Dublin College of Music Publications

LEO ROWSOME'S

Tutor

for the

Uileann Pipes

Published by

WALTON'S MUSICAL INSTRUMENT GALLERIES

NORTH FREDERICK STREET, DUBLIN

Price 3/6

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Dedication

This Tutor for the Uileann Pipes is dedicated to my late father, William Rowsome of Dublin, who spent his lifetime reviving and popularising the instrument. Being both performer and manufacturer he embodied his long and valuable experience in laying the foundation of this Tutor, which I trust will prove a valuable asset to lovers of our National Instrument.

LEO ROWSOME

October 1*st*, 1936

PREFACE

MORE than a century has elapsed since O'Farrell published his famous Tutor and collection of tunes for the Irish Uileann Bagpipes, and, following the present awakening interest in purely Hibernian music, it is only meet to publish a more up-to-date Tutor in order to satisfy the many demands we receive from Irishmen and Irishwomen all over the world for instructions as to the playing of the bellows-blown Uileann Bagpipes. Following the " revival " of a few years back, many sets of Uileann bagpipes, which had long lain disused, have been brought to light, and skilled hands have soon restored them to playing condition. The majority of the great pipers have, however, died out, and the " revival " of Uileann bagpipes has been seriously impeded by the want of reliable instructions. To remedy this defect, the following particulars have been compiled, and will enable many an alert and enthusiastic tyro to avoid the pitfalls that beset him, and to get such a send-off as will enable him to travel well on the fascinating road traversed by true pipers.

It has not been thought advisable to swell this volume by including information on music that can be obtained in any of the numerous excellent treatises now extant, and the only exceptions that will be found to this rule have been made in order to render explanations clearer. The full use of the regulators will not be at the disposal of the performer unless he has a naturally good ear and, even if he has this gift, it will still be a great advantage to acquire a good general knowledge of at least the principles of Harmony

Piping Competitions are held annually at many centres in Ireland, and an attendance at any one of these will enchant the listener, and will show him that the Irish Uileann Bagpipe is second to no instrument in rendering all classes of songs, laments, jigs, long dances, hornpipes, reels, and marches so dear to the heart of every true son of Erin.

INTRODUCTION

IT is beyond the scope of a Tutor to give any exhaustive historical account of the Uileann Bagpipes, but perhaps the following brief notes may be of interest. The first evidence of the use of a bellows with a reed instrument is on a terra cotta about two thousand years old, found near Tarsus in 1853. The terra cotta is damaged, but it shows clearly a bellows fitted with a flexible pipe, the nozzle of which is directed at will at any of the mouths of a large " Pan's Pipes." Single-tongued reeds similar to our drone reeds are of the greatest antiquity, and have been found in the tombs in the Pyramids, and are still used in the Chinese Cheng. This latter instrument is claimed by the Chinese to be more than three thousand years old. The invention of the Musette, which is a French Bagpipe fitted with a bellows, is claimed by the French for Collin Muset, who was a famous juggler of the 13th century, and who was attached to the Court of the Comte de Champagne. It is by no means clear, however, that the bellows formed part of the earlier Musettes, but such means of supplying wind to Bagpipes was common in the 16th century A second chanter, manipulated by the little finger of the left hand and the thumb of the right hand, and chanter keys were added to the Musette during the 17th century This second chanter, though in some senses analogous to the Irish Regulator, was essentially different, and the Regulator was undoubtedly invented by some unknown Irish genius. The lips of the reed used in the mouth-blown marching Pipes—records of which date back to the Brehon Laws of the 5th century—are made much thicker than the reed for the Uileann Pipes, and such marching Pipe reeds are not capable of producing a higher octave by closing the bottom of the chanter

The title " Union Pipes " has given rise to much discussion and to many fanciful interpretations, among which are the following :—

(1) from *Uileann*, the Gaelic for elbow ,

(2) the Union of drones and regulators in one main stock ,

(3) the Union of the Parliaments, said to have taken place at the time the Irish Pipes took their present form ;

(4) The Union, concord or alliance of the various sounds emitted from its various sections.

The following general description of an average set of Uileann Bagpipes will be of interest. The bag is fitted with two small stocks and one large subsidiary stock, which is to receive the main stock, from which depends the three drones and three (or sometimes more) regulators. This is known as the body of the Pipes. One of the small stocks is for the chanter and the other for the valved blow-pipe which is fitted by a flexible connection to the bellows. The neck of the bag to which the chanter is connected is very long so as to give freedom in moving the arms in order to work the regulator keys and to " pop " the chanter on the knee. The concert pitch chanter has " D " for its bottom or bell note, and although there are at least seven pitches of chanters, from " A " on the second leger line below the treble clef to " G " on the second line of the treble clef, the bottom note of every chanter is reckoned as " D " below the first line of the treble clef, for the art of Pipe playing.

