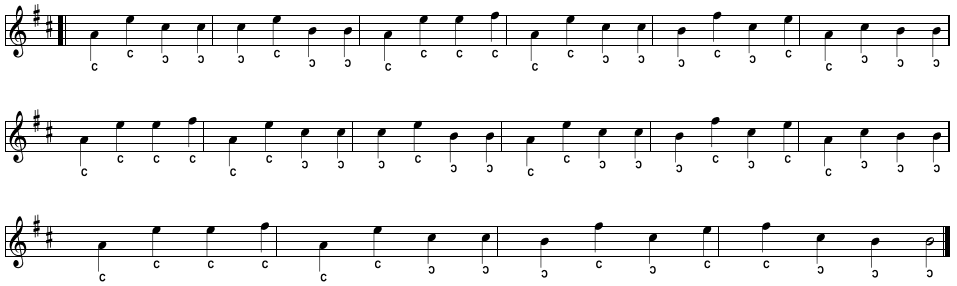
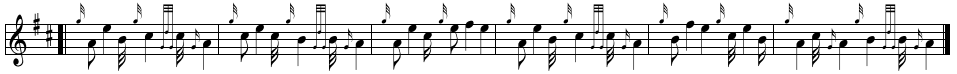


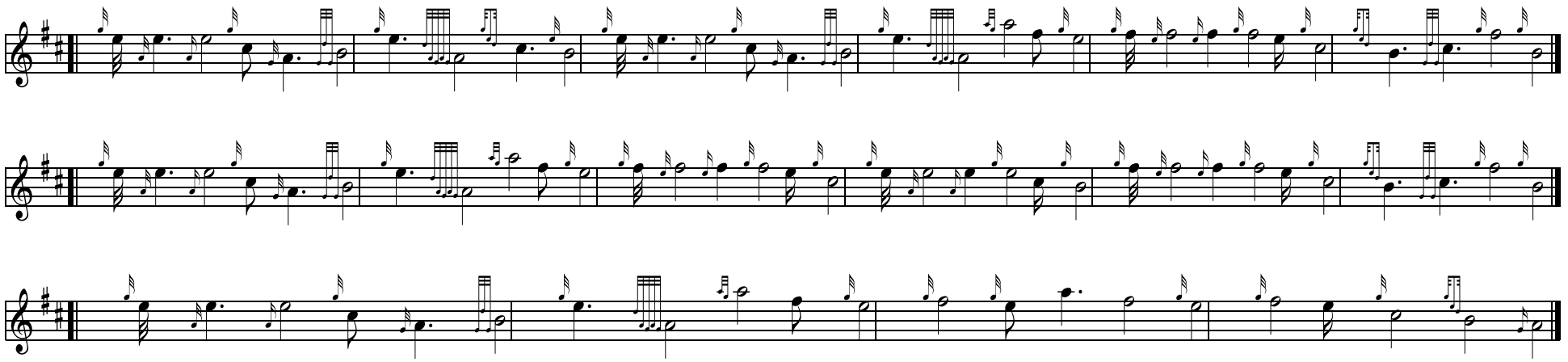
Crunluath a Mach



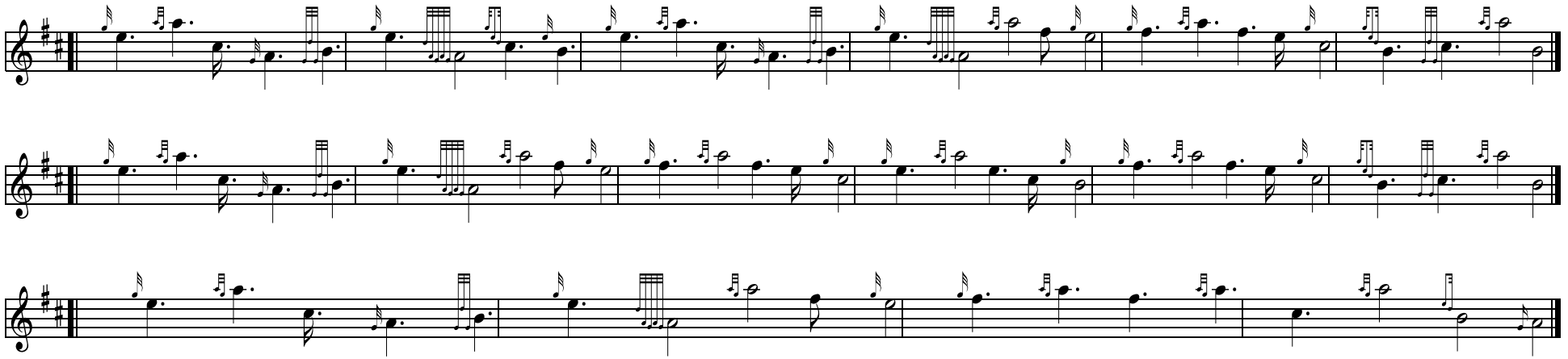
Ground - First Line



The Massacre of Glencoe



Thumb Variation



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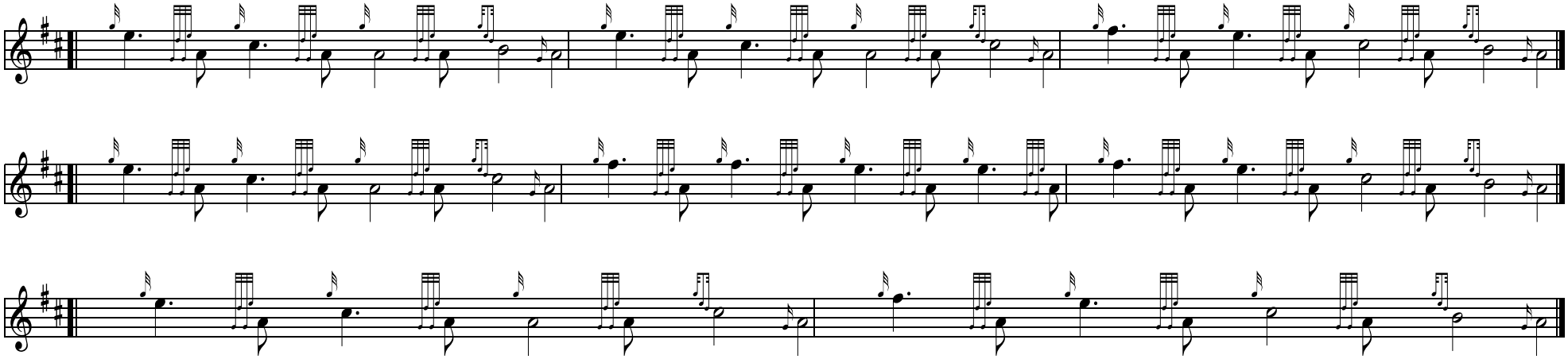
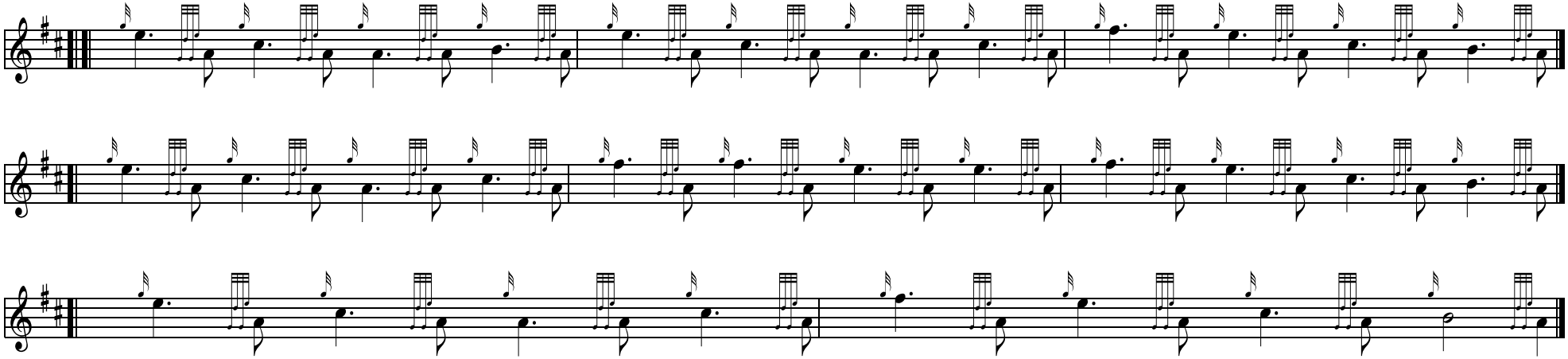
Taorluath Singling



Taorluath Doubling



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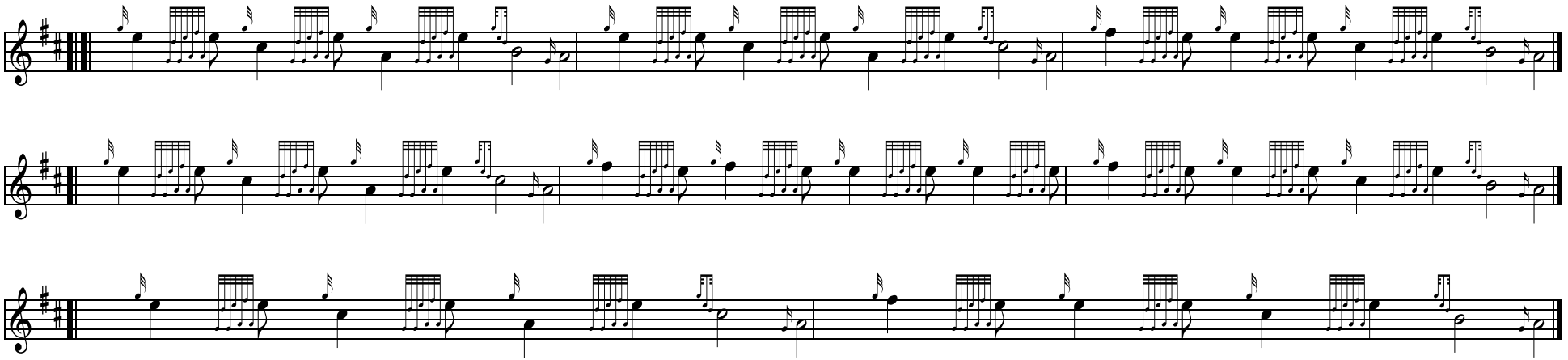
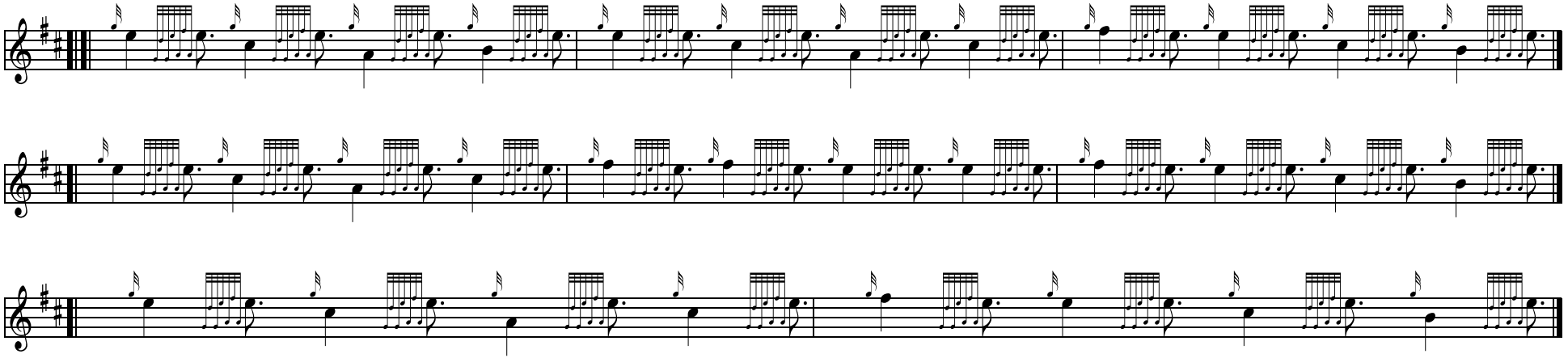
Crunluath Singling



