



**Scottish Bagpipe Theory: Bagpipes**

**SCQF level 6**

**Unit Code: F7P6 12**

**40 hour Unit**

## What are the Scottish Bagpipe Qualifications?

These are Scotland's Piping and Drumming Qualifications Board (PDQB) standards, based on the College of Piping and National; Piping Centre Tutor Books and the Royal Scottish Pipe Band Association Structured Learning Manuals 1-3. They have been developed as an introduction to the finger movements and embellishments required to play the Scottish Bagpipe.

The Scottish Bagpipe is an ancient instrument requiring a variety of performance techniques. To be able to play the Scottish Bagpipe competently an understanding of musical theory, tuning, rhythm, melody, harmony, and musical ornamentation is essential.

The Bagpipe is synonymous with Pipe Bands and through diligent study and practice you will achieve a standard of playing which allows you to play individually or as part of a Pipe Band.

## What is this Unit about?

This Unit will give you an understanding of the main theoretical concepts that form the foundations of music generally but relate to the Bagpipes specifically. It will provide you with knowledge of music theory and maintenance associated with the Scottish Bagpipe. There are six study areas as follows:

- Study area 1      Show your skill to notate Piobaireachd movements and Canntaireachd equivalents, and show knowledge of Piobaireachd classification.
- Study area 2      Notate light music movements.
- Study area 3      Show an understanding of rhythm using monotone exercises.
- Study area 4      Show an understanding of sound production and measurement.
- Study area 5      Write music for different tune types.
- Study area 6      Show your knowledge of Bagpipe maintenance.

If there is anything in this Unit you don't understand, ask your tutor to explain it to you.

## **What should I know or be able to do before I start?**

You should have a secure knowledge and understanding of musical theory generally but ideally as it relates to the Scottish Bagpipe to allow you to demonstrate that you have achieved the learning requirements of this Unit. These may be demonstrated by the achievement of Scottish Bagpipe Music Theory Certificate SCQF level 5, Institute of Piping 3 Certificate, RSPBA Elementary Certificate or PDQB Piping 3 Certificate. Access to this Unit will be at the discretion of the assessment centre.

## **What do I need to do?**

You will be required to show your understanding and knowledge of Bagpipe music, of Piobaireachd movements and Canntaireachd equivalents, read and write standard Bagpipe notation and music, part of the process involving written and listening exercises and explaining sound production and measurement. You will also be required to explain aspects of Bagpipe maintenance.

### **When you are showing an understanding of notation of Piobaireachd movements and Canntaireachd equivalents**

You will write out answers to questions where you will identify features of primary Piobaireachd classification and notate Piobaireachd movements and their Canntaireachd equivalents, and identify different variation types common in Piobaireachd music and its phrase construction.

### **When you notate light music movements**

You will notate light music movements.

### **When you show an understanding of rhythm using monotone exercises**

You will write examples of a monotone rhythm in different Time Signatures in Simple and Compound Time.

### **When you show an understanding of sound production and measurement**

You will write out descriptions relating to sound productions, characteristics of sound, measurement, production and musical and unmusical sounds

### **When you are writing music for different tune types**

You will write out accurate music notation, from memory, for parts of a Strathspey, Jig or Reel.

## **When you show you understand Bagpipe maintenance**

You will write an essay describing how to carry out various maintenance activities on the Bagpipes.

## **How do I get this Unit?**

You will need to show that you have developed and gained all the skills required in the Unit. Each study area may be assessed individually, but all areas may also be combined in a single assessment event.

All exercise requirements are marked and a pass or fail is awarded for the Unit.

## **Notation of Piobaireachd movements and Canntaireachd equivalents**

You must show your ability to notate Piobaireachd movements and Canntaireachd equivalents; and knowledge of Piobaireachd classification.

You must be able to:

- ◆ Produce notation of the Piobaireachd movements for the following Canntaireachd:
  - Hiharin
  - Dres and Edres
  - Dare and Vedare
  - Double Echoes on B, D, E, F, and High G
  - Harodin/Horodin
  - Darodo
  - Taorluath
  - Taorluath a Mach
  - Standard Crunluath
  - Crunluath Breabach
  - Crunluath Fosgailte
  - Crunluath a Mach
  
- ◆ Show an understanding of basic Piobaireachd phrase construction and primary Piobaireachd classification by showing that you can, from a sample of between four and six of the movements and equivalents above:
  - Identify and notate Piobaireachd movements and their Canntaireachd equivalents
  - Identify different variation types common in Piobaireachd music
  - Identify features of primary Piobaireachd classification and its phrase construction

## **Notate light music movements**

You must notate a sample of between four and six of the following light music movements selected by the Assessor:

