



The Royal Scottish Pipe Band Association

Pipe Band College Education Certification Guidelines

PDQB Certificate – SCQF Level 4 Bagpipes

This guide is intended for both Students and Instructors. It must be read in conjunction with SCQF 4 Bagpipes Syllabus to ensure all aspects are covered refer : www.pdqb.org.

It is strongly recommended that all students sitting this level refer to the :

RSPBA Structured Learning Book 1.

It is therefore important that Instructors use Structured Learning Book 1 as their main source material. This activity is now available at the RSPBA website free of charge.

Knowledge of Level 2 and 3 is essential for Level 4. Students who start at Level 3 may be required to prove competency of Levels 2 and 3 by the Examiner. Be prepared for this. Level 2 and 3 Theory is fundamental for understanding Level 4 Theory.

Theory Aspects:

There are 4 Study Areas in Theory. The Study Areas are:

Understanding of Bagpipe Movements – all embellishments played in PDQB Levels 2 and 3.

Music Notation – Aspects in Levels 2 and 3 must be understood as well as 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 (Neatness here is imperative) – MUST be the Simple Time Tune you are playing in your Solo Performance.

Maintenance (Bagpipes) – 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:

Activity - (Structured Learning - 1.7.1 Lesson 6).

- Draw the Treble Clef (refer Piping SCQF Level 2 for expectations) and explain it – also known as G Clef – distortion of the old letter G and winds its way around the G Line.

Activity - (Structured Learning - 1.15.1 - 1.15.7 Lesson 15).

- 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.

Activity - (Structured Learning - 1.8.3).

- Draw the Table of Note Values – state the duration names and the relative value to the Semibreve. . e.g. Crotchet (Quarter Note).

Activity - (Structured Learning - 1.15.1 - 1.15.7 Lesson 15).

- Identify time signatures from a piece of music.
- Name at least 3 Simple Time signatures (keep to those we use in pipe music) and explain their meaning.

Activity - (Refer RSPBA – Music Writing Template process) – Practice this activity – be confident in it and be neat with your presentation.

- 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:

The Student will not be required to provide a written response during this assessment. Evidence of achievement will be provided by a short practical assessment and an oral explanation of each of the Maintenance Activities. **Refer Structured Learning 1.20 for appropriate references.** Students are required to:

- **Identify all of the parts of a bagpipe – ½ Mark for each one:**
 1. Pipe Chanter
 2. 2 Tenor Drones
 3. 1 Bass Drone
 4. Blowstick
 5. Stocks
 6. Bag
 7. Bag Cover
 8. Cords
- **Replace and remove the pipe chanter in the proper manner** - Grip the chanter at the bowl with one hand and at the ferrule end of the chanter stock (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 Blades of the chanter reed (1 mark).
- **Replace and remove the drones in the proper manner** - Grip the bottom projecting mount of the drone with one hand and at the ferrule end of the drone stock (1 mark). Turn carefully and lift straight off (1 mark). Do not turn from the top projecting mount (1 mark). When withdrawing, take due care not to damage the bridle of the drone reed (1 mark).
- **Demonstrate correct hemping/sealing of pipe joints** - 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).
- **Tie on and space the drone cords correctly** - Drones should be equally spaced 5-6 inches (15cm approx) (1 mark). Tie cords on with strong thread or plastic fasteners (1 mark). Trailing length of tassels from bass and tenor should be of similar length (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 referred to below.

Bagpipe Music – the 5 Tunes (Type defined later in this document) that you are going to submit and play on the Bagpipe.

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:
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.
- C doublings to Low A and B doublings to Low. G with E gracenote as used in Strathspey playing (Round movement).

Other Practical Activity:

- Be able to write 8 Bars of a Simple Time tune from memory (Neatness here is imperative) – The Tune MUST be selected from those submitted by the candidate for the practical session. **Therefore, the tune must be the 3/4 or the 4/4 you have chosen to play in the “Solo Performance” - requirements stated below.**
- Be able to write all embellishments covered in Levels 1 and 2. The Grip embellishment may have the name Lemluath in brackets beside it in exam.
- Basic monotone exercises in Simple and Compound Time – see examples later in this document.
- Five tunes played on the Bagpipe are required – here the expectations are clearly defined. 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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Defined tune requirements:

- a. 2 parts of a Slow Air.
- b. 2 parts of a March in 3/4 or 4/4 Time.
- c. 2 parts of a March in 6/8 or 9/8 Time.
- d. 2 Parts of a Strathspey.
- e. 2 parts of a Reel – Dots and Cuts

Recommended Tunes – but not restricted to:

1. Scots Wha Hae
2. My Home
3. Green Hills of Tyrol
4. The Thistle of Scotland
5. Flett from Flotta
6. Bonnie Dundee
7. Steam Boat
8. RSPBA Prescribed Tune List – Strathspeys – keep it simple
9. RSPBA Prescribed Tune List – Reels – keep it simple – **with dots and cuts**

For RSPBA Prescribed Tune List go to – www.rspbq.org – keep the choice simple – your Instructor will guide you.

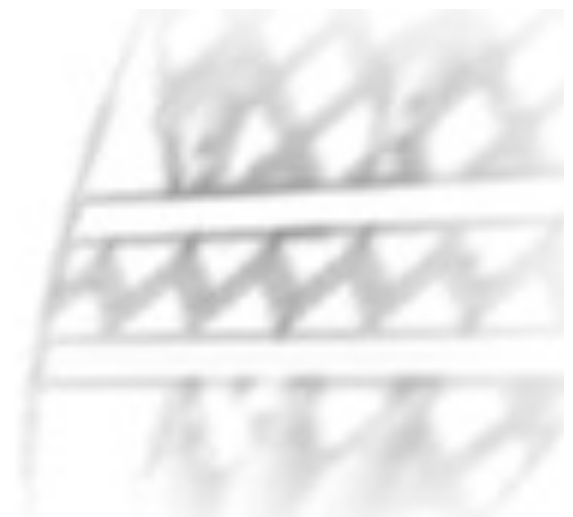
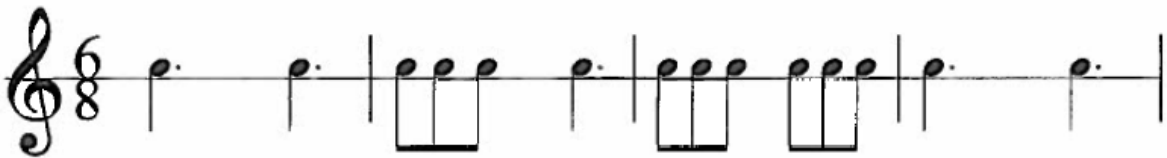
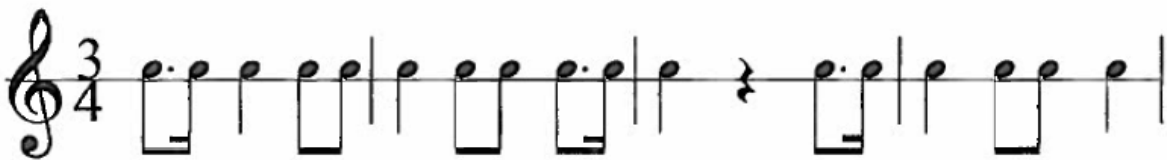


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SCQF Level 4 Piping Monotone Sheet





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