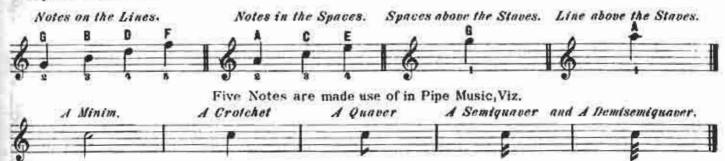


General Preliminary Observations.

Musical sounds are expressed by certain characters called Notes, and receive their names from seven letters of the Alphabet, ris A, B, C, D, E, F, G, Placing those Notes on certain lines, or between them determines their relative situations with respect to Gravity, or acuteness. These lines are called A STAVE which contains five lines, and four spaces; the lines are counted from the bottom.

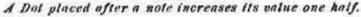
To the beginning of each Stave is affixed a certain mark called a Clef, which serves to distinguish the treble part from the Bass and Tenor, and also to determine the pitch and name of each Note. The Clef in use for Bag-pipe pieces is called G Clef, and is shaped thus It is placed on the 2nd Line and gives its name to the Notes on that Line. It is strongly recommended to every one to become acquainted in the first place with the names of the Notes.

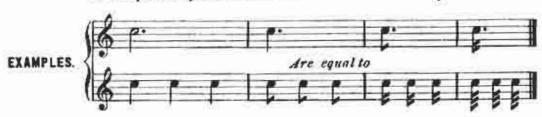


The Notes and their relative Proportions.



The stems may be turned either up or down, and the notes tied or detached, their value is still the same.









INSTRUCTIONS.

FEW instructions are necessary for those who commence playing the Highland Bag-Pipe. They should always be held on the left side, which leaves the right at liberty, and gives command of the sword for personal defence. The winding of the instrument or preserving an equable current of air, so as to produce a continuous sound, is the chief requisite, and will be acquired by practice. The arm which supports the bag must be gently relaxed as it is distended by the air blown into it, and the compressure will naturally succeed in the interval of taking breath. While inflating the bag, the Pipes are suspended by the largest drone—the chanter being held between the thumb and two first fingers of the left hand; the tension will speedily put the instrument in the proper position, which it will retain during performance.

The fingers should not be bent to cover the holes, but placed straight over them, so that the notes B, C, and D are covered by the first joints.

The pupil should practise on the chanter until he has acquired a perfect knowledge of the scale and style of playing, when he may commence Piobaireachd and other complicated tunes, observing with particular attention the grace notes, which he will find vary in time, some being semi, and others demi-semi-quavers.

LIST OF ITALIAN, GAELIC, AND OTHER MUSICAL TERMS.

Adagio, very slow and expressive.

Ad libitum, or ad lib at pleasure,—the time is left to the performer's discretion.

Allegro, synonimous with siubhal, a lively movement or variation.

All Segno, play over again.

Andantino, a slow and distinct movement.

Andante, a little faster than andantino.

Bis, twice, repeat the passage.

Cadenza, imports a pause which gives the opportunity for the introduction of an extempore flourish, according to the taste and fancy of the performer. It has a peculiarly happy effect at the close of a variation, in serving to introduce the thema, or groundwork, Urlar, before Da Capo.

Con animo, with great expression, i.e., with passionate feeling, where every note has a peculiar force and energy, and where even the severity of time may be relaxed for the sake of effect, as in Laments, Warnings, &c.

Da capo themal or D. C., repeat the first strain.

Fine, the end or termination.

Grave, a very slow movement. Gustoso, or con gusto, with taste.

Largo, slow, but somewhat quicker than adagio.
Lantendo, implies that the succeeding notes should be played with increasing slowness.

Presto, quick.

Prestissimo, very quick.

Rondeau, a piece of music which, like the Piobaircachd, ends with the repetition of the first part.

Spiritoso, play with spirit.
Stoccato, play the notes short and distinct.

Volti subito, or V. S. turn the leaf quickly. Vite, quick—plus vite, quicker.

TERMS PECULIAR TO PIPE-MUSIC.

Crun-luath, pr. crun lua, a finishing quick movement.
Crun-luath breabach, a smart, starting movement.
Crun-luath fosgailte, an open quick movement.
Crun-luath a mach, or Chath-luath, the quickest of movements.

Deachan gleus, trial or prelude of tuning. Dubailt, double.—Dublachadh, doubling.

Port, tune or air.

Port teanaladh, or cruinneachadh, a gathering.

Singilte, single. Siubhal, synonymous with allegro.

Taor-luath, a quick movement, generally the second variation.

Urlar, or Calpa, ground, or adagio.