



The Royal Scottish Pipe Band Association

Pipe Band College Certification Education Guidelines

PDQB CERTIFICATE – SCQF 6 Bagpipes

This guide is intended for both Students and Instructors. It must be read in conjunction with SCQF 6 Bagpipes Syllabus to ensure all aspects are covered. Refer www.pdqb.org.

It is strongly recommended that all students sitting this level have access to the RSPBA Structured Learning Books. It is also recommended to purchase The College of Piping Tutor 4 – Piobaireachd be purchased. It is therefore important that Instructors use these recommended books as their main source material. The RSPBA Structured Learning Books are available free from the RSPBA Pipe Band College :-

<https://www.rspba.org/>

Obtain College of Piping Tutor 4

Knowledge of SCQF 2 through 5 are essential for SCQF 6. Students who start at SCQF 6 may be required to prove competency of prior levels by the Examiner. Be prepared for this.

Theory Aspects:

- Write bars of a monotone rhythm in various combinations e.g. Compound Duple time / Cut Common time / Common time etc. And be able to consider rests in the combinations and ensure each bar has different combination of note values.
- Explain the accent pattern in reels and describe two important factors in reel playing – could be any type of tune – say Reel or Strathspey etc– accent pattern - Simple Duple Time meaning 2 beats in the Bar SW for reel or Simple Quadruple Time SWMW for Strathspey etc. – important factors in playing different types of tunes – discuss this e.g. good technique, appropriate tempo, decision of round or dot cut etc.
- Be able to explain the difference between Common Time and Cut Common Time.
- Practice writing from Memory 8 Bars of a Strathspey, Reel and Jig. At least 1 will be required in the exam – and it is usually specified.
- Be able to write all embellishments that have been stated in previous Levels. To / from any note.



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- Have a good understanding of the Physics of Sound – (The RSPBA Structured Learning 1 has all you need for a comprehensive understanding). Consider:
 1. How it is produced (examples relating to the Piping and drumming environment).
 2. How it is measured (Pitch, Length, Volume) and presented on paper.
 3. Its characteristics

Maintenance Aspects:

- Explain in approx. 250 words the essential elements of a well-maintained bagpipe.
- In approx. 250 words describe how to place a set of bagpipes which have been neglected over some period of years into good working order. Consider the basis of correct facts/areas of concern including checking for cracks, replacing the bag, consideration given to oiling pipes, reeding the instrument, rehemping of all joints, repairing any cracks, beading and combing and re-polishing the outside of the drones and stocks etc.
- Consider different Bagpipe set-ups – varying Bag types, drone reed types etc and the maintenance / adjustment considerations for each. Be able to write a short Essay of say 250 words on this.

Piobaireachd Aspects:

- Write Piobaireachd embellishments - horodin / dare / dre / hihorodo / harodin / vedare crunluath fosgailte (Low A, C, E) / herere / Hiharin / Double echo beat on E (cherede) /Crunluath from B / Taorluath a mach on B / Double echo beat on D (Hiharara) / Harodin / Dare from Low A / Crunluath from D
- Be able to write the Canntaireachd names for the following Piobaireachd movements – here are examples.



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Hin



Hi Harin



Chedarid



I Vedare



Hinbandre



che a darodo



hin dre



Hio tra dre



en dare



Hi horodo



dre/edre



A rodin



hio tro dre/Crunluath Mach



O rodin

hin do dre



ho dro dre



en dare



o darodo





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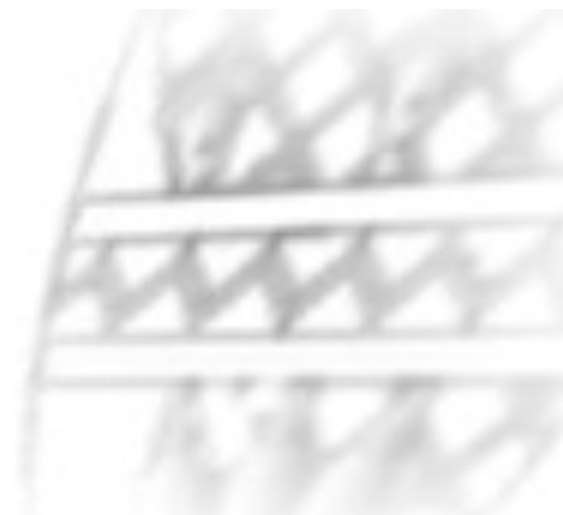
- Describe (in written form) the features of a Piobaireachd, which is classified as having a 'primary structure' and give an example. Correctly identify the structure by line and discuss possible exceptions to the Primary structure – the expectations of the structure and be able to give an example of a tune.
- Write a short explanation on the basic construction of a Piobaireachd giving examples of at least 6 types of variations. Consider and be able to discuss identifying the Urlar or Ground and the fact that the rest of the Piobaireachd is based on it. Identify at least 6 different type of variations. Provide written examples and explanations of Primary, Secondary and Tertiary structures.

Practical Aspects:

- Refer to PDQB Syllabus for requirements – www.pdqb.org

Consider Playing Requirements, Monotone Exercises, Tuning of the Bagpipe and Marching & Deportment aspects.

