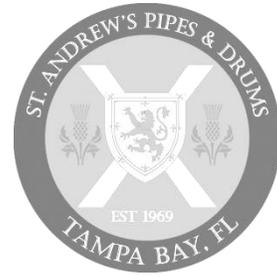


SAP&D Course
for learning the



Great Highland Bagpipe



by

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St. Andrew's Pipes & Drums of Tampa Bay

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This course was written to fulfill a specific need - to guide new piping students, in a group format, in learning how to play the bagpipe, with the ultimate goal of playing with a performance band. It assumes no prior ability to read music or play an instrument. It comprises 27 classes designed to be held weekly, and will thus require a period of about six months of attendance and practice at home on what is known as a “practice chanter”, the instrument we all learned on and continue to use for practice at home and with the band. At the end of this period, with a little dedication, you will be able to play many standard tunes and will be ready to move up to chanter practice with the band, and to acquire and begin playing the bagpipe.

This is an accelerated course. Most teachers will tell you that it takes a year or two to become proficient on the pipes. We plan to teach the simple bands tunes of St. Andrew’s (SAP&D), practice together as a group, and get you “on the pipes” in six months or less.

It is my hope that you review the class material below, the modest investment required, and most of all, the commitment of time over the next six months. We encourage you to get a practice chanter and come to a few sessions, then decide if you want to become a piper!

Nicholas Campbell, Pipe Major
St. Andrew’s Pipes & Drums of Tampa Bay
May, 2021

Introduction

You have heard a bagpipe band perform, maybe even ours, and you liked the performance enough that you want to be part of this ancient and proud group who call themselves “pipers”. Welcome to that elite group!

Much information and history of the bagpipe is available in other books, and now especially, on the internet. Google searches for “history of bagpipe” or even just “bagpipe” will produce enough reading for a few weeks. So we won’t go into that here, but there is a list of material in the Appendix, both hard copy and web pages.

The format of this group instruction is designed to follow The Highland Bagpipe Tutor, Book 1, commonly known as the “Green Book”. It has been around since 1953, continuously updated, and now available in the 2019 revision.

As in previous tutor over the decades, the chapters are designed to present instruction to be learned in about a week’s time, as the classes will probably follow that schedule. As with any in-person instruction, the schedule will be slowed down (or accelerated) to accommodate the needs of the students.

The course is supplemented by this workbook, “The SAP&D Course for Learning the Great Highland Bagpipe”, so that you will learn tunes in the band’s repertoire, and hit the ground running when you join the band chanter practices.

To take advantage of technological advances, this workbook is available in both PDF and webpage format on our SAP&D bagpipe course website, www.sapdband.com/BagpipeCourse.html . The PDF is formatted for printing, and the web format is designed for viewing on an electronic device, preferably a large screen. Links referenced in this workbook are also on a separate LINKS tab at the above website. All the tunes are available in full-size PDF format and as audio files, at slow tempos for learning, at the MUSIC tab. Info on practice chanters, books, and vendors is on the SUPPLIES tab so they can be updated periodically.

Appendix 1 contains visual examples of the notes and exercises used in this course.

Appendix 2 is a collection of tunes that you will be able to learn after you finish this course.

Appendix 3 is a list of references, a bibliography, and contact info for piping supplies.

Finally, at the end of the book are blank, staff-lined pages for you to copy exercises and tunes in your own hand to help you learn musical notation.

Equipment and Supplies You Will Need

Practice Chanter

You will begin learning the pipes with a “practice chanter” or PC, which is a quieter version of the part of the bagpipe that is played with the fingers. It is much like a recorder you may have played in grade school, but has finger holes exactly like the bagpipe and plays the same notes.

This chanter will stay with you throughout your piping days, so it is recommended that you purchase a good quality instrument at the beginning. Both individual and band practice is done

with the PC. It's quiet enough not to bother the folks you live with; it requires a lot less air and pressure, extending your playing time; you can sit down and play while reading music on a table or stand; and it's handy enough to take with you and play any time you have some free time.