The Regulators are so arranged that each tier strikes a chord and the clever working of these keys is no small portion of the successful manipulation of the Uileann pipes.

A small piece of soft leather about five inches in diameter placed on the right knee forms the " popping strap." The chanter when closed or pressed on this, in accordance with instructions given later, enables the performer to obtain the upper octave. The " popping strap " is often replaced by a valve at the bottom of the chanter This latter device ensures more speed and accuracy in stopping, as it is attached to the end of the chanter and causes automatic action.

A switch or stop key in the head of the main stock, enables the performer to silence the drones at will, so that it is possible, among other things, to tune the chanter and regulators without having the drones sounding.

In some cases the chanter stock is fitted with a switch or key which will stop the chanter at will ; this is of use when tuning the drones, as it is preferable to tune the drones by first tuning the small drone to the chanter and then the other drones to the small drone only, and not to the chanter This switch is frequently not fitted to chanters, and when such is the case, a finger firmly pressed on the top of the chanter stock prevents any air getting to the chanter reed and silences it quite as effectually The chanter stop key is, however, frequently fitted to Uileann Bagpipes which are to be used in stage performances.

The regulator keys will be dealt with in a special chapter on Regulators.

The pipe bag is made of soft skin, that of the goat being much favoured. Such a bag when " prepared " by the insertion of lard and beeswax, which is poured into the bag and thoroughly rubbed into the leather and stitches, will last for years, but the grease comes through and spoils the cloth cover on the bag. Pipe bags made by Leo Rowsome of Dublin **need no greasy preparation**, are perfectly air tight, lighter and more flexible, being made by specially improved process.

The " guills " or drone reeds used in Uileann Pipes are often weighted on the tongue with sealing or other wax in order to obtain the required pitch and to prevent the drones from stopping under pressure. Three differently-pitched reeds are required for the Regulators and yet a fourth reed of still a different pitch is required for the chanter Each of these regulator and chanter reeds is fitted with a cramp or bridle that enables one to flatten or sharpen its tone within certain limits.

Peeled rushes are used in the regulators and chanter to assist in the tuning. The rushes are about the length of the keyed portions of the regulator and chanter In the case of the regulators, the rushes are moved up or down by means of ivory-tipped pins attached to the rushes and projecting from the ends of the regulators. The rush is retained in the chanter by bending the lower end of the rush round. When the upper part of the chanter sounds too flat, the insertion of a rush (of the correct thickness) adjusts this, by flattening the lower part of the chanter. The correction of the regulators is arranged similarly.

ELEMENTS OF MUSIC

Musical Sounds are expressed to the eye by printed signs called notes.

These printed notes have—

(*a*) Duration, *i.e.*, are longer or shorter,
(*b*) Pitch, *i.e.*, are higher or lower

These notes are named after the first seven letters of the alphabet, *viz.*, A, B, C, D, E, F and G.

Six species are in general use, the peculiar shape of each denoting its special value in duration.

The notes are written either on, between, above or below a set of five parallel lines, termed the **Staff** or **Stave**, and the pitch of a note is known from its position on this **Staff**

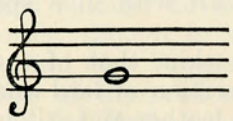
For purposes of reckoning the lines are counted upwards.

Notes written on a staff are meaningless without the signs known as Clefs. These clefs are essential in fixing the notes written upon a **staff.**

There are three in general use, *viz.*, the Treble, Bass, and C Clefs.

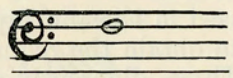
The Treble fixes the note on the second line as " G " and is for this reason also known as the " G " Clef.

Note that the curve of this sign curls around the second line.

Treble Clef 

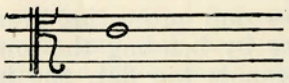
The Bass fixes the note on the fourth line as " F " and is likewise also known as the " F " Clef.

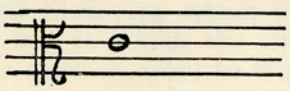
Note the two dots on either side of the fourth line.

Bass Clef 

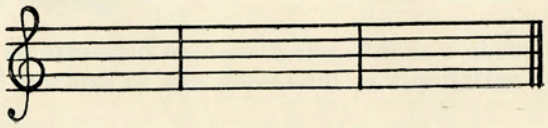
The " C " Clef fixes the note " C " anywhere on the staff. The Tenor and Alto are the two principal voices or instruments who use this clef. The sign in each case is the same, and the " note fixed " is the same, *viz.*, middle " C."