Crunluath Doubling



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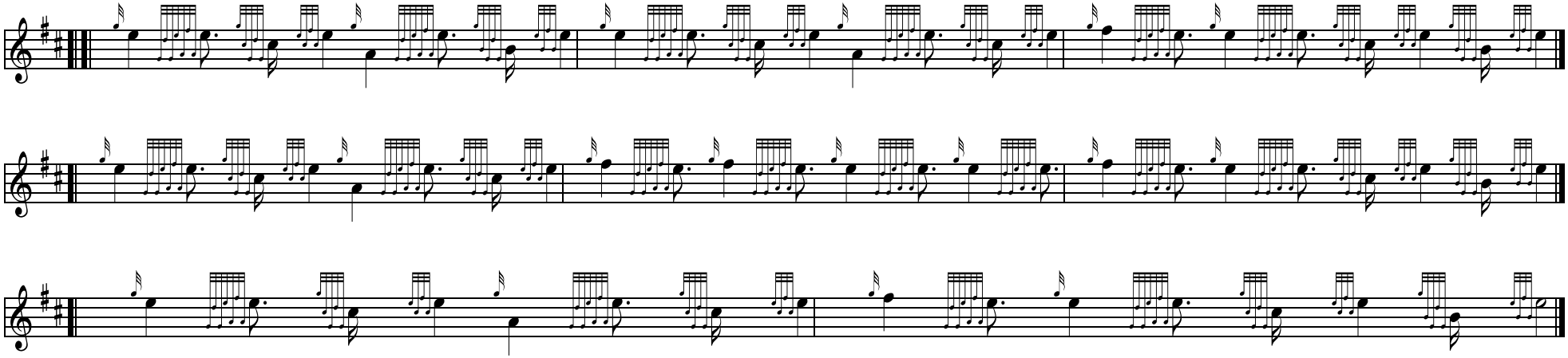
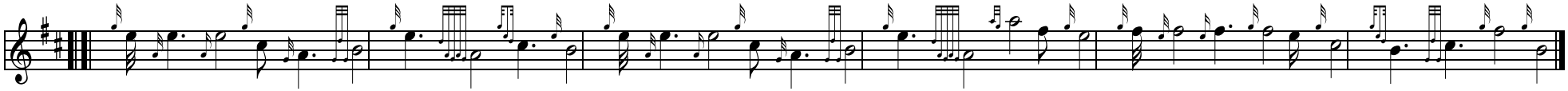
Crunluath a Mach



Ground- First Line



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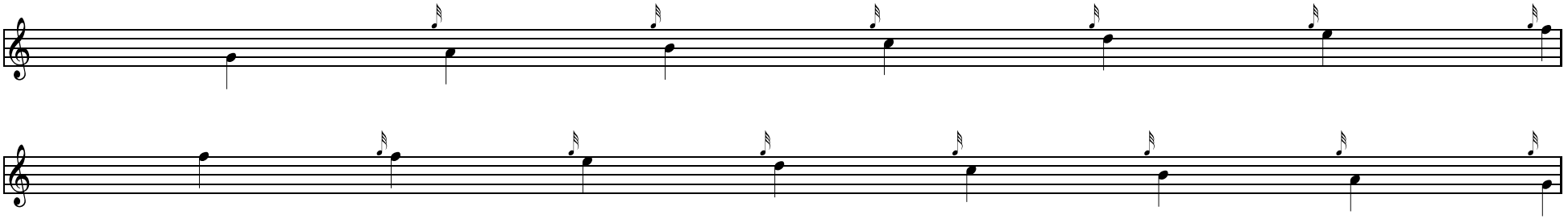
Exercises Required for SCQF Level 2