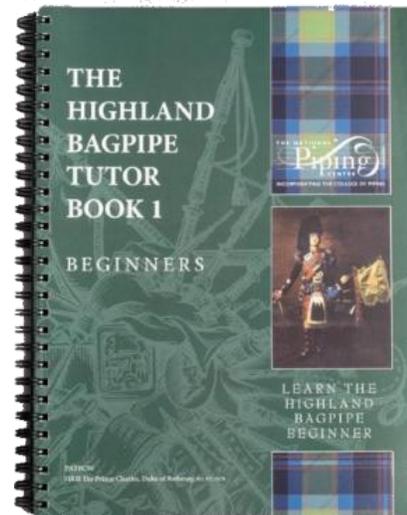
We recommend that you start with a chanter made of polypenco, a good quality plastic used by most makers now. Get a good brand name, and preferably the "long" model. This version has note hole spacing identical to the full-size bagpipe chanter. You can purchase what is called the standard PC, which has slightly closer spacing of the note holes, and most of us in fact learned and still play our standard size PCs. This chanter is more suitable for teens and younger students. It is not a big deal to change your fingering when switching between the standard PC and pipes.

You should aim for a PC that has countersunk holes. This modification helps tremendously in covering the holes as you play, particularly when just learning. All of the polypenco PCs recommended on our webpage have countersunk holes.

The Highland Bagpipe Tutor Book 1

This has been the gold standard tutor for almost 70 years now, and is published by Scotland's National Piping Centre. It is available online at Amazon, at bagpipe suppliers, or we can get you a copy if you prefer. You may be able to find an older version which will suffice, but there will be some differences. The 2019 revision has better photographs depicting finger placement, and the graphics and typesetting are greatly improved. The tunes are different as well, but we aren't using many of them - we will be using our band tunes for this course.

It is not recommended that you purchase a so-called "beginner's package". They often sell no-name chanters with a case and the Tutor for \$30-40 more than each purchased separately. You can find a brand name, polypenco, long chanter for \$70, and the Tutor for \$30, plus shipping. You don't need the case - use something else now, then get the case when you know which one you want.



Additional Supplies

Here are some items you will need:

- If you are viewing this workbook on a computer or tablet, you need a hard copy for use at classes and for practicing without sitting in front of the computer. You can print it yourself, or see the instructor for a laser-printed version in a loose-leaf binder.
- Some lined notebook paper if you don't want to write in this course workbook.
- A pen (for permanent notes), a pencil (for music notation that you may need to change later), and a highlighter pen.
- A metronome, or an app for your cell phone.

Optional:

- A case for the practice chanter. A good solution for this course is to get a zippered 3-ring binder, 1.5" rings (\$5 at Walmart), which will hold all the course material and your taken-down PC. Spend some time looking for a dedicated PC case later when you have some ideas from other pipers.



Zippered binder



Padded chanter case

- Bagpipe music scoring and playback software, either *Bagpipe Player* or *CelticPipes*. See our course website MUSIC tab for more information.

Care and Maintenance of the Chanter

The new plastic chanters are much more rugged and easier to care for than the wooden PCs. You need to be careful not to damage the reed when separating the top and bottom halves. Grip the lower half of the chanter with one hand at the top, and the top part by the other hand. Twist the two parts while carefully pulling them apart. A deliberate movement to separate them is best - if you try to limit how far apart you pull them, you may slam the top part back onto the reed. Practice without a reed in place until you master the technique. To remove the reed, grip it by the bottom near the mounting hole, never by holding the blades, and twist it while pulling it straight out.

Chanters should be cleaned periodically to remove any dirt that gets in the holes or the throat, and to remove any stickiness from the outside. Use dish detergent and warm water, and any brush such as an old toothbrush or a Q-tip.

Video lesson: Watch Matt Willis demonstrate care and cleaning of the practice chanter. Go to the course LINKS webpage.

The reeds used today are plastic. Sometimes a new reed needs to be weakened. An elastic band or a piece of electrical tape may be wrapped around the blades will quiet it down. Repeated pressing together just above the hemp or shrink wrap can be helpful.

After practice, the chanter should be stored in a dry place. Moisture from your breathe condenses on the reed and upper section and will lead to a gurgling sound when played. If the reed is still wet the next day, you may need to take it apart after each practice. Some of us have cut a piece of 3/4" PVC pipe to slide onto the lower section, with the reed left in place, to promote drying without removing the reed. For many years, student pipers just took apart their chanters, put the reed into the top part, and put a cork or stopper on it to protect the reed. It's a safe way to carry the chanter around without breaking it at the fragile joint.

If the chanter needs re-hemping, yellow hemp is used. Wind this on evenly. You want the joint to be airtight and rigid, but easy to take apart. To allow the top to be removed more easily, you can smear a thin film of Vaseline on the hemp. Over time, the joint will loosen and you should add another piece of hemp in a widely spaced coil on the existing hemp.

Course Notes

The classes will begin assuming most students have not learned how to read music notation. You will find that the quickest way to learn to read it is to copy the musical notations used in the first few lessons and tunes as you learn them, and by the time you have copied the first tunes you will understand staff notation very well.