Note.—Middle " C " is a term used for the note that lies midway between the Treble and Bass clefs. On a pianoforte keyboard this note is situated in the middle of the keyboard.

The Tenor (" C " Clef) 

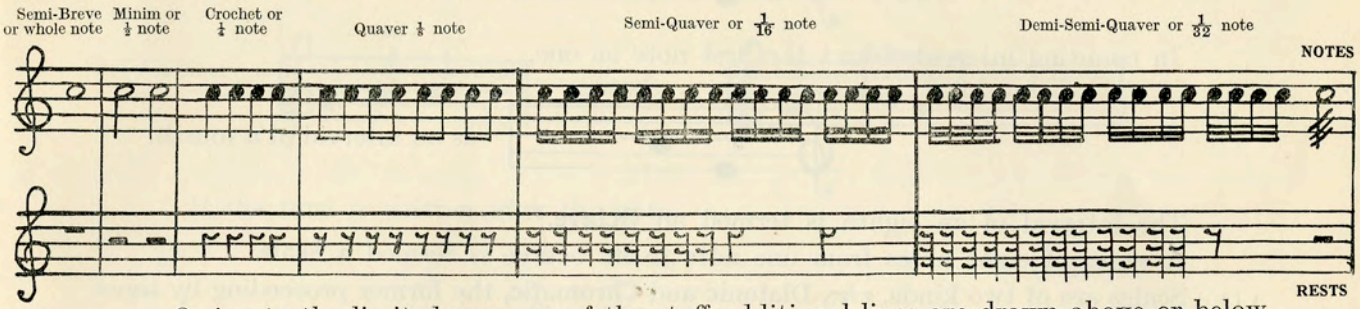
The Alto (" C " Clef) 

Music is divided into equal measures by means of perpendicular lines drawn across the staff. A double line marks the end of some particular section or the end of the whole composition.

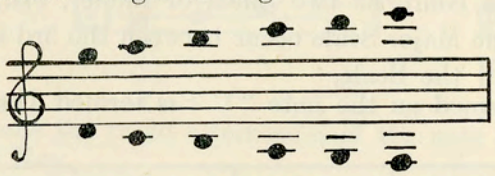


Periods of silence are indicated by signs called **rests.** For each species of note there is an equivalent sign for the same value to represent silence. For accurate time-keeping both are of equal importance.

The following chart will show the comparative value of notes and Rests

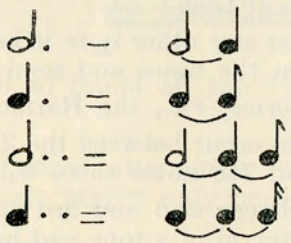


Owing to the limited compass of the staff additional lines are drawn above or below as required, these are termed Ledger or Leger Lines.



These leger lines are used in the same way as the longer ones of the staff

A dot placed after a note or rest increases the value of the note or rest by exactly half its own value. A second dot increases the value by a further half of the first dot.



When a figure 3 is placed over a group of notes it is called a **Triplet,** and is played in the time of two similar notes not so marked.

Time is indicated by means of the letter " C " or figures placed directly after the clef.

The letter " C " or $\frac{4}{4}$ indicates Common Time, so called because of the frequency of music written in this time, and means one Semibreve or its equivalent value in each Bar

Time Values are expressed in the following manner

$$\begin{matrix} 2 & 3 & 2 & 3 & 6 & 3 & \frac{6}{8}, & \frac{9}{8}, & 12 \\ 2, & 2, & 4, & 4, & 4, & 8, & & & 8, \quad \text{etc.} \end{matrix}$$

A close study of the Comparative Chart of Notes and Rests above will make these figures very clear, *viz.*

The bottom figure indicates some particular species of note. The top figure shows how many of this particular species will be contained in each measure or bar For example, $\frac{4}{4}$ means four crotchets in a bar, $\frac{3}{4}$ three crotchets, $\frac{3}{8}$ three quavers, etc.

Any note prefixed by a **Sharp** (♯) is raised a half-tone above its natural position (*see* Scale of " C " major). (This half-tone is termed a semi-tone).

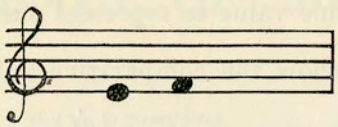
By a **Double Sharp** (𝄪), two half-tones or a full tone.