1. The scale

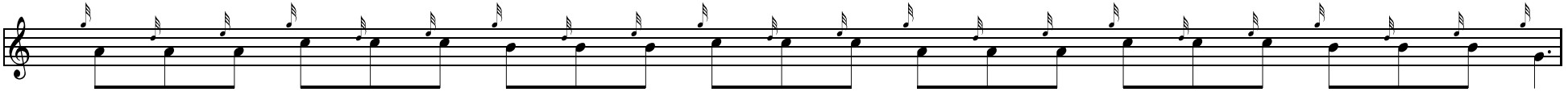
2. The scale to F with a G gracenote

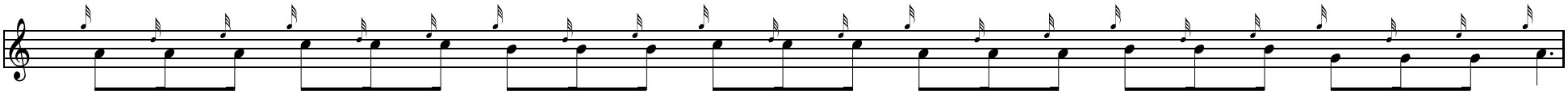


3. The scale to C with a D gracenote

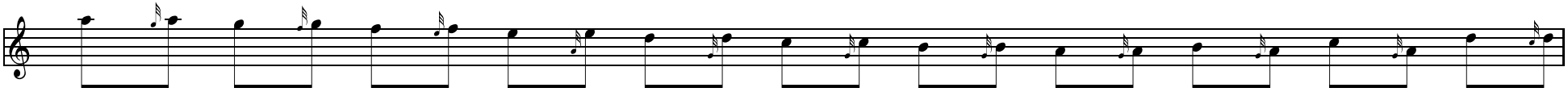
4. The scale to D with an E gracenote

5. G, D, E gracenote groupings

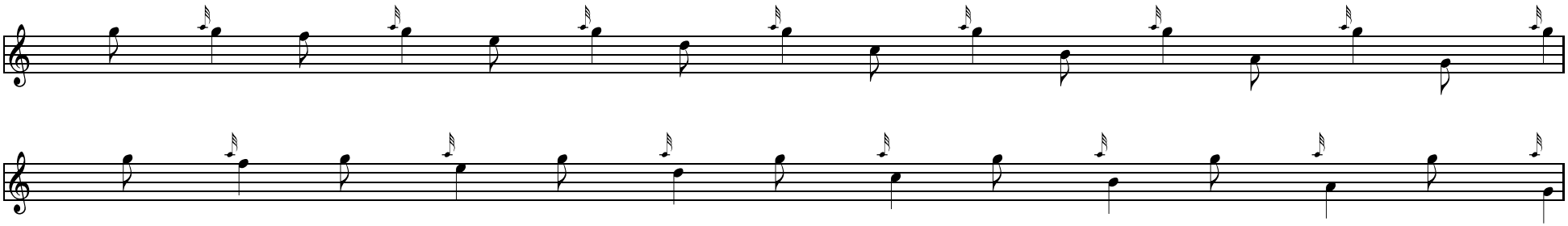




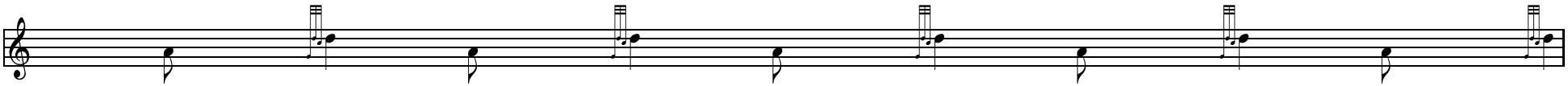
6. All strikes



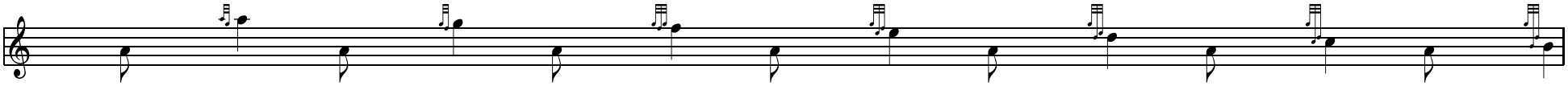
7. Thumb or High A gracenotes



8. The Throw on D from Low A

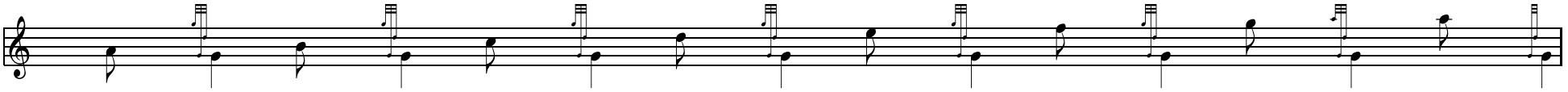


9. Doublings on High A, High G, F, E, D, C, and B from Low A

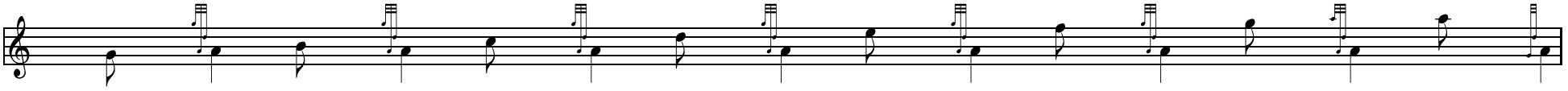


Exercises Required for SCQF Level 3

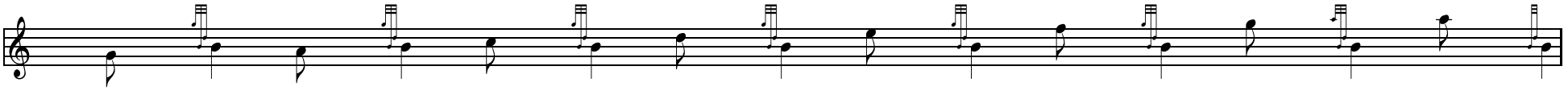
1.a. Low G Doubling



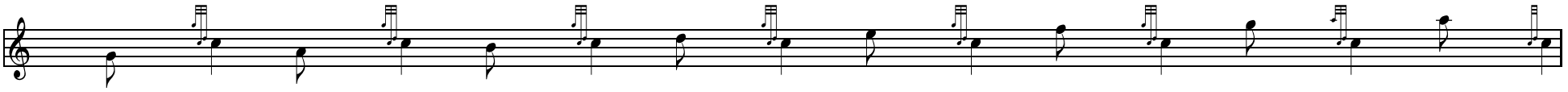
1.b. Low A Doubling



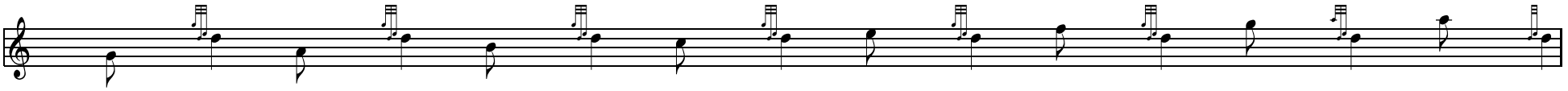
1.c. B Doubling



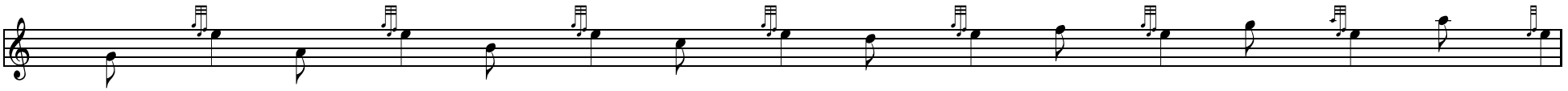
1.d. C Doubling



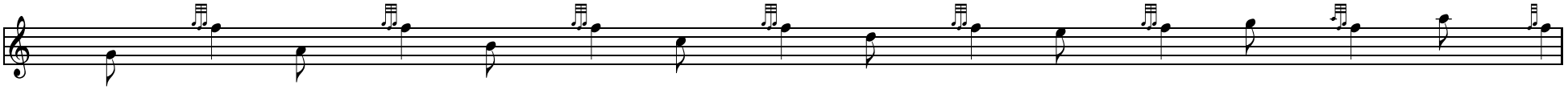
1.e. D Doubling



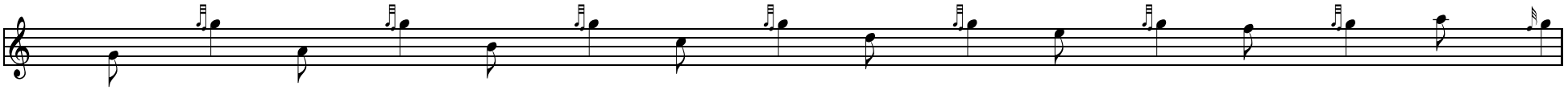
1.f. E Doubling



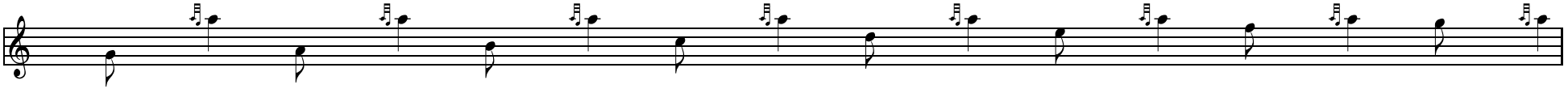
1.g. F Doubling



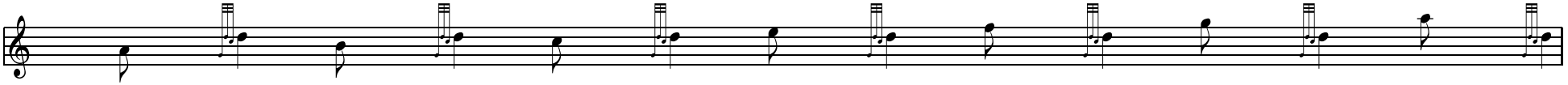
1.h. High G Doubling



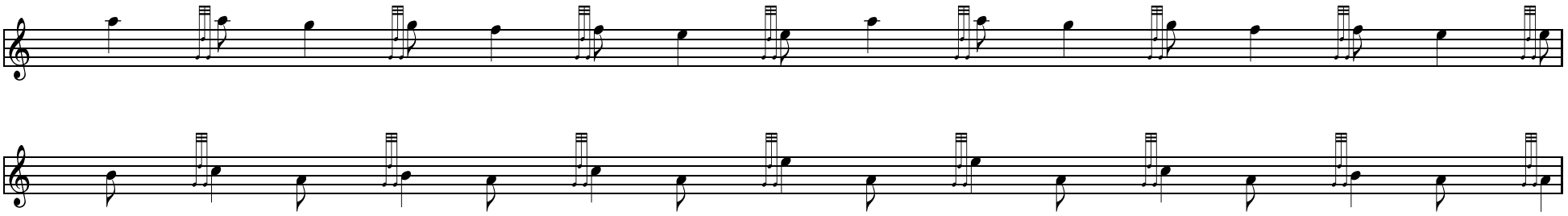
1.i. High A Doubling



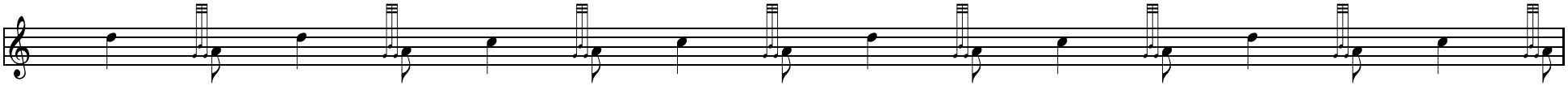
2. Throw on D from each note of the scale



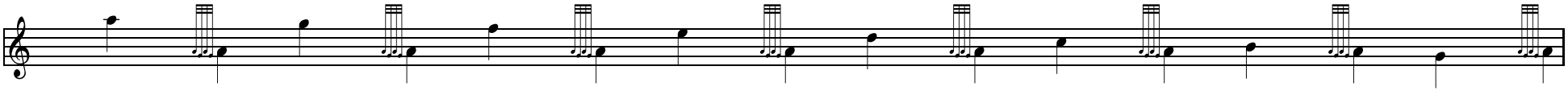
3.a. Grips (regular)



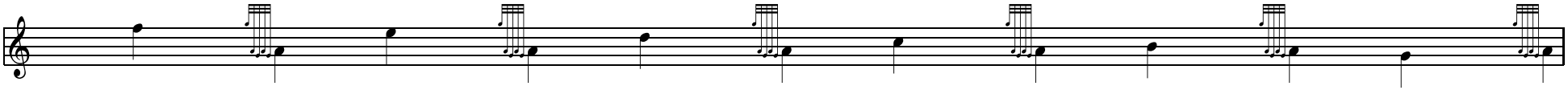
3.b. Grips with B gracenote (also called 'rodin')



