



The Royal Scottish Pipe Band Association

Music Board – CERTIFICATION EDUCATION GUIDELINES

Piping SCQF Level 3 – (PDQB LEVEL 2 Chanter)

This guide is intended for both Students and Instructors. It must be read in conjunction with Piping SCQF Level 3 Syllabus to ensure all aspects are covered. Refer www.pdqb.org.

It is strongly recommended that all students sitting this level purchase RSPBA Structured Learning Book 1. It is therefore important that Instructors uses Structured Learning Book 1 as their main source material.

Bands or Branches may have a supply of these books.

Or go to www.rspba.org – select “Online Store” to purchase these books on line.

Knowledge of previous level is essential for this level. Students who start at this level need to understand and may be required to prove competency of the previous level by the Examiner. Be prepared for this. In summary, previous level Theory aspects are fundamental for understanding this level’s Theory.

Theory Aspects:

There are 4 Study Areas in Theory – you must pass each Area in the Examination. The Study Areas are:

Understanding of Bagpipe Movements – all embellishments played in previous level

Music Notation – Aspects in Level 1 must be understood and the “What you might encounter in your Theory Examination” shared later in this document.

Writing Simple Music – write 8 Bars of a Simple Time tune from memory.

Maintenance (Practice Chanter) – see the Maintenance section later in this document.



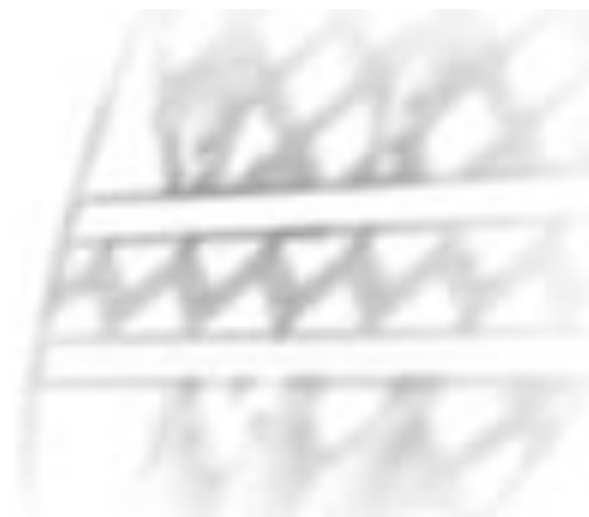
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Here are examples of the activity that the Student may encounter in the examination:

- Be able to Draw the Treble Clef (refer Piping SCQF Level 2 – PDQB Level 1 Chanter for expectations) and explain it – also known as G Clef – distortion of the old letter G and winds its way around the G Line.
- Be able to explain what a time signature is using an example(s). What its purpose is – number of Beats in Bar – relationship to the Semibreve – where you find it etc.
- Be able to Draw the Table of Note Values (in full) – state the duration names and the relative value to the Semibreve. e.g. Crotchet (Quarter Note).
- Be able to identify time signatures from a piece of music.
- Be able to Name at least 3 Simple Time signatures (keep to those we use in pipe music) and explain their meaning.
- Music Score Writing is included in the Theory Paper – requirements / details are included in the under the “Practical Aspects” in this document and will be covered by Instructors in the Practical Sessions.





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Maintenance Aspects – Covered in the Practical Sessions:

There is no expectation of the Student being asked to write on this activity at this stage. This is an oral examination. The Student will be asked by the Examiner to demonstrate by showing and talking the Examiner through each of the Maintenance Activities. Students need to be able to explain the following.

- **Dismantling the practice chanter** - Grip the chanter at the bowl with one hand and at the ferrule end of the top section (1 mark). Turn carefully and lift straight off (1 mark). Do not turn from the sole end (1 mark). When withdrawing, take due care not to damage the practice chanter reed (1 mark).
- **Cleaning and drying the practice chanter** - Shake off excess moisture (1 mark). Take out reed and leave to dry(1 mark). Brush out mouthpiece (1 mark).
- **Correct hemping of the practice Chanter** - Waxed hemp should be used to help keep airtight (1 mark) and water-tight (1 mark). Careful winding under tension (1 mark) to produce an even joint (1 mark). The fit must be tested periodically to ensure the best fit is gained (1 mark).
- **Weakening and strengthening a practice chanter reed** - Weaken - close blades (1 mark). Carefully by applying a band or Bridle (1 mark). Strengthen - open blades by applying pressure at the sides (1 mark). Remove or move the band/bridle down (1 mark).
- **Sharpen and flatten the practice chanter pitch** - Sharpen - Sink reed in the reed seat (1 mark). Apply a band or bridle (1 mark). Flatten - Raise reed in the reed seat (1 mark). Remove or move the band/bridle down (1 mark).