Or By a **Flat** (♭) is lowered a half-tone below its natural position.

By a **Double Flat** (𝄫) two half-tones or a whole tone.

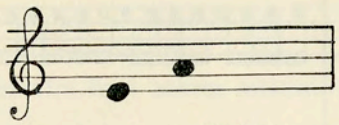
A **Natural** (♮) cancels the effect of a **Sharp** or **Flat.** This sign is also known as a sign of contradiction.

An interval is the distance between any two notes, *viz.*



is an interval of a second.

In counting intervals count the first note as one.



is an interval of a fourth.

The interval of an eighth is termed an **Octave.**

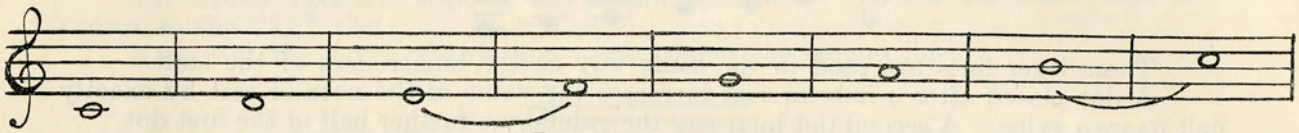
A series of eight notes from one note to its octave is termed a **Scale.**

Scales are of two kinds, *viz.*, **Diatonic** and **Chromatic,** the former proceeding by tones and semi-tones, and the latter entirely by semi-tones.

The Diatonic Scales comprise two kinds or modes, *viz.*, **Major** and **Minor**

The semi-tones of the Major Scale occur between the 3rd and 4th notes and between the 7th and 8th notes of the Scale.

The Major Scale formed on the note " C " is termed **The Natural Scale** of " C."



½ Tone ½ Tone.

When a Scale is formed upon any other note it becomes necessary to employ either **Sharps** or **Flats** in order to obtain the tones and semi-tones in correct order

The **Minor Scale** has two forms, *viz.*, the **Harmonic** and **Melodic.**

In the former, the semi-tones occur between the 2nd and 3rd notes and 7th and 8th notes, whilst between the 6th and 7th notes there will be a tone and half.

In the latter they occur between 2nd and 3rd and 7th and 8th, but the 6th note is raised to avoid the awkward interval of a tone and half between the 6th and 7th notes. This Scale differs in descending, the semi-tone occurring between the 5th and 6th notes and 2nd and 3rd notes.

A Minor Scale which commences upon the 6th note of any Major Scale is said to be the **Relative Minor Scale** of that particular Major Scale and retains the Major Scale Key Signature.

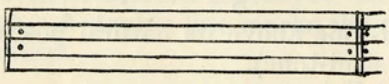
Sharps or Flats placed at the beginning of a piece of music are known as the **Key Signature,** and these affect the notes throughout the whole piece.

Other Sharps or Flats which may be introduced into a composition are known as **Accidentals** since they are Accidental to the **Key**

A **Tie** (⁀) binds two notes of the same letter name together and they are played as one.

A **Slur** (⁀) indicates that the notes so grouped must be played smoothly

Staccato—Indicated by dots or dashes written over the notes. Such notes are to be played short and distinct as though rests intervene between them.



indicates that the music on the side where the dots appear is to be repeated.

A Pause (𝄐) on a note or rest denotes that the same must be prolonged beyond its ordinary value. When placed over a Double Bar it shows the end of a piece.

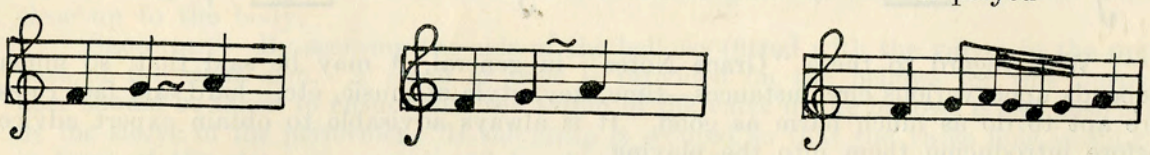
GRACE NOTES AND EMBELLISHMENTS.