These classes will include "homework" consisting of watching video lessons and playing along with audio recordings. These media are a tremendous help in your mastering of the pipes, much better than a book alone.

Regular periods of practice are absolutely essential, and you should set aside at least a half hour a day for playing of the fundamental movements on the chanter. Immediately after meals, however, is not a suitable time to do any blowing.

It is important to practice slowly, especially the unique bagpipe "movements". In each lesson, only sufficient finger movements are taught to enable the next part of a tune to be learned, and thus you may progress very rapidly while at the same time building a firm foundation— provided only that you practice.

So we will start with Lesson 1 in the NPC Tutor, and refer back to this workbook before each new lesson for changes from the book, suggestions, and especially for the tunes we will substitute for the book tunes. Lined space is included after each lesson for your notes.

Class 3 - The Throw on D

The throw on D (also called a D throw, or just a throw) is the only doubling which may be played in alternative ways, and we recommend you learn the second version described in the Tutor, what's called the "heavy" throw. As the tutor shows, it can be written like these:



Practice the first bar over and over. The 2nd bar is the way this version should be played, and the 3rd bar is the way they are all written in the music regardless of which version is played (heavy or light).

Class 4 - First Tune: Ode to Joy, Part 1

We will break from the book with our first tune. The line below is a simplified first line of *Ode to Joy*.



The band plays this tune as we march into a church ceremony called a “kirkin”, a service celebrating the Scottish history of the Presbyterian faith.

Note that pipers play “tunes”, not “songs”. Songs are what people sing - tunes are played on the pipes.

In bar 3, the low G gracenote from B to low A is made by putting both fingers down to make a low G, then quickly lifting the pinky to sound low A.

Copy this first part onto a piece of music paper from the back of this workbook. We will come back to it and add the rest of the tune and the missing doublings when you learn them.

Memorizing Tunes

The Great Highland Bagpipe is always played while standing up, often in a band situation, and often while marching. So there is no opportunity to put your scores on a tall music stand. Every tune must be memorized! You should now be trying to play the first two tunes without looking at the music. The bright side is that most of the tunes have many repeated phrases making memorizing much easier.

There are many methods to memorizing our tunes. You first will need to be able to remember how the tune goes without looking at the music, and you should be playing it well while reading the music. Next, play a line while reading the music, then play without looking. If a line is too much, do it with 2 bars at a time. Get it in fairly good shape, then move on to the next line or bars. If you can play the tune well and can hum it to yourself, you will be able to memorize it in short order. There is an old saying among pipers:

If ye canna hum it, ye canna play it.

Another method is to play along with our practice chanter recordings. Hopefully you have done this with Ode to Joy and Amazing Grace. The recordings are available for all the band’s core tunes on our MUSIC web page, but all do not have a drum track. Download these MP3s to your computer as you need them, so you can practice them even when not connected to the internet.

A third method is to record yourself playing the PC, then play along with the recording without looking at the music. You should use a metronome while recording so you don’t practice any bad timing habits. This technique also provides you with feedback on your playing so you can correct other issues. Many of us do not realize our mistakes while playing, but they can be detected much easier while listening to a recording of it. This issue is especially common when playing the bagpipe itself, a result of attempting to do so many things at once with more physical effort than the PC requires. Recording yourself on both the PC and bagpipe is important to correct many bad habits.

A convenient music recorder is already on your cell phone. On the iPhone, it’s called Voice Memos. It’s a high quality recorder that produces files in Apple’s M4A format, playable on most computers and devices. Similar app on Android phones is called Voice Recorder.

Note: If you want to purchase a dedicated recorder, talk to an instructor so you get one that can handle the loudness of the bagpipe when you get to that point.

Class 11 - Doublings on F and E | Bonnie Galloway Part 1

When you have practiced the doublings for a while, we will substitute for *Highland Laddie* the following tune, which now should be quite easy for you learn:

Bonnie Galloway, Part 1



Begin, as usual, by reading the whole part aloud. The first 2 bars will be read as:

“G gracenote on F, D, E doubling on E, G gracenote on D,
G gracenote on B, D, low G gracenote on low A”.

Proceed now to read aloud all of this first part. When you are sure that you understand all the notes, begin to play the tune slowly on the chanter. The tune starts with a G gracenote on F, so start to blow as you make the gracenote. You have only two E doublings, and an open strike on D at the end.