- ◆ C Doubling from E
- ◆ Throw on D from Low A
- ◆ Taorluath from D to Low A
- ◆ Taorluath from C to C
- ◆ G Strike on D (closed)
- ◆ Half Doubling from High A to F
- ◆ Bubbly Note (Darodo) from C to B
- ◆ B Doubling from E
- ◆ F Doubling from B
- ◆ Grip from Low A to C
- ◆ E Doubling from B
- ◆ Birl with a G Gracenote on Low A
- ◆ Hornpipe 'Shake' from Low A to D

## **Monotone exercises**

You must write out in notation a four bar sample of a monotone rhythm, one in Simple Time and one in Compound Time, selected from the following list. You must include the use of two types of rest and each bar must use a different combination of note values.

- ◆ Simple Time — 2/4, 3/4, 4/4
- ◆ Compound Time — 6/8, 9/8, 12/8

## **Sound production and measurement**

You must show your understanding of sound production and measurement by producing a written description of the following:

- ◆ The factors relating to the production of sound — originator, vibrating body, medium and receptor
- ◆ The characteristics of sound — pitch, volume and sound quality
- ◆ How sound is measured — volume and pitch
- ◆ The difference between musical and unmusical sounds
- ◆ How different instruments produce sound — wind, stringed and percussion

## **Writing music in for different tune types**

You must write music notation from memory using correct Time Signatures, Clefs and Bar Lines for one part (eight bars) of one of the following tune types:

- ◆ Strathspey
- ◆ Reel
- ◆ Jig

## **Bagpipe maintenance**

You must write an essay describing the following practical exercises concerning the maintenance of the Bagpipe:

- ◆ How to tie in a Stock
- ◆ The materials used in Bag making
- ◆ How to fit a simple leather valve to the Blowstick and how various water traps as fitted and work
- ◆ How to set a Chanter Reed to achieve a good and reasonably true scale using tape and other means as necessary
- ◆ How to fit, tune and handle cane and synthetic Drone Reeds and Bridles to achieve correct pitch and strength

## **What might this involve?**

Here are examples of some things you will do:

Participate in following activities:

- ◆ Notate Piobaireachd movements and Canntaireachd equivalents
- ◆ Notate light music movements and Bagpipe tunes
- ◆ Writing out Bagpipe monotone exercises
- ◆ Answering sample questions concerning sound production and measurement
- ◆ Answering sample questions concerning Bagpipe maintenance

## **What can I do next?**

You could move on to:

Scottish Bagpipe Theory: Bagpipes at SCQF level 7 or  
Scottish Pipe Band Studies

## Guidance for tutors

This Unit is intended to introduce learners to the music theory and rudiments of Scottish Bagpipe music. There are six areas of study covering Piobaireachd movements and Canntaireachd equivalents, notating light music movements and Bagpipe music for different tune types, writing out monotone rhythms, demonstrating an understanding of sound production and measurement as well demonstrating an understanding of Bagpipe maintenance.

Tutors and instructors will find comprehensive supporting material in relevant publications such as the College of Piping and National Piping Centre Tutor Books, the Royal Scottish Pipe Band Association Structured Learning Manuals 1-3 or similar learning materials available from other Piping or Pipe Band organisations. Assistance is also available from the Piping and Drumming Qualifications Board in the form of sample test papers covering aspects of the Scottish Bagpipe Theory (Bagpipes) assessment. These are available for use as part of instructional programmes or for candidates who wish to take the assessments direct.

This Unit may form part of a Group Award in, for example traditional music, but can be offered on a standalone basis. The Unit may be delivered in a variety of ways from direct teaching/training courses, or practical workshop sessions. It may also be possible to deliver using computer-based distance learning programmes for personal study.

Assessment will follow assessment procedures approved by the Piping and Drumming Qualifications Board. These procedures provide sample test papers in theory and practical aspects of the assessments, which are available for use as part of instructional programmes or for candidates who wish to take the assessments direct.

All assessment must be carried out in front of an approved Assessor either as individual assessments or combined in a single assessment event in a realistic Time.

An Assessment Support Pack has been produced for this Unit exemplifying assessment methods and to ensure standards are maintained. This pack includes example Assessor observation checklists.

## Core Skills

There is no automatic certification of Core Skills or Core Skill components in this Unit.

## **Disabled candidates and/or those with additional support needs**

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering whether any reasonable adjustments may be required.

Further advice can be found in SQA's web pages ([\*\*www.sqa.org.uk\*\*](http://www.sqa.org.uk))





## Administrative information

### Credit value

1 credit(s) at (SQA level 6) (6 SCQF credit points at SCQF level 6)

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