A Turn (~) consists of the note above which it is printed, with those above and below in the following order :—

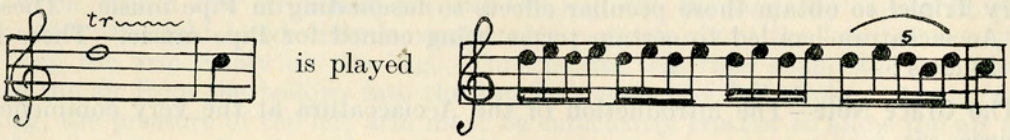
Written *Played*

If the turn is written **after** the note—

or is played



The **Trill** or **Tr** means the rapid alternation of the note printed with that immediately above in the same Key

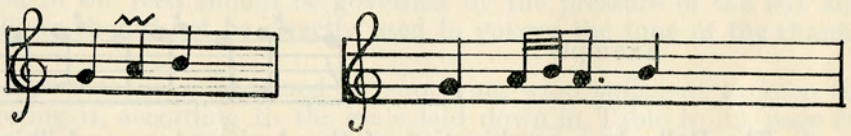


Notice the turn at the end to round off the Trill.

A **Mordent** consists of the rapid alternation of the printed note and the note immediately next in the same scale played only once.

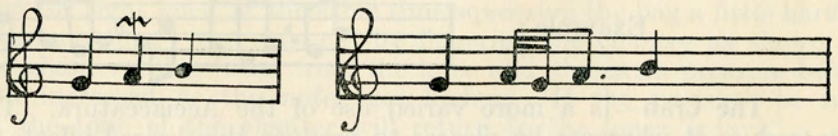
Written *Played*

Ex. 1 Upper Mordent



Written *Played*

2. Under Mordent



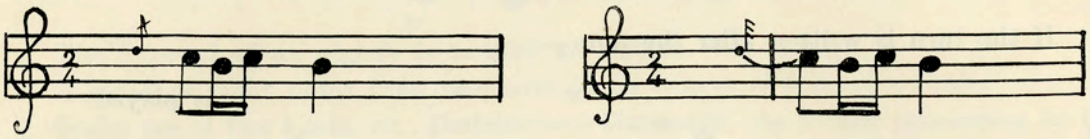
An Accidental placed above or below a Turn, Tr. or Mordent affects the upper or lower note in the way indicated by a ♯, ♭ or ♮,

is played

The **Appoggiatura** is never seen in modern music. The **Acciaccatura** is a small note, or grace note, played as quickly as possible.

The Appoggiatura written *Played*

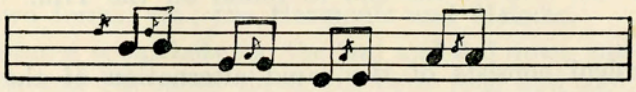
The Acciaccatura written *Played*



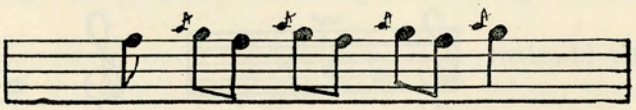
With regard to these " Grace Notes " in general, it may be said that, so much depends upon various circumstances—time, key, style of music, etc.—hard and fast rules are apt to do as much harm as good. It is always advisable to obtain expert advice before introducing them into the playing.

In Pipe music the Grace Notes are practically confined to the Acciaccatura, but whereas the Acciaccatura proper is written immediately above a note, in Pipe music this can be one, two, or more notes above a note. Very often a grace note is linked with the ordinary **Triplet** to obtain those peculiar effects so fascinating in Pipe music. These uses of the Acciaccatura has led to certain terms being coined for Pipe music. These briefly are as follows :—

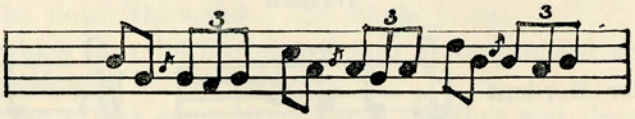
The **Grace Note**—The introduction of the Acciaccatura at the very commencement of a piece, *viz.* :—

Example 

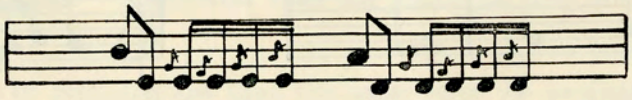
The Cut—This is intended to cut in on the accented notes of a bar by means of the Acciaccatura.

Example 

The Roll—Is a combination of the Acciaccatura and Triplet. Practically a Turn.