Class 12 - Doubling on High A | Bonnie Galloway Part 2

After learning the high A doubling, you can now move on to the second part of *Bonnie Galloway*. Make sure to play the run of notes in bar 4 correctly.

Bonnie Galloway, Part 2



You will begin to notice that piping gets easier as you go along. The second part of this tune has 2 lines, but you already know the last line from the first part. This is a useful concept that carries through most pipe tunes: the repetition of “phrases” throughout the tune. In *Bonnie Galloway*, a phrase is two bars of any given line, and the first 2 bars are repeated in the second line, and again in the fourth line. When you are aware of this repetition, learning and memorizing tunes becomes much easier. This concept becomes even more important when you attack a 6 part 6/8 march!

Continue practicing your tunes regularly, remembering to play any repeats. Most pipers always play the repeated parts during practice - if you don't, you run the risk of forgetting the repeat during a performance.

You have now completed 12 classes for learning the pipes. You are well on your way to completing this course and stepping up to the bagpipe.

Class 13 - The Grip and the Taorluath

Once you learn the grips, practice the exercises in the tutor. The grip on high A is played in *Scotland the Brave*, your next tune. Then practice both taorluaths, the low A and B. Hold the preceding A or B for the full duration of the quarter notes. Start the taorluaths on the *next* beat, not before, as you should be doing on all of your doublings.

Class 14 - The Birl | Scotland the Brave Part 1

We are doing *Scotland the Brave* instead of *The Mist Covered Mountains*, which is a slow air the band does not play. It's a great solo tune, so feel free to learn it as long as you are playing the course tunes well. It's in the appendix at the back.

Scotland the Brave contains no birls, but a few taorluaths, grips, lots of C doublings, and a dot-and-cut run of notes. Keep in mind it is *not* an easy tune, so take your time and play the embellishments correctly. Don't speed up the tempo until you are playing the grips and taorluaths well.

Scotland the Brave, Part 1

The musical notation for 'Scotland the Brave, Part 1' is presented in four staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several ornaments (taorluaths) indicated by small symbols above the notes. The melody is written in treble clef.

Seven blank musical staves are provided for practice, each consisting of five horizontal lines.

Class 15 - Scotland the Brave Part 2

This is the second part of *Scotland the Brave*. We are not learning the 79th's *Farewell* in the tutor.

Scotland the Brave, Part 2

The image shows a musical score for 'Scotland the Brave, Part 2' in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style with eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a more complex rhythmic pattern with sixteenth notes and rests. The fourth staff concludes the piece with a final cadence.

Practice it along with our audio recording, or with a Neil Clark video on our Links page.

A set of seven blank musical staves, each consisting of five horizontal lines, provided for student practice of the piece.

Class 16 - The Rowan Tree

You now have the ability to play this next marching tune, played very often by the band. This has a birl near the end of each part.

The Rowan Tree, Part 1



Make sure the gracenotes in your grips are distinct, and in the last bar hold the tied quarter notes a full 2 beats before playing the birl. As with the taorluath, the birl is considered part of the following note and is started right on the beat of that note.

Here is the second part. As with much of our music, the last line is the same as the second.

The Rowan Tree, Part 2



The Bagpipe

The National Piping Centre published a new, one-book course which is the basis for their instruction in Glasgow. At this point in their program (Week 16), they introduce the bagpipe to students. In this lesson, your instructor will go over the parts of the bagpipe, how it is played, and students with a bagpipe can begin to learn the breathing and arm techniques with all 3 drones plugged for now. To proceed with learning the bagpipe, get your copy of *Moving Up to the Pipes* on the course website if you don't have it already.

This is the earliest point at which you should attempt the pipes. There is no need to rush into acquiring and learning it yet. We will continue learning more movements and tunes on your practice chanters in these weekly classes. You can start practice on a bagpipe any time between now and the end of the 27 week course.

Class 17 - The Grip to C | Going Home

In the next tune, you will play this grip in 3 different locations. This is a slow air, to be played no faster than 44 BPM (beats per minute).

Going Home



Read it over and then try it carefully. Play the throw from B to C very slowly each time, making sure that you sound both low G gracenotes clearly. At this point, you don't have very many new movements to learn!

Here is the rest of *Going Home*. As with most of our tunes, there is a lot of repetition.



Class 18 - Bonnie Charlie

Instead of the 4th part of the 79th's *Farewell*, here is one of the classic old tunes, usually sung by those who know the words.