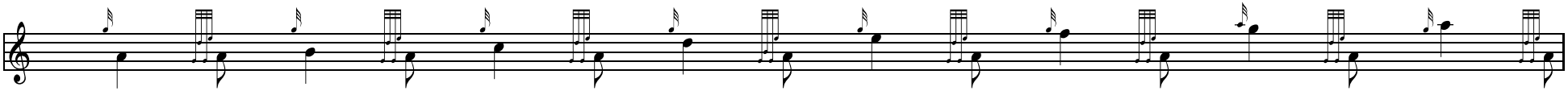
4.a. Regular birl



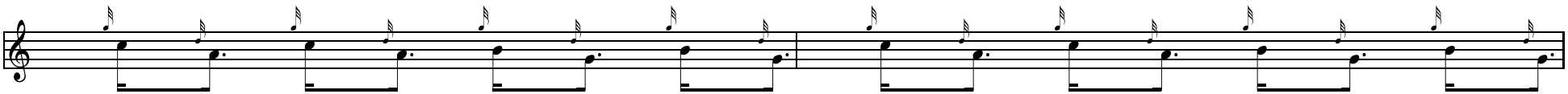
4.b. Birl with G gracenote



5. Taorluaths to Low A from each note of the scale (including taorluaths from D with a B gracenote)

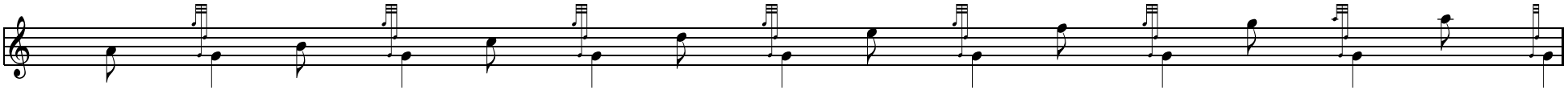


6. Tachums

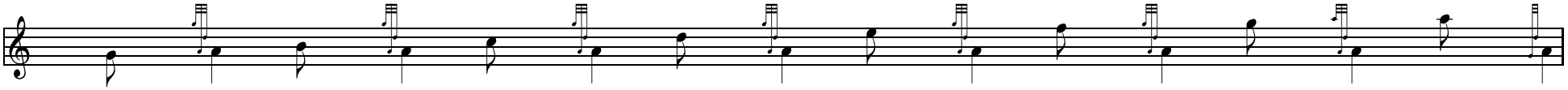


Exercises Required for SCQF Level 4

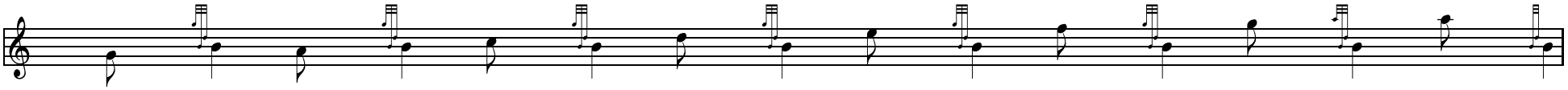
1.a. Low G Doubling



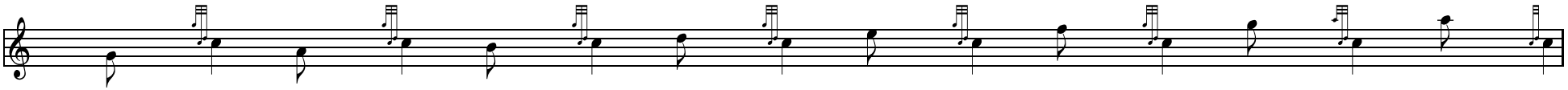
1.b. Low A Doubling



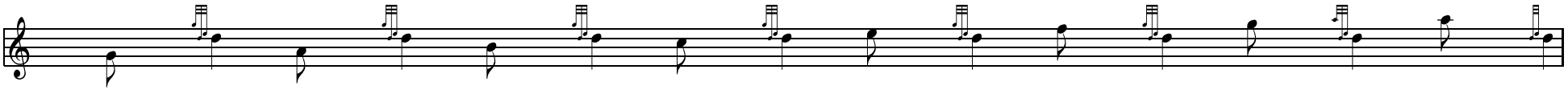
1.c. B Doubling



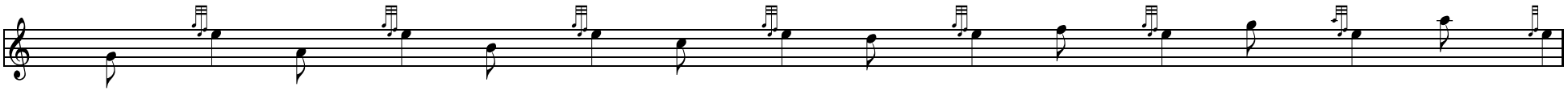
1.d. C Doubling



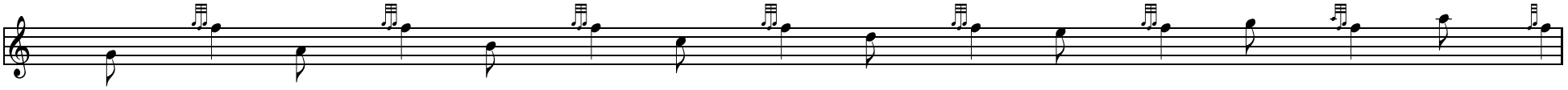
1.e. D Doubling



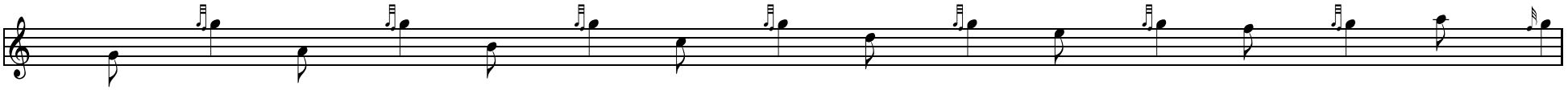
1.f. E Doubling



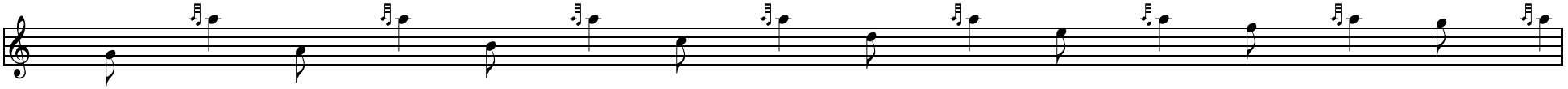
1.g. F Doubling



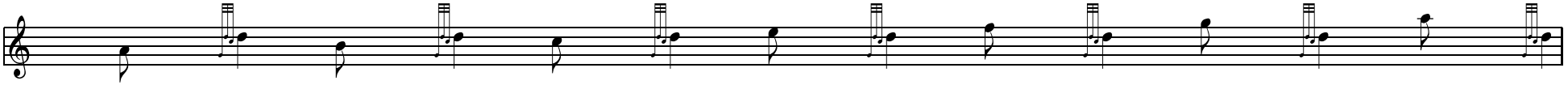
1.h. High G Doubling



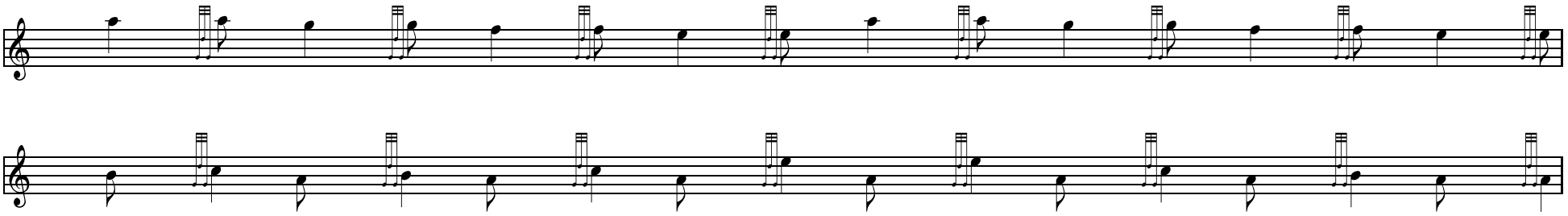
1.i. High A Doubling



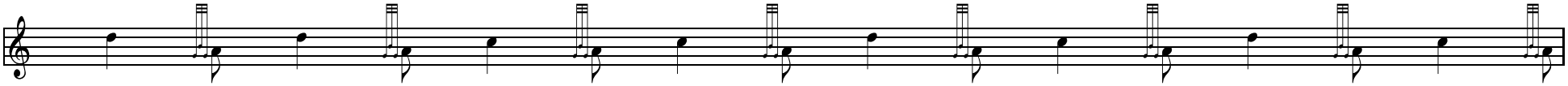
2. Throw on D from each note of the scale



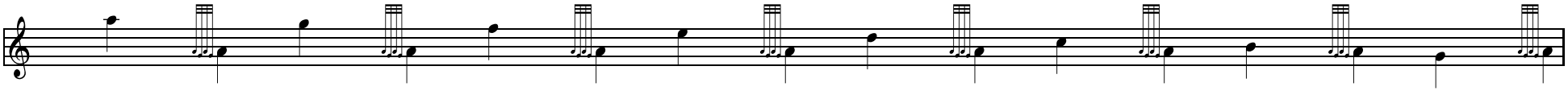
3.a. Grips (regular)



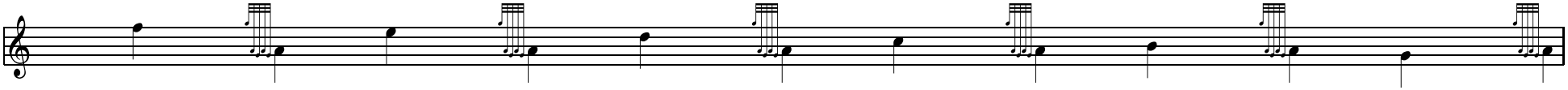
3.b. Grips with B gracenote (also called 'rodin')



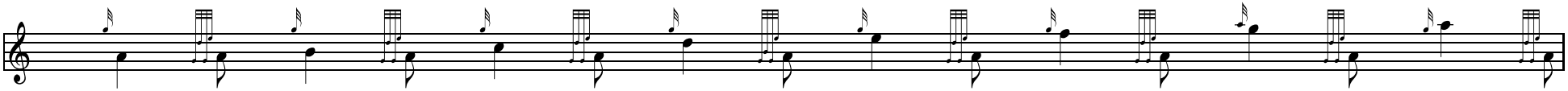
4.a. Regular birl



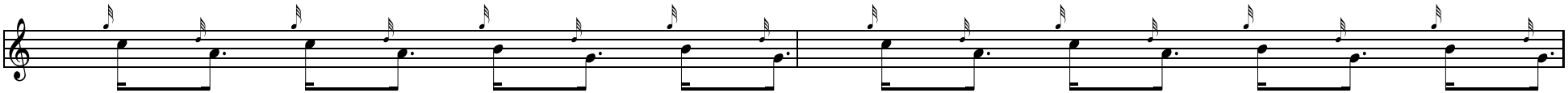
4.b. Birl with G gracenote



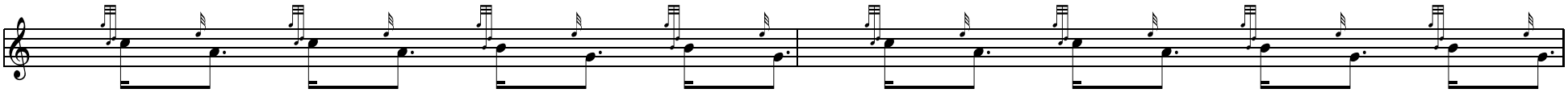
5. Taorluaths to Low A from each note of the scale (including taorluaths from D with a B gracenote)