Example 

The Cran—Is a more varied use of the Acciaccatura. The player here is free to introduce it wherever he pleases to produce the desired effect. It is used chiefly on the two bottom notes of the Uileann Pipe Chanter, *i.e.*, " D " and " E," and sounds like a " rally " on a note. It usually has the same time value as the Roll, but comprises more notes, and its execution is extremely difficult. In Pipe playing it is called " cranning," and it consists of four notes of the same name which are quickly interlinked by notes of shorter duration than Grace Notes that are produced with lightning rapidity

Example 

GENERAL DIRECTIONS FOR PLAYING THE UILEANN PIPES

Place the pipes across the lap with the bag under the left arm and the drones pointing downwards to the right. The bellows should be secured under the right arm at the elbow This is usually done in the following way :—

FIRSTLY.—By passing the strap attached to the back of the bellows completely round the waist and fastening it to a button or some other spot, preferably in front of the performer In most cases, a strap **with buckle** is fitted to the bellows. This eliminates the necessity of using a button. Fastening or securing in this manner keeps the bellows close up to the body

SECONDLY.—By securing the side of the bellows (fitted with the valve) to the upper part of the right arm. A strap or tape is provided on the bellows for this purpose. **Care should be taken to ensure that the action of the valve of the bellows is not obstructed by the sleeve of the performer** If the strap is secured so that the valve hole is entirely in front of the strap, the valve will be clear at all times.

Grasp the chanter with the left hand, covering the back hole with the thumb, and the two top holes (front) with the first and second fingers respectively, taking care to place the fingers well across, fairly flat and in a free position on the chanter

Then give a few strokes of the bellows and lift the bag—by means of the main stock, with the right hand—into a comfortable position about the level of the left elbow and keep the arm firmly on the bag. The chanter will then sound the key note " A." Inflate the air from the bellows into the bag by means of a **full stroke.** As the air enters the bag, the pressure of the left arm must be sufficiently relaxed to allow the air to enter, but the correct supply of wind to the chanter must be controlled by the left arm. A PERFORMER WHO SUPPLIES WIND TO THE BAG BY SHORT, CHOPPY, STROKES OF THE BELLOWS WILL NEVER MAKE A GOOD UILEANN PIPER, as his arm, being continually engaged with the bellows, will not allow his wrist to freely work the regulator keys, nor the fingers of the right hand to manipulate the chanter or regulator keys.

Work the bellows therefore, with a full stroke, taking care that such strokes do not follow the time of the tune but are solely governed by the amount of air required by the bag. The wind supplied to the reed should be governed by the pressure of the left arm on the bag and **the bellows should not be directly used to govern the tone of the chanter reed.**

The notes of the first octave are obtained by supplying wind sufficient to keep the chanter going and fingering it, according to the scale laid down in Table No. 2, page 30.

The upper or second octave is obtained in the following way The performer places all the fingers down and presses the chanter on a soft strip of leather strap—called a popping strap—placed on the right knee, at the same time squeezing the bag a little harder than usual. He can then produce " the octave " by fingering the chanter as shewn in Table Nos. 2 and 3, the chanter being lifted from the knee and the extra pressure being maintained and slightly increased as the notes get higher If the pressure be not sufficiently maintained, the tone of the chanter will return to the lower octave.

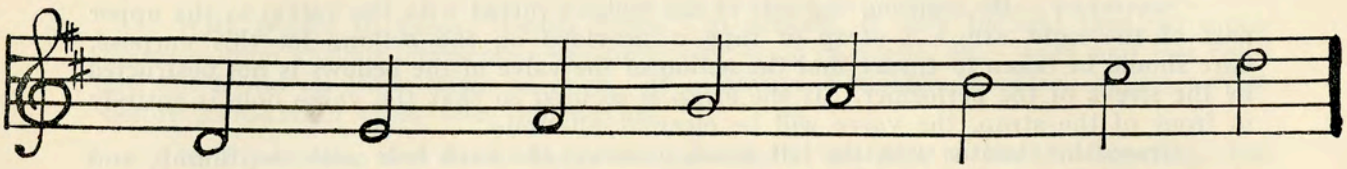
To ensure good chanter playing there should be :—(1) Good finger execution. (2) Clearness of tone and distinction of notes. (3) Legato and Staccato playing must be definitely distinguished from each other A perfect combination of these two styles of playing brings the art of playing the Uileann Pipes to perfection.

The legato or slurred scale, with the obvious exception of the bell or bottom note, can also be obtained with the chanter on the knee, but certain notes then require slightly different fingerings and must be made according to Table No. 2. When playing a tune with the chanter on the knee, it is frequently advisable to lift the chanter from the knee when the performer wishes, and perhaps a few words of elucidation on this point may be desirable.

Sound " A " with the chanter on the knee, and then still sounding " A " raise the chanter off the knee. It will be observed that these notes will only differ in volume of sound.