A not-so-well-known fact: the limited range of 9 notes and the pitch of the bagpipe allow most folks to sing along to tunes if they know the lyrics. Amazing Grace, Green Hills (source of the song "The Scottish Soldier"), and Johnnie Scobie all have popular lyrics. And this one, "Bonnie Charlie", is also known by a line from the lyrics, "Will Ye No Come Back Again".

Bonnie Charlie



Nothing new here. Watch the grip on high A - make sure you can hear each note of the movement. This tune is easy enough that you can move on to the second part:



There are no video sessions using our settings, so listen to and play along with our MP3 on the **MUSIC** tab of the bagpipe course website.



Class 19 - Thumb Gracenotes | Johnnie Scobie

We won't be learning *The Earl of Mansfield* - no one ever plays it any more. Instead we will learn another classic that is often played with *Bonnie Charlie*, called *Johnnie Scobie*, or "Will Ye No Come Back Again". It has one thumb G gracenote on high A for you to practice.

Johnnie Scobie



This is the entire tune; it is fleshed out by repeating the whole tune, and often by repeating two tunes, as is very common with *Bonnie Charlie* and *Johnny Scobie*. Practice this and your other tunes, and all the other movements you have learned. One of our tricks: when you are marching while playing a "set" of two tunes like this, by the time you repeat back to the first tune, you are marching past a whole new audience!

Class 20 - Thumb Doublings | Bonnie Dundee

When you have practiced the thumb doublings for a while, we are going to learn a 6/8, *Bonnie Dundee*. This tune is in 6/8 Time (read “six-eight time”). The rules regarding Time apply to this as to all tunes. 6/8 time is, however, one kind of what is called “Compound Time” (as distinct from Simple Time). In Compound Time each beat can be divided into three equal parts, whereas in Simple Time each beat can be divided into two (or four) equal parts.

In other words, a tune in Simple Time goes like “**One**, two, **one**, two” while a tune in Compound Time goes “**One**, two, three, **one**, two, three, **one**, two, three . . . “. In 6/8 time we have in each bar the equivalent of six 8th notes. Each beat in a bar is for a group of three 8th notes (or the equivalent).

Bonnie Dundee introduces the common “dot-and-cut” groups of 6/8s. They are not simple groups of 3 eighth notes. Sometimes the first note is dotted (held longer), then the second note is cut (usually a 16th note). Other times the cut note comes first. This is what adds “swing” to these tunes and separates them from the rhythms of 4/4s and 3/4s. Hard to describe in text, it’s best to listen to the recording of this tune to get the sense of the rhythm. Play along with the recording, and practice this part until you can play it well.

Note: these groups of three notes are not “triplets”, which are 3 notes in the space of 2, so we will call them “triple groups” or just “3-note groups”.

Bonnie Dundee, Part 1



Take your time and practice one part at a time. Note the cut-dot notes in bars 3 and 7 of part 1. A common bad habit many pipers develop with a 6/8 like this is playing the 3-note groups too evenly, without any “expression”. Hold the dotted notes longer than you think they should be, and you will probably be right on the money.