6. Tachums

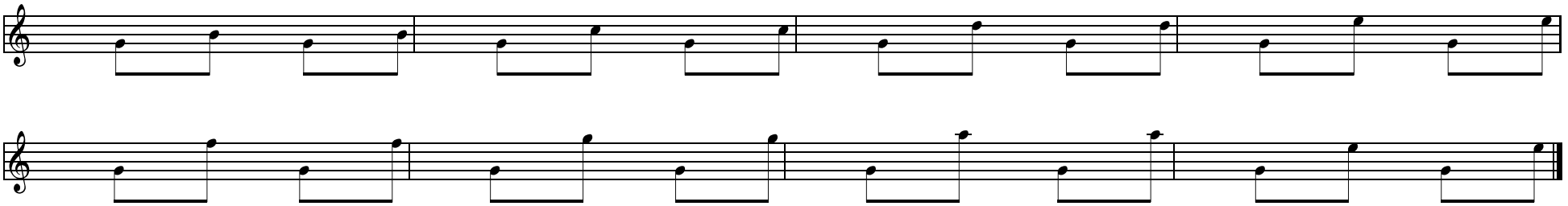


7. C doublings to Low A and B doublings to Low G with E gracenote, as used in Strathspey playing

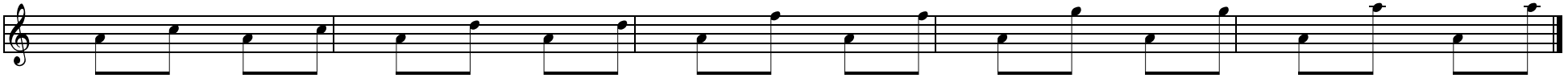


Additional Useful Exercises

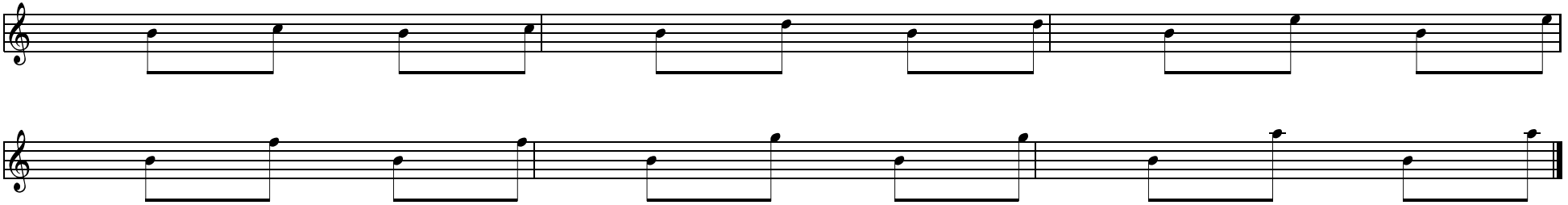
1.a. Crossing Noises - these groups of notes can also be played in reverse



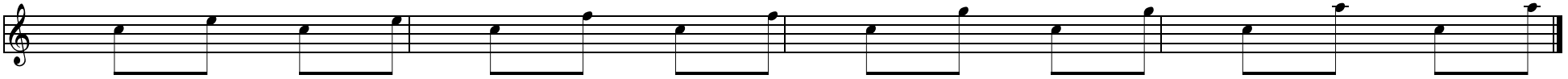
1.b.



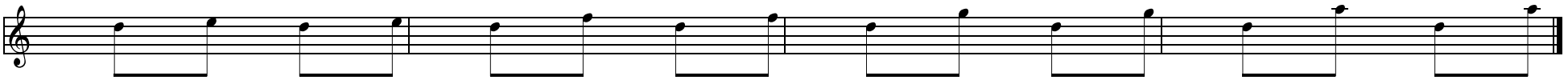
1.c.



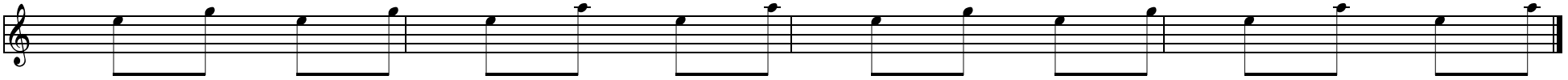
1.d.



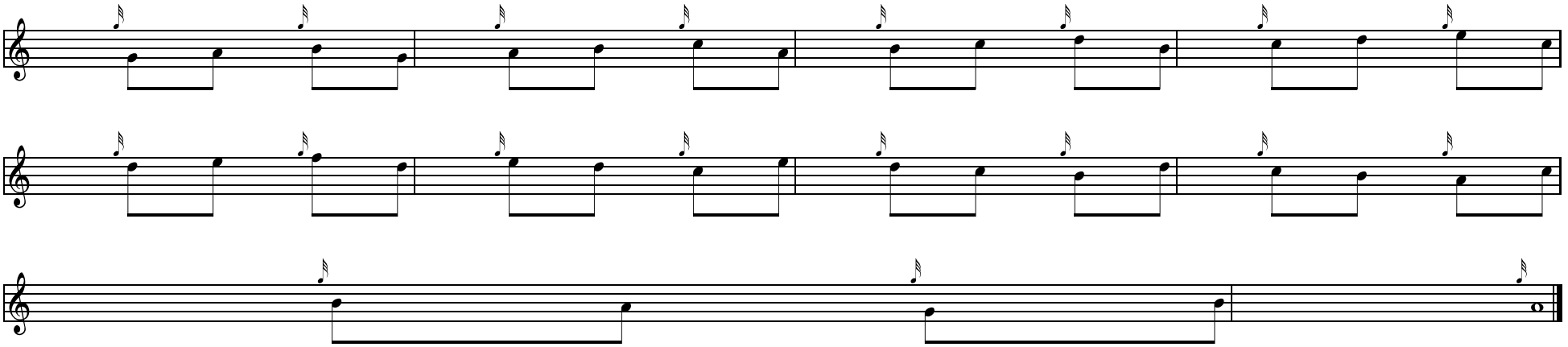
1.e.



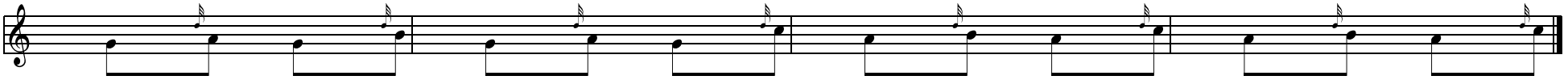
1.f.



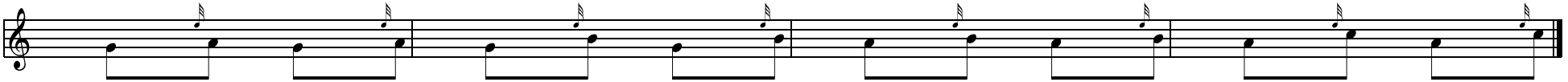
2.a. Gracenotes



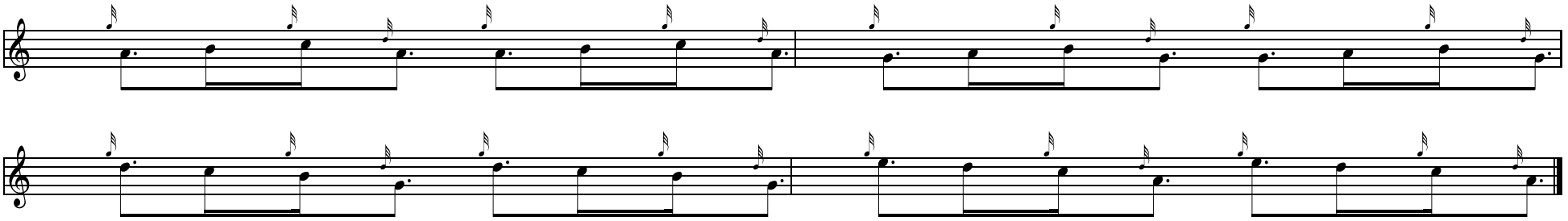
2.b.



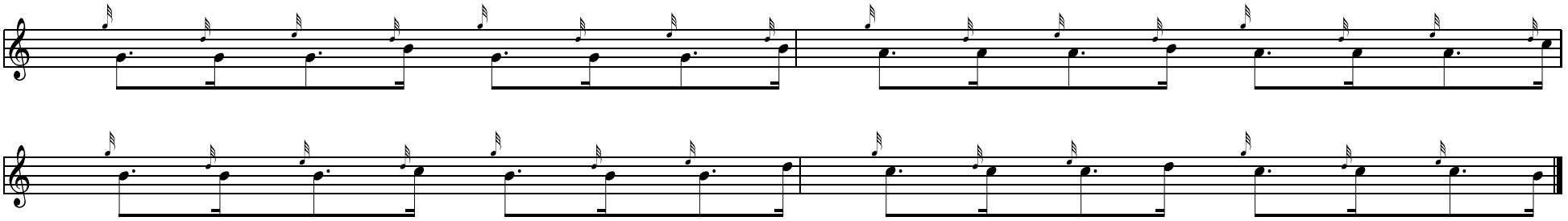
2.c.