The beginner must practise the blowing of the wind into the bag so as to sound the " D " below the treble stave continuously, *i.e.*, to produce an even sound from the chanter with all the fingers down, using a full sweep of the right arm on the bellows and so regulating the pressure of the left arm, that there is no variation of the tone when the bellows is being worked. The drones should be stopped by the valve or stop-key fitted for the purpose, the tuning of the drones being learned later by the aid of the instructions given under the heading " Tuning of drones of Uileann Bagpipes."

When the blowing has been mastered, the Staccato scale of " D " major should be learned as far as " G " in the upper octave (*see note page* 14). In this scale the " C's " and " F's " are each raised half a tone, *i.e.*, the " C's " and " F's " in this scale are not " C's " and " F's " natural, but " C's " and " F's " sharp. This is denoted by the signs ♯ in the signature, *i.e.*, at the beginning of the tune.



It will be noticed that the beginning of the clef signature cuts the line marked " G " , this clef is consequently called the " G " or Treble clef. The sign ♯ is called a sharp and denotes that the note against which it is placed is raised one semitone.

The notes in this particular scale are produced in the Staccato scale of " D " Major by the particular fingering given in Table No. 1, and full instructions are given in a succeeding chapter

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THE POPPING STRAP OR VALVE

With a correctly-finished well-set chanter reed and a " popping strap," a good piper is enabled to produce the upper octave whenever required. The strap is now often abandoned in favour of a popping valve fixed at the bottom of the chanter This valve normally hangs clear of the chanter so that its presence in no way affects the pitch of the chanter, or its volume of sound, but, when the chanter is pressed on the knee, it is closed instantaneously, and surely, without the aid of any popping strap.

The popping strap is used in the following cases :—

(1) To separate the tones (*e.g.*, to sound two or three " G's " in succession without the aid of grace notes), silence the chanter on the knee between each " G " Of course this applies to other notes as in Table No. 1, shown later

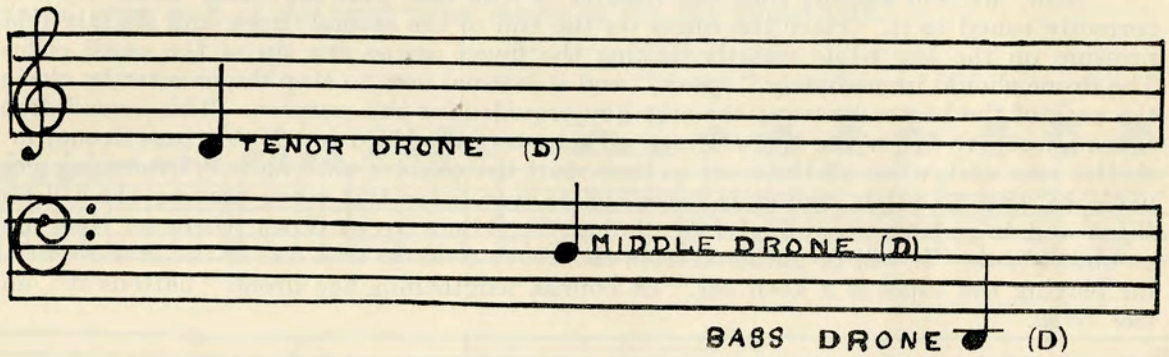
(2) In making all Staccato notes, silence the chanter on the popping strap.

(3) **To obtain the second octave.**—This has already been briefly described, but as it is one of the most important operations in Uileann Bagpipe playing, the following particulars will be found to be helpful. Close all finger holes and at the same time press the bottom of the chanter on the knee. This silences the chanter Squeeze the left arm more tightly on the bag after inflation by the bellows. The chanter is now full of compressed air—vibration in the reed has ceased—and on opening the fingers to make the required note, a sudden rush of wind takes place. This causes the thin-lipped reed to speak in the second octave. It is what is known as a harmonic. Or, in other words, stop the chanter by covering all the finger-holes and by pressing the bottom of the chanter on the knee. Squeeze the bag—when filled with air by the bellows—with left arm, and

then raise the fingers covering the octave note required. Somewhat similar results occur in playing the Oboe and the Bassoon. In obtaining the upper octave on the Bassoon, the lips of the performer press more closely on the reed and the wind pressure is increased. The lip pressure is increased more and more as the higher notes are obtained, and for the top notes considerable pressure is required.

The vibration of the reed is altered by this " pinching " and increased pressure of wind, and the action is somewhat akin in the case of the Uileann Pipes chanter reed, but in obtaining the upper octave on the Irish chanter, it is necessary in each case when making the **first** of these higher notes to stop the chanter in the manner already described. **Uileann Pipe chanter reeds should on no account be moistened** or placed between the lips as this almost invariably results in ruin to these thin-lipped delicate reeds. If it be necessary to test a reed with the mouth, place the staple or copper end between the lips and DRAW the air in. This method is equally effective and does not injure the reed.