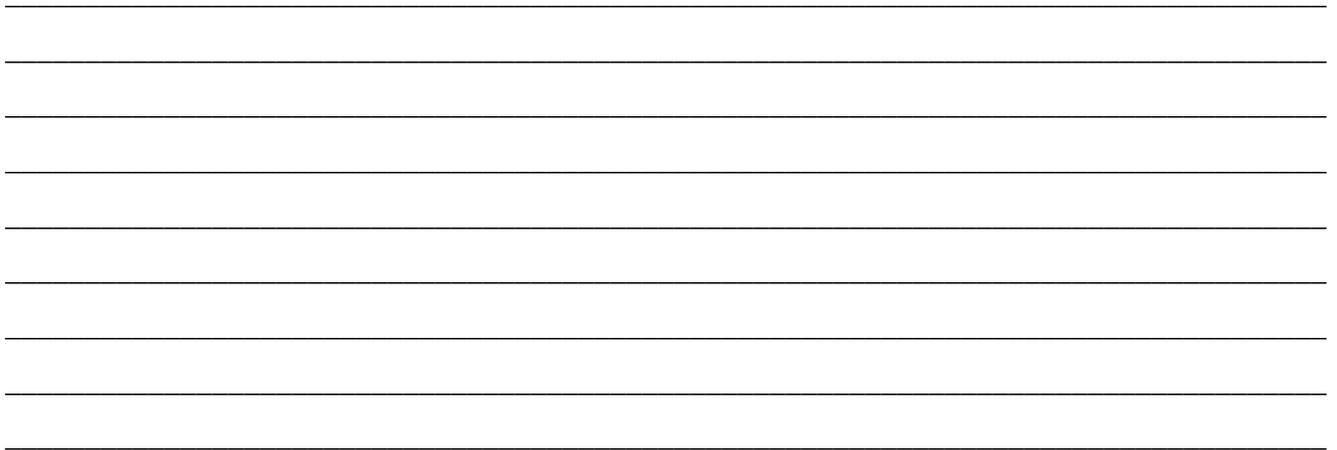
Class 21 - Bonnie Dundee Part 2

For this class we will continue with the second part of *Bonnie Dundee*. Nothing new here. Note that the rhythm patterns are the same in each line. This part should be easy to learn if you know Part 1 cold. Practice it slowly and carefully (as usual). Always keep in mind that accuracy is more important than speed at this point in your progress.

Bonnie Dundee, Part 2



The image shows the musical notation for the second part of the song 'Bonnie Dundee'. It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff begins with a repeat sign and contains four measures of music. The second staff contains four more measures, ending with a double bar line and repeat dots. The melody is characterized by a consistent eighth-note rhythmic pattern.



Below the musical notation, there are seven empty musical staves, each consisting of five horizontal lines, provided for student practice.

Class 22 - Mairi's Wedding Part 1

We aren't doing the strathspey *Inverness Rant* in this course. We play a few other strathspeys in the band, and you can learn a very popular one called *Orange and Blue* later. In this lesson we will learn the 2/4 march, *Mairi's Wedding*. This is one of three tunes in a set the band plays often. It is also played by the piper at most Celtic weddings, sometimes marching the bride in!

Mairi's Wedding, Part 1



Nothing new, just an unusual low G at the start of each line, and a tricky high A to low G that starts at the end of line 1. Make sure to get the B doubling in clearly near the end of line 2.

Class 23 - Mairi's Wedding Part 2

Here's the second part of *Mairi's Wedding*. Pay attention to the jump to the second ending.

Mairi's Wedding, Part 2

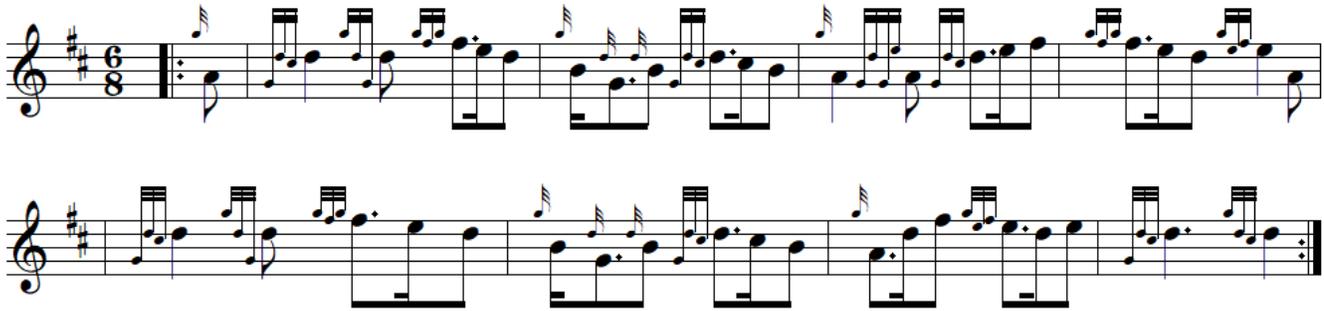
The musical score consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a repeat sign and contains the first ending, marked with a '1' above the staff. The second staff continues the melody and ends with a repeat sign. The third staff begins with a '2' above the staff, indicating the second ending, and concludes the piece. The music features a mix of eighth and sixteenth notes, with some triplets and rests.

Seven blank musical staves are provided for practice, each consisting of five horizontal lines.

Class 24 - Strikes on B and C | The Heroes of Kohima Part 1

The tutor introduces us to a reel in this lesson. Reels are played very quickly and are very popular with intermediate and expert pipers. *The Piper of Drummond* is a good start because it is easy to learn and play (slowly). But the main band of SAP&D does not play any reels at this time. If a majority of the class wants to learn the reel, we will go ahead with *Piper of Drummond*. If not, we will instead learn the next tune, another 6/8 march we play regularly:

The Heroes of Kohima, Part 1



This a staple in SAP&D's repertoire, but as a quick march. It was originally intended to be a slow air, so we will learn it that way first, then speed it up once we learn it. A tachum first appears in bar 2. It is complicated by a 2nd D gracenote on B following the tachum.

Handwriting practice lines consisting of seven horizontal lines.