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Practical Aspects – Known as the “Solo Performance”:

There are 3 Study Areas in the Solo Performance – you must pass each Area in the Examination. The Study Areas are:

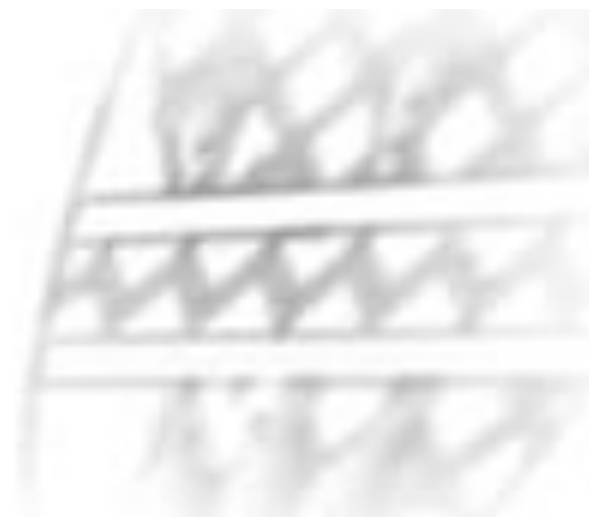
Piping Exercises – We suggest you obtain the RSPBA Music for Exercises for this Level.

Monotone Exercises – Practice the Monotones below.

Bagpipe Music – the 5 Tunes you are going to submit and play on the Practice Chanter.

In respect of tune requirements, again the Student needs to present the Music Scores to the Examiner. It is strongly recommended that both Students and Instructors are aware of the current requirements. Ensure you check the following:

- Refer to PDQB Syllabus for requirements – **it is essential to refer to the Web for the Exercises and Tune requirements**, just in case the PDQB has changed the requirements – www.pdqb.org
- For Standards Expectations, Refer to: www.college-of-piping.co.uk Click PDQB – review videos





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Exercises:

- All doublings (Low G to High A), from any note in the Scale.
- Throw on D from each note of the scale.
- Grips (including grips with a B gracenote).
- Birl and birl with a G gracenote from each note of the scale.
- Taorluaths to Low A from each note of the scale (including taorluaths from D with a B gracenote).
- Tachums.

Other Practical Activity:

- Be able to write 8 Bars of a Simple Time tune from memory. Neatness here is imperative.
- Be able to write all embellishments covered in Levels 1 and 2. Neatness here is imperative. Note the embellishment Grip may have the name Lemluath in brackets beside it in exam papers – this is the same movement.
- Basic monotone exercises in Simple and Compound Time – see examples later in this document.
- **Five** tunes to be played from memory – **At least one** tune should be **Compound Time**. The Music must be presented to the examiner and played in accordance with the score. The Music does not have to be written out by the Candidate.



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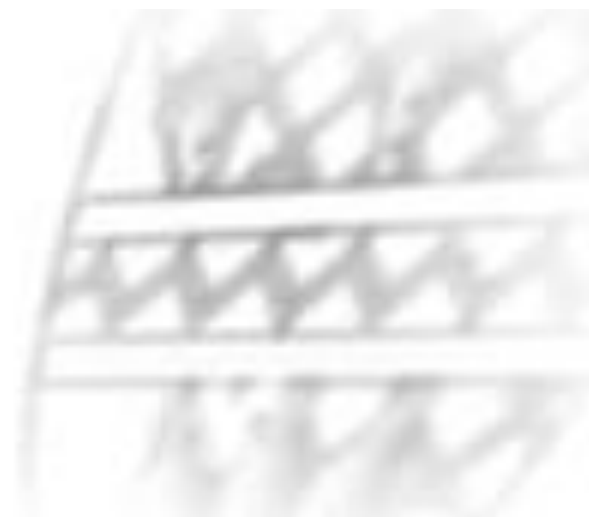
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Recommended Tunes (or tunes of similar standard):

1. Use RSPBA MAP Marches – look for 2 Quaver Beat tunes – The Instructor / Tutor will guide you.
2. High Road to Gairloch
3. Highland Laddie
4. The Thistle of Scotland
5. I See Mull
6. Steam Boat
7. Bonnie Dundee

For RSPBA MAP Marches – www.rspbq.org (Committees / Music Board / MAP Tunes)

Example of Monotone Exercises for this Level – see next Page:





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