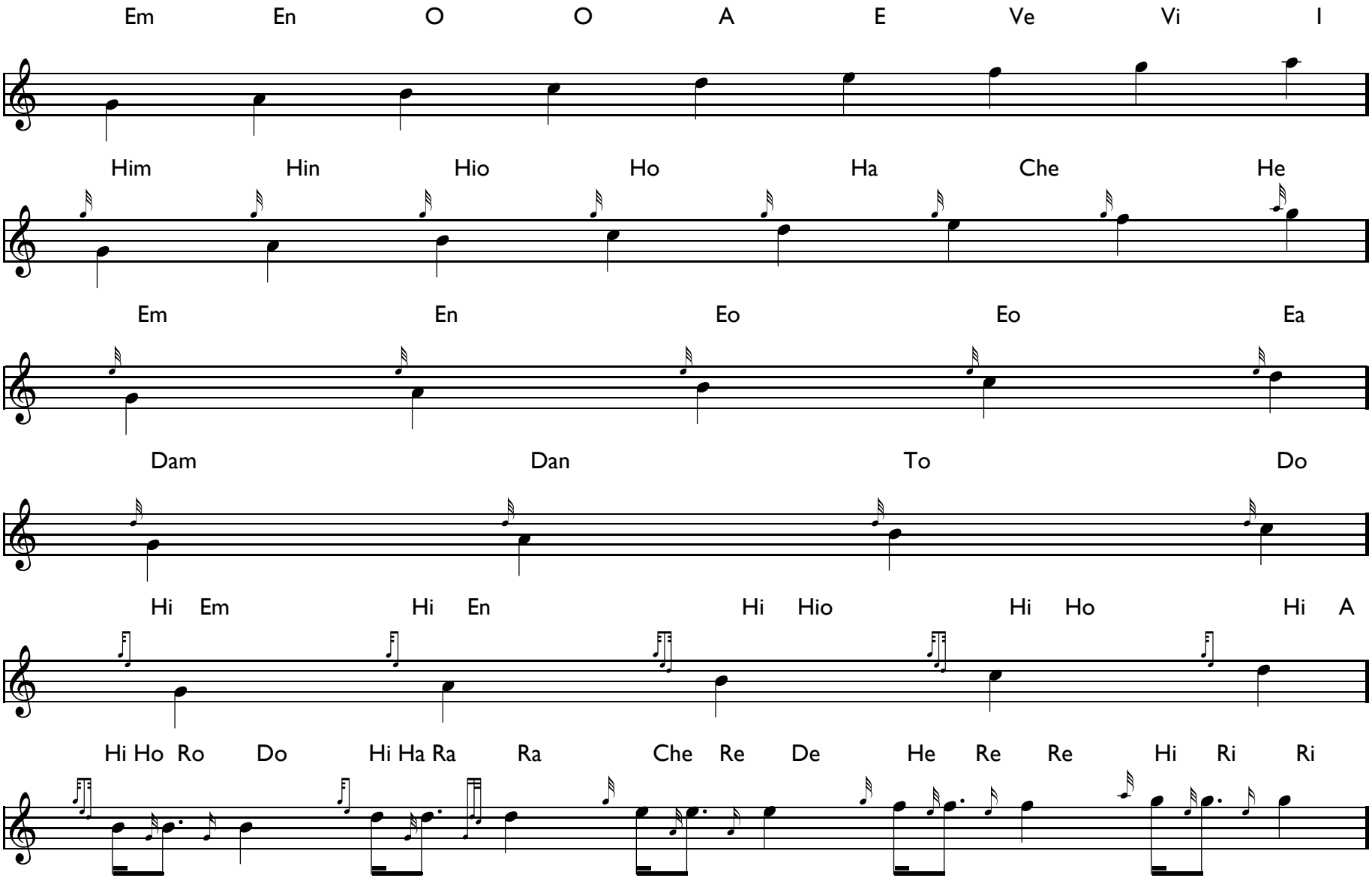
3. Tachums

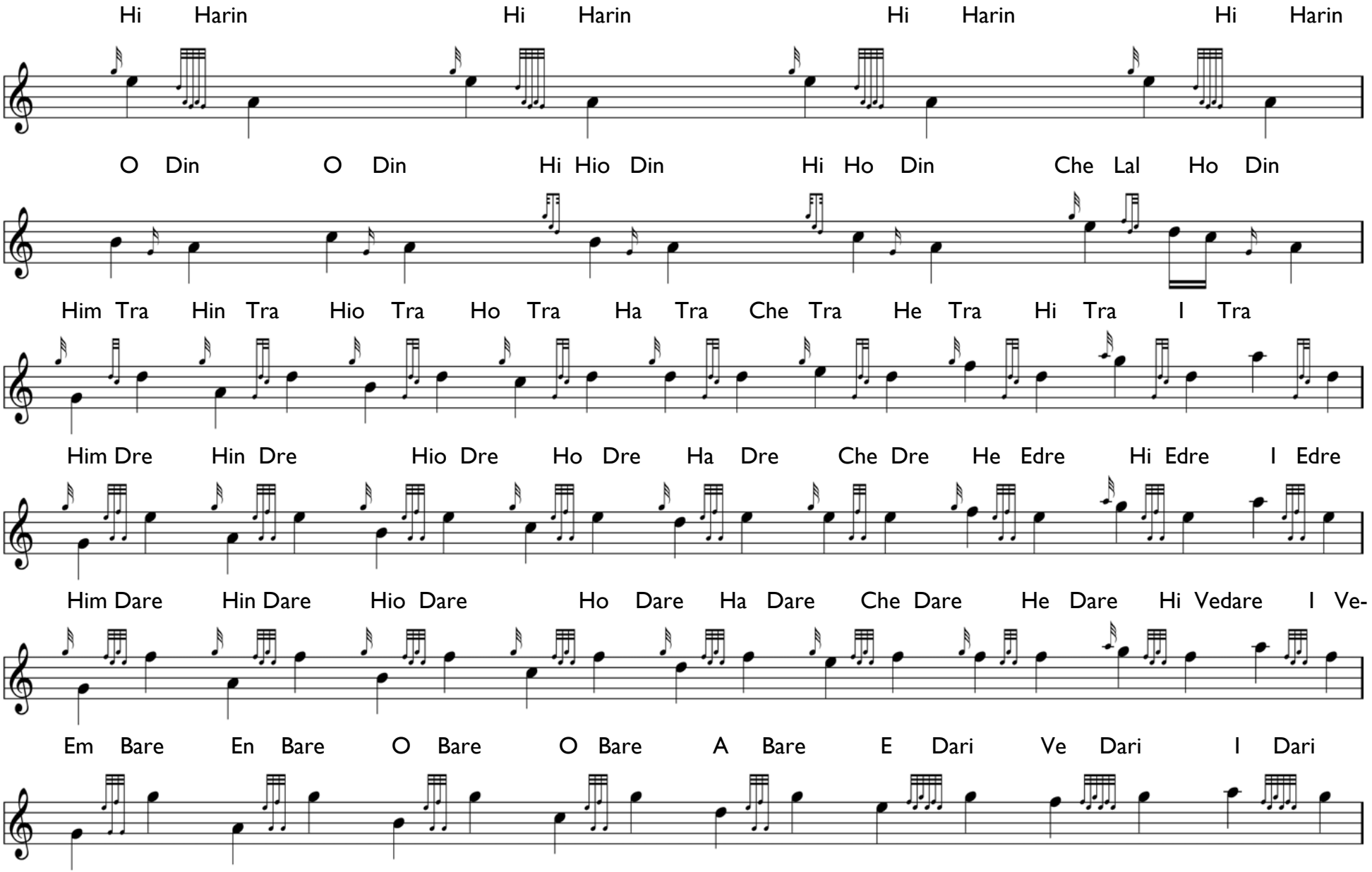


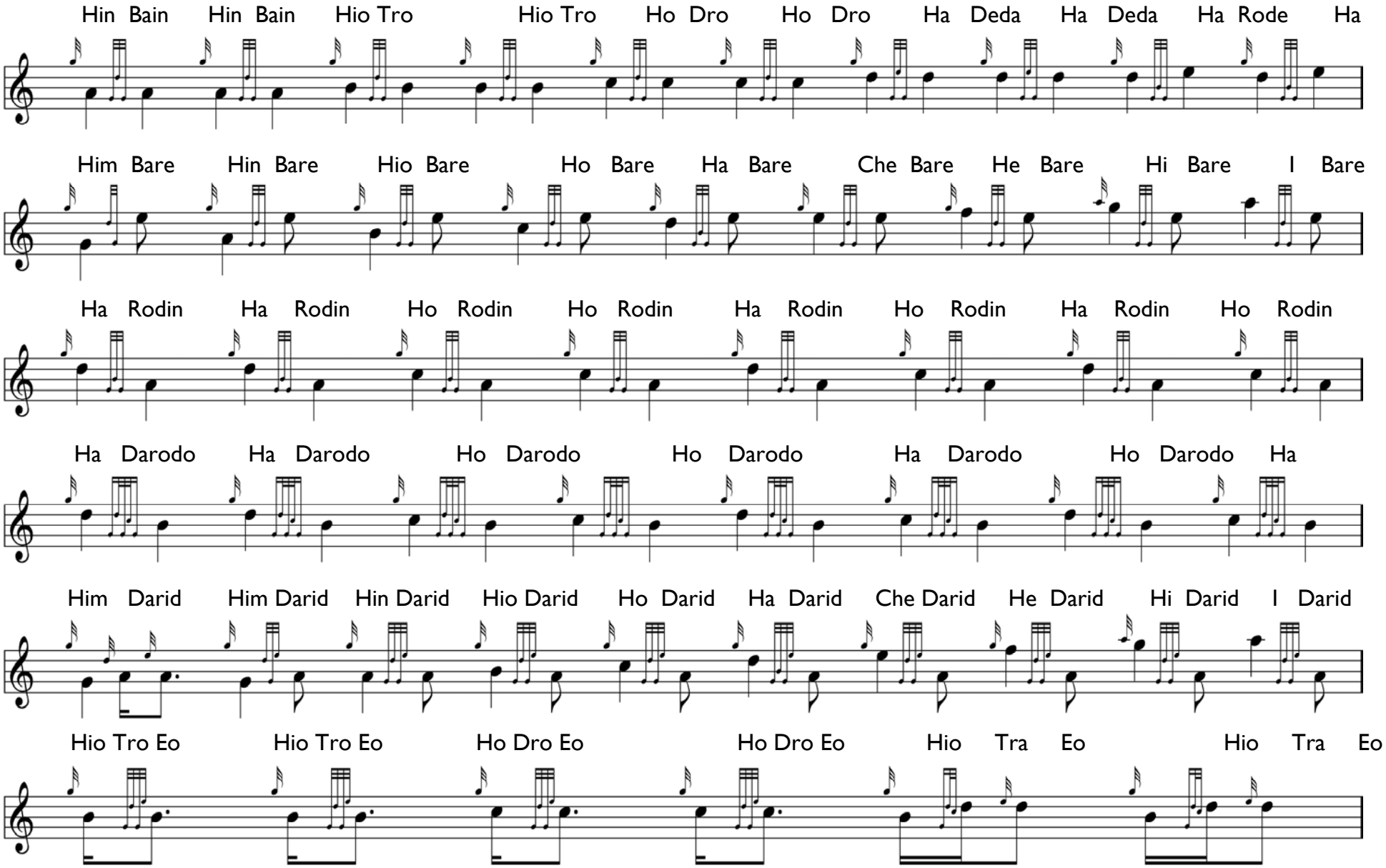
4. GDE

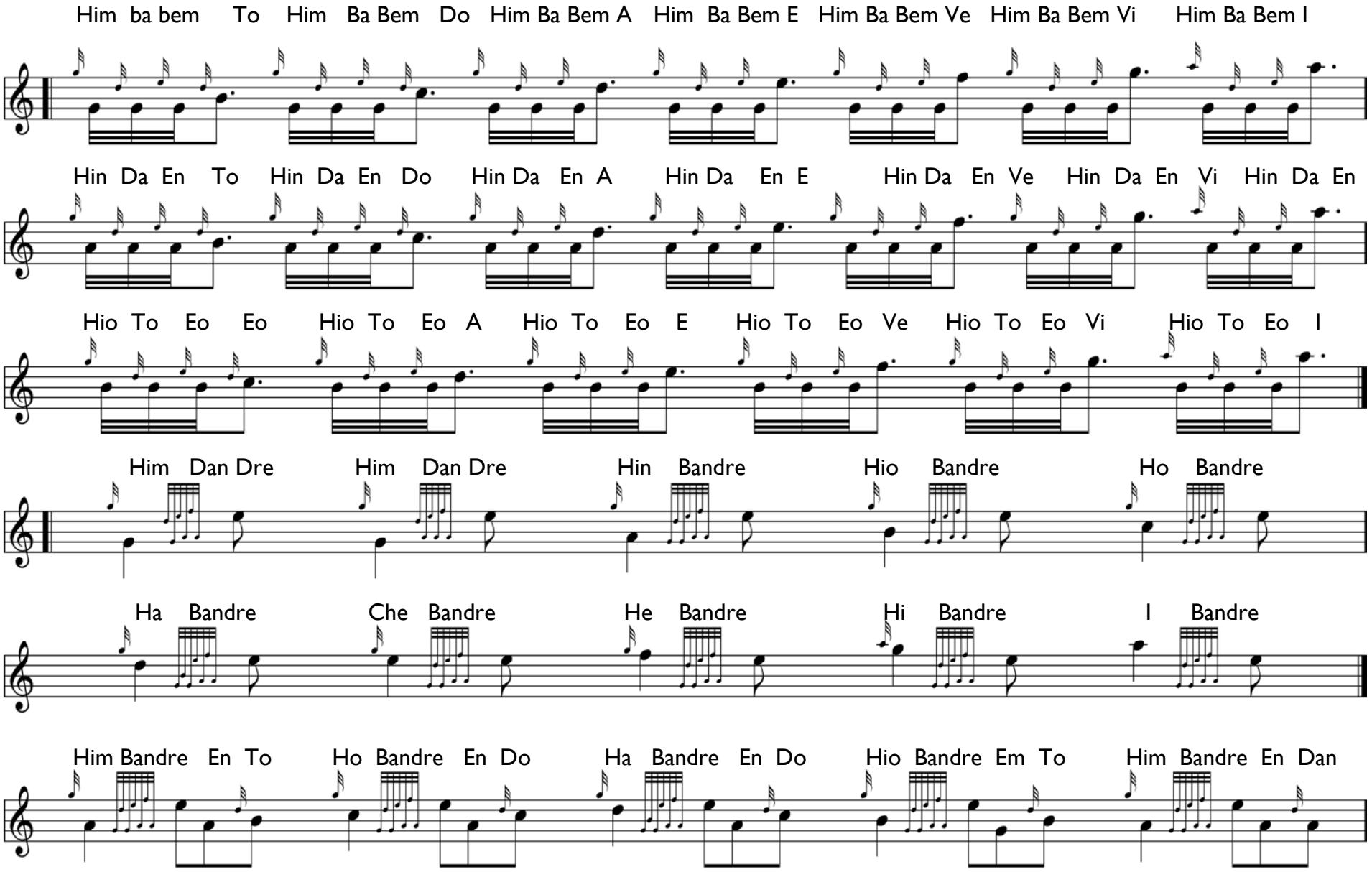


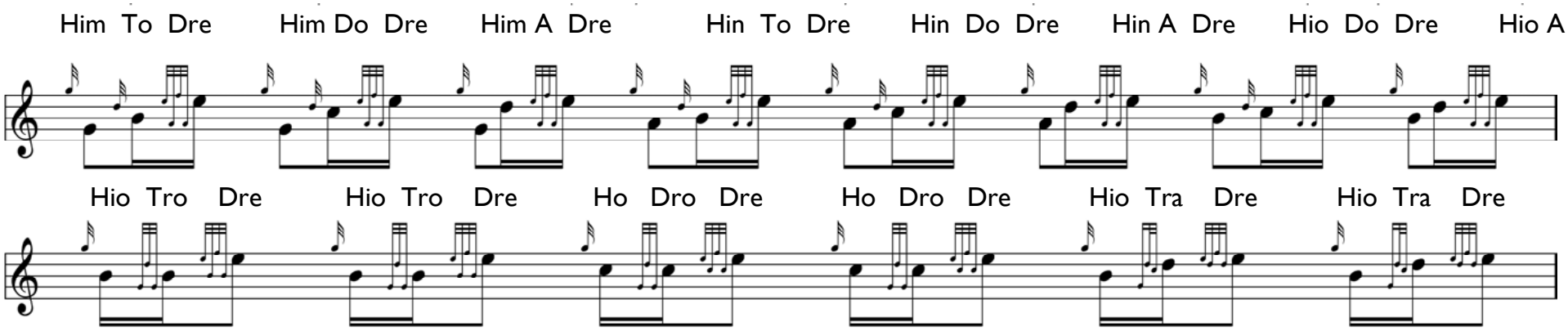
Piobaireachd Exercises




Hi Harin Hi Harin Hi Harin Hi Harin
O Din O Din Hi Hio Din Hi Ho Din Che Lal Ho Din
Him Tra Hin Tra Hio Tra Ho Tra Ha Tra Che Tra He Tra Hi Tra I Tra
Him Dre Hin Dre Hio Dre Ho Dre Ha Dre Che Dre He Edre Hi Edre I Edre
Him Dare Hin Dare Hio Dare Ho Dare Ha Dare Che Dare He Dare Hi Vedare I Ve-
Em Bare En Bare O Bare O Bare A Bare E Dari Ve Dari I Dari


Hin Bain Hin Bain Hio Tro Hio Tro Ho Dro Ho Dro Ha Deda Ha Deda Ha Rode Ha
Him Bare Hin Bare Hio Bare Ho Bare Ha Bare Che Bare He Bare Hi Bare I Bare
Ha Rodin Ha Rodin Ho Rodin Ho Rodin Ha Rodin Ho Rodin Ha Rodin Ho Rodin
Ha Darodo Ha Darodo Ho Darodo Ho Darodo Ha Darodo Ho Darodo Ha
Him Darid Him Darid Hin Darid Hio Darid Ho Darid Ha Darid Che Darid He Darid Hi Darid I Darid
Hio Tro Eo Hio Tro Eo Ho Dro Eo Ho Dro Eo Hio Tra Eo Hio Tra Eo


Him ba bem To Him Ba Bem Do Him Ba Bem A Him Ba Bem E Him Ba Bem Ve Him Ba Bem Vi Him Ba Bem I
Hin Da En To Hin Da En Do Hin Da En A Hin Da En E Hin Da En Ve Hin Da En Vi Hin Da En I
Hio To Eo Eo Hio To Eo A Hio To Eo E Hio To Eo Ve Hio To Eo Vi Hio To Eo I
Him Dan Dre Him Dan Dre Hin Bandre Hio Bandre Ho Bandre
Ha Bandre Che Bandre He Bandre Hi Bandre I Bandre
Him Bandre En To Ho Bandre En Do Ha Bandre En Do Hio Bandre Em To Him Bandre En Dan


Him To Dre
Him Do Dre
Him A Dre
Hin To Dre
Hin Do Dre
Hin A Dre
Hio Do Dre
Hio A
Hio Tro Dre
Hio Tro Dre
Ho Dro Dre
Ho Dro Dre
Hio Tra Dre
Hio Tra Dre

NATIONAL PROGRESSION AWARD
SCOTTISH BAGPIPES (PRACTICE CHANTER)
SCQF Level 2 (12 SCQF Credit Points)
[Former PDQB Level 1 Practice Chanter]

SYLLABUS

1. **Maintenance**

Candidates must demonstrate an understanding of the following:

Dismantling the Practice Chanter
Cleaning and drying the Practice Chanter
Correct hemping of the Practice Chanter

2. **Practical**

Candidates must demonstrate competence in the following:

Exercises:

(1) The scale
(2) The scale to F with a G gracenote
(3) The scale to C with a D gracenote
(4) The scale to D with an E gracenote
(5) G,D,E gracenote groupings
(6) All strikes
(7) Thumb or High A gracenote
(8) The Throw on D from Low A
(9) Doublings on High A, High G, F, E, D, C, and B from Low A
(10) Basic monotone exercises in Simple Time

Tunes:

Two tunes played from memory. The music is to be presented to the Assessor and played in accordance with the written score. The music does not have to be written out by the candidate.

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

3. **Theory**

Candidates must be able to:

a. Name all notes and note values (duration)
b. Demonstrate the correct placement of notes on the stave