Class 25 - The Heroes of Kohima Part 2

The second part of *Heroes* contains no new movements, so when you are playing the first part reasonably well, you are ready to try the rest of the tune. Just note the first and second endings. The second ending is identical to the line 2 of the first part.

The Heroes of Kohima, Part 2

The musical score for 'The Heroes of Kohima, Part 2' is written in G major (one sharp) and 2/4 time. It consists of three staves. The first staff shows the beginning of the piece with a treble clef and a key signature of one sharp. The second staff is marked with a '1' and represents the first ending. The third staff is marked with a '2' and represents the second ending. The piece concludes with a double bar line and repeat dots.

Again begin by reading the part aloud. This tune again demonstrates how easy piping is when a whole tune of 16 bars contains many repeated bars. In this second part, make sure you can hear each note of the grips on high A.

Now is a good time to go back and practice some of the earlier tunes, especially those you haven't memorized yet!

A series of ten blank musical staves for practice, arranged vertically. Each staff is a standard five-line musical staff.

Class 26 - The Rodin, Doubling on D | The Green Hills of Tyrol

Practice the both the D doubling and the rodin (pronounced either "ROD in" or "ROE din"). Then you will be ready to learn *Green Hills* - not the tutor version, but the version here.

We play retreats when marching or at memorial services. *The Green Hills of Tyrol* goes with another called *When the Battle's O'er*, both of which are popular at military ceremonies. They are usually very beautiful melodies with an instant appeal even for the non-piper. They are written in 3/4 time (3 beats to a bar, quarter-note gets 1 beat) and are played at marching pace, around 86 bpm or less. For a while you will be playing this much slower.

Some explanation of the accent beats of this and other 3/4s is necessary. By the old military convention standardized in the early 1930's, 3/4s do not use "pick-up" notes at the beginning, but start right in on the tune with the first beat emphasized as the vertical marks show below. The whole story is in a 2017 article by the Piping Press (see the course LINKS). *Green Hills* in the new NPC Tutor was updated with 2 notes as pick-up notes, which moves the accent beat from the first low A to the C. This is the way most musicians would rewrite the tune, but SAP&D and many other bands have stayed with the original accent beats. Here is the first part the way we play it:

The Green Hills of Tyrol, Part 1

The beats on the bass drum are emphasized as "ONE, two, three, ONE, two, three", etc. This is important when playing with a band, and especially when marching. So get out your pencil and mark in the accent beats. They would be the first note of each bar. The first 3 accents are already marked for you.

Also note that you have a rodin at the end of line 2. Play it slowly until you tame that ring finger. It WILL get easier with practice. When you understand the accent beats and are playing this part well, you can move on to the second part. The D doubling you have practiced appears in bar 4 of the first line.

The Green Hills of Tyrol, Part 2

Class 27 - Col. Forbes of Corse

We don't need to know the C to A and A to C with D gracenotes until you want to learn *The Athol Highlanders*. It's an advanced tune with 6 parts. So we'll substitute another band tune, a 4/4 march called *Colonel Forbes of Corse*.

Col. Forbes of Corse, Part 1

Musical notation for Part 1 of Col. Forbes of Corse, consisting of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and a half-note B in the fourth bar.

As usual, read the part aloud to make sure that you understand what is required, and then try each bar slowly. Note that a B strike appears in the 4th bar on a half-note which gives you plenty of time to get it in without starting ahead of the beat. Although the B strike is the only thing new in this tune, don't become too confident and back off on practice, or start rushing the tunes.

Col. Forbes of Corse, Part 2

Musical notation for Part 2 of Col. Forbes of Corse, consisting of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music continues the complex rhythmic pattern from Part 1.

Seven blank musical staves for practice.

Graduation!

You have now finished the final lesson in the chanter course. Congratulations! You have demonstrated a good standard of playing and should be able to learn quite quickly any of the simpler tunes for the bagpipe. Hopefully you have acquired a bagpipe and have been able to blow steadily and play some simple tunes. We won't be holding group classes for the bagpipe - it is probably best to work one-on-one with a teacher in these initial steps. There is also plenty of reference material on the internet, in print, and from this band.

It is our hope that you now come to our band practices where you will play along with us at our chanter practices, and begin playing the pipes along with us. The band plays all the tunes you have learned in this course, so you should be able to join us easily. There is no better way to learn the pipes than by playing with a band. And you have a group of experts ready to help you along on your journey!