- For Standards Expectations, Refer to (**Not yet available – due shortly**):
Click PDQB – review videos





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Recommended Tunes – but not restricted to:

Piobaireachd – all available in College of Piping Tutor 4:

Clan Campbell's Gathering
Lament for the Old Sword
The Little Spree
The Desperate Battle

2/4 Marches:

Donald MacLean's Farewell to Oban
Willie Gray's Farewell to the Glasgow Police
Lady Leaver Park
John MacMillan of Barra

Strathspeys:

Lady Loudon
Maggie Cameron
Arniston Castle
Caledonian Canal

Reels (Dot and Cut Presentation):

Rejected Suitor
Lt Col. DJS Murray
Kalabakan
Thompson's Dirk

6/8 Marches:

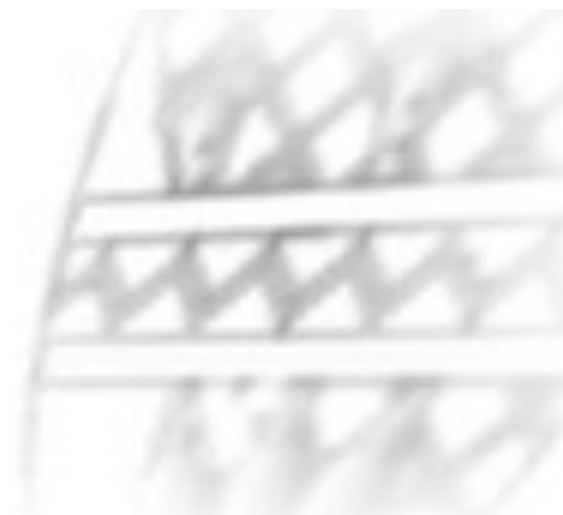
Miss Lily Christie
Mrs Ishabel T. MacDonald
Dovecote Park
Braemar Gathering

Hornpipes (Dot and Cut Presentation):

P/M George Allan
Ina MacKenzie
Ducking and Diving
Duncan Johnstone

Jigs

Jig of Slurs
Kenny Gillies of Portnalong
Paddy's Leather Breeches
Donella Beaton
Airchie Beag



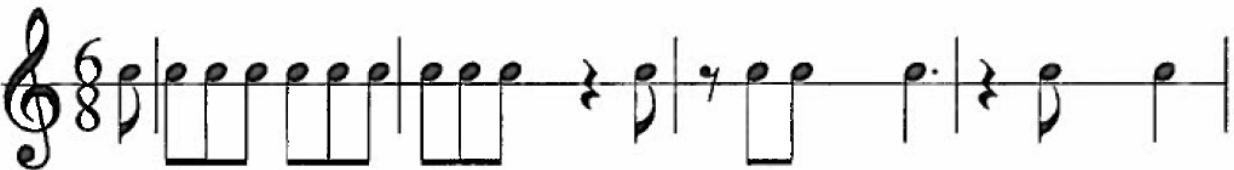
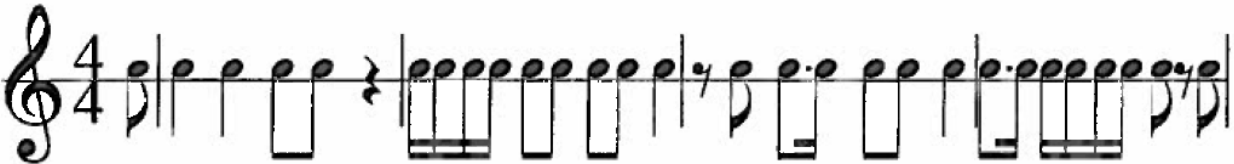
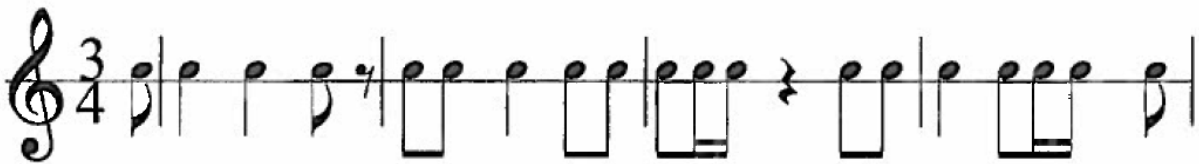
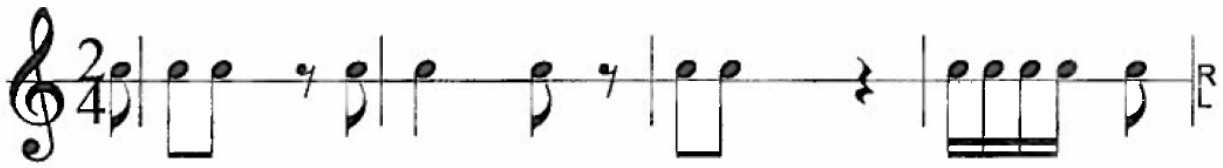


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SCQF Level 6 Piping Monotone Sheet





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