c. Demonstrate an understanding of what dotted and cut notes have on the note duration
d. Correctly write a treble clef on the stave
e. Understand the purpose of a bar line
f. Write out 4 bars from a tune with a $\frac{2}{4}$ time signature by copying onto manuscript paper from set music provided.

NATIONAL PROGRESSION AWARD
SCOTTISH BAGPIPES (PRACTICE CHANTER)
SCQF Level 3 (12 SCQF Credit Points)
[Former PDQB Level 2 Practice Chanter]

SYLLABUS

1. **Maintenance**

Candidates must demonstrate an understanding of the following:

a. Dismantling the Practice Chanter
b. Cleaning and drying the Practice Chanter
c. Correct hemping of the Practice Chanter
d. Weakening and strengthening a Practice Chanter reed
e. Sharpen and flatten the Practice Chanter pitch

2 **Practical**

On the Practice Chanter, candidates must demonstrate competence in the following:

a. Exercises:

(1) All doublings (Low G to High A), from any note of the scale
(2) Throw on D from each note of the scale
(3) Grips (including grips with a B gracenote)
(4) Birl and birl with a G gracenote from each note of the scale
(5) Taorluaths to Low A from each note of the scale (including taorluaths from D with a B gracenote)
(6) Tachums
(7) Basic monotone exercises in Simple and Compound Time

b. Tunes:

On the Practice Chanter, five tunes to be played from memory. At least one tune should be in Compound Time. The music is to be presented to the Assessor and played in accordance with the written score. The music does not have to be written out by the candidate.

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

3. **Theory**

Candidates must be able to:

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

NATIONAL PROGRESSION AWARD
SCOTTISH BAGPIPES
SCQF Level 4 (18 SCQF Credit Points)
[Former PDQB Level 2 Bagpipes]

SYLLABUS

1. **Maintenance**

Candidates must demonstrate an understanding of the following:

a. Naming all of the parts of a Bagpipe
b. How to properly replace and remove the Bagpipe Chanter
c. How to properly replace and remove the Drones
d. Correct hemping/sealing of Bagpipe joints
e. How to correctly tie on and space the Drone cords.

Practical

On the Practice Chanter, candidates must demonstrate competence in the following;

a. Exercises

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

b. Tunes:

Candidates submit five tunes comprising:

(1) 2 parts of a Slow Air
(2) 2 parts of a March in 3/ 4 or 4/4 Time
(3) 2 parts of a March in 6/8 or 9/8 Time
(4) 2 parts of a Strathspey
(5) 2 parts of a Reel

The music is to be presented to the Assessor and played **on the Bagpipe** in accordance with the written score. The music does not have to be written out by the candidate. The tunes submitted must incorporate some of the embellishments from the exercises listed in section a.