Appendix 1 Names of the Notes, Durations, Exercises

1 Names of the notes

Low G Low A B C D E F High G High A

2

Whole note Half note Quarter note Eighth note 16th note 32nd note

3

Gracenotes

4

Throw on D faster full speed as written always

5

8th note tied to 16th note equals a dotted 8th note equals 3 tied 16th notes

6

7

8

Appendix 2 Additional Tunes

The tunes which follow are a selection of the type of music which is now well within your grasp, and are all in the band's Core Tunes. None of them contain any new movements that you have not learned. You will find them enjoyable to play as well as useful exercises in interpretation.

The Skye Boat Song is part a set that the SAP&D band plays with *Going Home* (44 BPM). *Wings* is a traditional 4/4 march that we play with *Col. Forbes of Corse* at 86 BPM. *The Mist Covered Mountains* is in the Tutor but not in our classes. *Orange and Blue* is a strathspey, a substitute for *The Inverness Rant* in the Tutor. These and the tunes in this course are available on the SAP&D Music page in full size PDF and MP3 audio format.

Slow Air

The Skye Boat Song

Musical notation for 'The Skye Boat Song' in G major, 6/8 time. It consists of five staves of music. The first staff begins with a repeat sign and a double bar line. The melody is characterized by eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots.

March

Wings

Musical notation for 'Wings' in G major, 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a double bar line. The melody is a march, featuring eighth and sixteenth notes with a strong rhythmic pattern. The piece concludes with a double bar line and repeat dots.

Slow Air

The Mist Covered Mountains

Musical score for 'The Mist Covered Mountains' in 6/8 time, featuring four staves of music. The key signature has one sharp (F#). The piece begins with a repeat sign. The melody is characterized by a slow, flowing line with frequent eighth-note patterns and some triplet-like groupings. The music concludes with a double bar line and repeat dots.

Strathspey

Orange and Blue

Musical score for 'Orange and Blue' in 4/4 time, featuring four staves of music. The key signature has one sharp (F#). The piece begins with a repeat sign. The melody is a lively strathspey characterized by a constant eighth-note accompaniment and a melodic line with many eighth-note runs and triplets. The music concludes with a double bar line and repeat dots.

Appendix 3 References

Here are books and documents referred to in the text. Most of them are available on the internet, and you will be able to follow the links from the course page, or type in the links yourself from this hard copy.

1. SAP&D bagpipe course webpage - www.sapdband.com/BagpipeCourse.html From here, you can navigate to the online version of this course, the links to the video sessions, and to PDF and audio versions of the music used in this course.
 2. The National Piping Centre (NPC) - www.thepipingcentre.co.uk This organization focuses on the study of the music and history of the Highland Bagpipe. In 2018, it incorporated the College of Piping. There is much confusion among the texts that they offer, described below.
 3. *The Highland Bagpipe Tutor Book 1*, The National Piping Centre, 2019. \$30. This is the original "Green Book" tutor first published in 1952 by the College of Piping, updated to 2019. It is the text book for this course. The NPC is continuing to publish this series of 3 as well as publishing its own text (below). The next book in the series is *Book 2 - Transition to Bagpipes* which covers how to tune, handle reeds, tie in a bag and how strike in your pipes when playing in a band. The last book is *Book 3 - Intermediate*, with introduction to competition marches, strathspeys, reels, hornpipes and jigs.
 4. *The Highland Bagpipe Tutor (complete)*, The National Piping Centre, 2016. \$50. This is a complete tutor that NPC created in 2001 as an alternate to the original College of Piping 3-book series, before they acquired The College of Piping. Much of the material is based on that series, but the program advances introduction to the pipes to week 16 from the College's original 25 weeks. It replaces many of the tunes and presents very different methods of teaching. Included is a CD ROM with demonstrations and sound clips of the material covered, allowing you to hear and see exactly what should be produced.
 5. NPC video series - www.thepipingcentre.co.uk/piping-tutor-one-videos These are videos for each lesson in their tutor.
 6. Matt Willis bagpipe video series - www.youtube.com/c/MattWillisBagpiper/videos on YouTube. Matt is referenced a number of times in this course. He takes a fresh approach to teaching many aspects of piping.
 7. Neil Clark videos - www.youtube.com/c/NeilClarkGreatGlenPiping/videos Neil is one of the best teachers out there, and he shares his practice chanter lessons for many tunes in our course, the band repertoire, and many tunes you will want to learn. Normally no commentary, just the tune on the practice chanter slowly.
 8. Bill Robertson video series - www.youtube.com/c/bagpipetutorials/videos Bill includes some background to the tunes as well as help on the difficult parts.
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