

THE SCOTTISH SMALLPIPES



Tutor for the Scottish Smallpipes

**This tutor can be used in
conjunction with a
browser based CDrom
with audio and movie
lessons.**

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viewing.**

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Lesson One



Coming out from the case the pipes will be exploded as shown above. Gently push the end of the drone onto the end of the drone attached to the bag. Join the connecting tube up (if there is one).

Next strap the bellows around your middle on your right side, try to keep them as high up as possible at the bottom of your rib cage, the optimum placing is for the strap to lie above your elbow on your right upper arm as in the photograph on the right.



The bellows should be strapped quite tightly, but not cutting off your blood supply. Some people tend to have the bellows very low down on the waist, but higher up is much better for posture and technique. Have a go at pumping the bellows. Be gentle though as there are no pipes on the end to blow the air into and the air will just rush out.

Now for a tune. Notice the thick and thin vertical line followed by two dots at the start of the music. This is a repeat mark. At the end of the second line there is a similar pair of lines and dots. You play all the music that is in between these twice. So you end up playing the first two lines and then playing them again. The same happens with lines three and four, it is quite common to repeat these eight bar phrases.

413

Dusty Pipes

V. Swan



At the start of the next tune there is something that looks a little odd. The first bar has only one beat in it. This happens often in music. It is called an upbeat. Effectively the music starts on the last beat of the bar.

Music is a very mathematical process. People also like "regularness", so if you start a tune with an odd number of beats, then you need to make up for this elsewhere. If you take a look at the last bar of the tune, you'll see that there are only two counts. The first part bar and the last part bar both add up to one whole bar. This is the case with all upbeat bars. There will always be a short bar at the end to make it all add up. The tune below is a waltz in three time, but for tunes in four time the first and last bars will need to add up to four.

414

The Golden Birch

V. Swan



At the end of the first line there are two bars with lines over them. This signifies that on the first time through the bar marked 1. should be played, but on the second time through the bar marked with 2 should be played instead.

The Mill Mill O' *Traditional*

415

Fionualla's Little Finger *V. Swan*

416

The Damson Tree *V. Swan*

417

Another sort of strike occurs when you play the notes just under the melody note. These strikes can be used on any of the notes, but more often are used on the higher notes.

- ° High A is played by brushing your left hand thumb down over the thumb hole, making a G grace note.
- ° G is played by striking the first finger of the left hand and lifting it again, making an F grace note.
- ° F is played by striking the next finger down and lifting again, making an E grace note.



Just a few exercises.



In the next exercise we have three As together. It is best to play the two grace notes with your thumb going in different directions. For the first grace sweep the thumb upwards and for the second sweep your thumb back down again.