3. **Theory**

Candidates must be able to:

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

NATIONAL PROGRESSION AWARD
SCOTTISH BAGPIPES
SCQF Level 5 (18 SCQF Credit Points)
[Former PDQB Level 3 Piping]

SYLLABUS

1. **Maintenance**

Candidates must demonstrate a knowledge and understanding of the following:

a. Removing the Pipe Chanter from the stock
b. Cleaning and drying the Bagpipes
c. Correct hemping/sealing of Bagpipe joints
d. Testing for airtightness of the Bagpipes, including seasoning as appropriate
e. Different types of Drone reeds
f. Handling reeds and securing them in the Chanter/Drone reed seat. Includes a practical demonstration.
g. Ensuring that the Bagpipe is an appropriate fit for the Piper, e.g. correct size/spread/fit of the bag, bag cover, blow stick, cords/drone spacing.

2. **Practical**

Candidates must demonstrate competence in the following:

a. Monotone Exercises

(1) Tap out the rhythm of Simple and Compound Monotone exercises

b. Tunes (on the Bagpipe)

Candidates submit tunes comprising:

(1) 2 parts of a Slow Air
(2) 4 parts of a March in Simple Time
(3) 4 parts of a March in Compound Time
(4) 4 parts of a Strathspey
(5) 4 parts of a Reel
(6) 4 parts of a Hornpipe
(7) 4 parts of a Jig
(8) One Ground of a Piobaireachd and one variation singling and doubling

Candidates will be expected to make a reasonable attempt at tuning their Drones and be able to explain the basic principles of Drone tuning.
Candidates will also be assessed on Marching and Deportment.

3. **Theory**

Candidates must be able to:

a. Write out Monotone Exercises in Simple and Compound Time
b. Write out 8 bars of a 6/8 March from memory
c. Write out 4 bars of either a Strathspey or a Reel from memory
d. Explain the purpose of a Leger Line
e. Draw out the Great Staff and show the pitch of the Tenor Drone, bass drone, and all the notes in the Bagpipe scale
f. Sight reading of a set piece (on the Practice Chanter)

NATIONAL PROGRESSION AWARD
SCOTTISH BAGPIPES
SCQF Level 6 (18 SCQF Credit Points)
[Former PDQB Level 4 Piping]

SYLLABUS

1. **Maintenance**

Candidates must demonstrate a knowledge and understanding of the following:

a. Knowledge required to tie in a stock
b. Variety of materials used in bag making
c. Fitting a simple leather valve to the blowstick and how various water traps are fitted and work
d. Setting a Chanter reed to achieve a good and reasonably true scale using tape and other means as necessary
e. Fitting, tuning, and handling cane and synthetic Drone reeds and bridles to achieve correct pitch and strength

2. **Practical**

Candidates must demonstrate competence in the following:

a. Exercises on the Practice Chanter

(1) The student should have a firm grasp of all the technique required to play light music and must correctly demonstrate all of the technique required to play Piobaireachd as follows:

(a) hiharin
(b) dres and edres
(c) dare and vedare
(d) double echoes on B, D, E, F, and High G
(e) harodin/horodin
(f) darodo
(g) taorluath
(h) taorluath a mach
(i) standard crunluath
(j) crunluath breabach
(k) crunluath fosgailte
(l) crunluath a mach

b. Monotone Exercises (Each exercise will contain rests and incomplete bars)

(1) Tap out the rhythm of any of the following:

(a) Simple Duple time
(b) Simple Quadruple time
(c) Cut Common time
(d) Compound Duple time

c. Bagpipe

The candidate must submit the following tunes:

(1) Two competition type $\frac{2}{4}$ Marches
(2) Two $\frac{6}{8}$ Marches of four parts
(3) Two competition type Strathspeys of four or more parts
(4) Two competition type Reels of four or more parts
(5) Two competition type Hornpipes of four or more parts
(6) Two competition type Jigs of four or more parts
(7) One Piobaireachd which includes the taorluath and crunluath variations

Candidates will be expected to set the Chanter and Drones accurately.

Candidates will also be assessed on Marching and Deportment.

3. **Theory**

Candidates must demonstrate the ability to:

a. Write canntaireachd equivalents of the Piobaireachd movements required for this certificate
b. Write movements for light music and Piobaireachd on the stave
c. Understand basic Piobaireachd construction and primary Piobaireachd classification
d. Write out Monotone Exercises in various time signatures to include the use of two types of rest.
e. Understand sound production and measurement
f. Sight read a set piece
g. Write from memory one part (8 bars) of each of the following tune types:

(1) Strathspey
(2) Reel
(3) Jig

PROFESSIONAL DEVELOPMENT AWARD
SCOTTISH BAGPIPES
SCQF Level 7 (18 SCQF Credit Points)
[Former PDQB Level 5 Piping]

SYLLABUS

1. **Maintenance**

a. Candidates must be prepared to answer questions on maintenance at any previous certification level.

b. Candidates must be able to describe all steps required to put a set of Bagpipes into good playing order, and to maintain them in that condition thereafter.

2. **Practical**

a. On the Practice Chanter: Sight read from a set piece equivalent in standard required for the practical examination

b. Light Music (Ceol Beag)
Candidates are to submit four tunes of each of the following:

(1) Competition March (minimum 4 parts)
(2) Competition Strathspey (minimum 4 parts)
(3) Competition Reel (minimum 4 parts)
(4) Competition Hornpipe (minimum 4 parts)
(5) Competition Jig (minimum 4 parts)

The Assessor is to select one tune from each category for the candidate to play.
Candidates will be expected to tune their own Drones to a well-balanced Chanter and be capable of blowing a steady tone.
Candidates will also be assessed on Marching and Deportment.

c. Piobaireachd (Ceol Mor)
Candidates are to submit four Piobaireachds. One each of the following type:

(1) Standard Crunluath
(2) Crunluath Breabach
(3) Crunluath Fosgailte
(4) Crunluath a Mach

The Assessor is to select one Piobaireachd for the candidate to play in its entirety and may select additional tunes or parts thereof at the Assessor's discretion.

3. **Theory and History**

Candidates must be able to:

a. Answer questions on theory from any of the previous certification levels
b. Understand the difference between relative and absolute pitch
c. Demonstrate a knowledge of the three Highland Bagpipe pentatonic scales
d. Compose harmony to a set piece of music
e. Understand how the Bagpipe scale relates to the Western Major scale
f. Demonstrate a knowledge of the tones and semitones used in these scales
g. Write the first line of a Piobaireachd ground on a stave
h. State the requirements and the format for the following dances:

(1) Highland Fling
(2) Sean Truibhas
(3) Sword Dance
(4) Sailors Hornpipe
(5) Irish Jig

i. Write a short essay of not more than 500 words selected from one of the following topics:

Solo competition system
The Pipe Band movement
A famous piper and his/her contribution to Piping
Present day piping organisations and their contribution to piping

PROFESSIONAL DEVELOPMENT AWARD
SCOTTISH BAGPIPES
SCQF Level 8 (18 SCQF Credit Points)
[Former PDQB Level 6 Piping]

SYLLABUS

1. Maintenance

Candidates who do not hold a SCQF Level 7 Certificate will be required to answer all maintenance questions in the SCQF Level 7 Certificate syllabus.

2. Practical Light Music (Ceol Beag)

Candidates are to submit six tunes of each of the following:

a. Competition March (minimum 4 parts)
b. Competition Strathspey (minimum 4 parts)
c. Competition Reel (minimum 4 parts)
d. Competition Jig (minimum 4 parts)

The Assessor is to select two tunes from each category for the candidate to play.
Candidates will be expected to tune their own Drones to a well-balanced Chanter and be capable of blowing a steady tone.
Candidates will also be assessed on Marching and Deportment.

3 Practical Piobaireachd (Ceol Mor)

Candidates are to submit six Piobaireachds. The selection should include the following varieties of crunluath:

a. Standard Crunluath
b. Crunluath Breabach
c. Crunluath Fosgailte
d. Crunluath A Mach

The Assessor is to select one Piobaireachd for the candidate to play in its entirety and may select additional tunes or parts thereof at the Assessor's discretion.

4. **Theory**

Candidates must be able to:

Write from memory four parts of one of the tunes submitted at Para. 2.
Write four bars of a:

(1) Dithis Doubling
(1) Suibhal Doubling
(2) Crunluath Breabach or Fosgailte Doubling
(3) Crunluath a Mach

All movements are to be written out in full. No abbreviations are permitted.

Write all Piobaireachd movements.
Demonstrate their knowledge of the construction and classification of the Piobaireachd.
Write out in Nether Lorn Canntaireachd the notes of the following scales:

Plain
G gracenote
E gracenote
D gracenote

f. Translate a passage of Piobaireachd staff notation into Nether Lorn Canntaireachd.

5. **History of Piping**

Candidates must write an essay of 1000 words minimum on their chosen subject selected from the below. Essays must include comment on their influence and relevance to Piping.

a. The MacCrimmons of Skye
b. The MacKays of Gairloch / Rassay
c. The MacArthurs
d. The Camerons
e. The MacPhersons
f. The MacLennans
g. The MacGregors
h. The Rankins
i. The MacIntyres
j. The Descent of Piping knowledge and tuition to the present day

THE NATIONAL Piping CENTRE

The Piping Centre Ltd, 30-34 McPhater Street, Glasgow G4 0HW.
Tel: +44 (0)141 353 0220. Fax: +44 (0)141 353 1570.

www.thepipingcentre.co.uk

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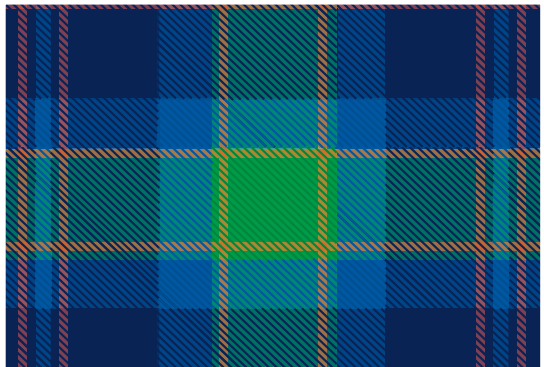
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