SETTING OF CHANTER REED IN AND TUNING OF DRONES OF UILEANN BAGPIPES

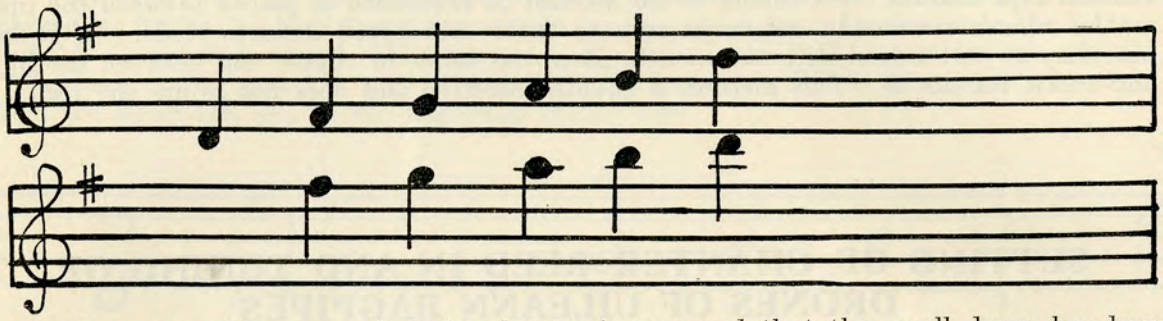


It is impossible to tune the drones unless the chanter gives true notes. Great care should therefore be exercised in choosing a good chanter to begin with. If the chanter be true, proceed as follows :—

Start the pipes and stop the middle and bass drone by placing the tip of the finger momentarily on the small orifice at the end of each of these two drones in turn. Now, assuming that we have a true chanter, it does not follow that the required notes will be given from it unless the reed is inserted in the chanter in such a way that the pitch is neither too flat nor too sharp. Move the lower end of the small drone—up or down on the slide—till it tunes a fifth below " A " on the chanter, then sound " D " below the treble stave on the chanter, by placing all the fingers on. The tuning of the " D " string to the " A " string on the violin gives a similar effect when drawing the bow across the strings. Then run up the notes (shown in the two exercises towards the end of this section) on the chanter and see if the drone chords with them. If it be found that the drone has to be lengthened to chord with the notes on the upper hand and then shortened to chord with the notes on the lower hand the chanter is " too flat." The flatness or sharpness should, **according to its degree,** be dealt with in one of the following ways :—

If this flatness is very pronounced, the reed should be sunk a little further into the chanter Of course, the chanter is " too sharp " if the drone has to be shortened on the upper hand and then lengthened on the lower ; consequently, the reed must be slightly withdrawn. A very small movement of the chanter reed, either up or down in the chanter, makes a big difference in the notes produced, and the reed should therefore only be moved an infinitesimal distance at a time and then tried with the small drone again. The bridle or cramp fitted to the reed itself is also used to sharpen or flatten the reed by moving the cramp in the required direction. Moving the cramp upwards opens the reed

and flattens its tone and *vice versa*. The manipulation of the cramp should be performed most carefully, as a reed will not " play true " if the sides of the reed be opened, and are no longer air-tight , indeed, a reed can easily be spoiled by careless use of the cramp. If the reed be inserted so that the chanter sounds only very slightly flat, its fault can be rectified by the use of a rush. The movement of the rush, which is both for chanter and regulators about the length of the scale or the keyed portion, will in a lesser degree effect similar changes in tone to those which are effected by moving the reed itself in the chanter Now " prove the chanter," and incidentally the tuning of the small drone according to the chanter notes given below



Now, we will assume that the chanter is true and that the small drone has been correctly tuned to it. Place the finger on the end of the second drone and slightly relax pressure on the bag while smartly flicking the finger across the tip of the small orifice. The drone should immediately " speak," and it is usual now to stop the chanter by closing the neck of the bag or by using the stop key provided for this purpose. This second drone tunes an octave below the tenor drone. Then start the third (or double bass drone) in a similar way and, when all three are in tune start the chanter once more. Drones are very liable to alter in pitch, and it is necessary to watch for this when playing the Uileann Pipes and to re-tune accordingly, by sliding the drones up or down whenever they may go out of tune. It will be gathered from the above remarks that one of the first essentials for playing the Pipes is a keen ear Of course, lengthening the drone " flattens it " and *vice versa*.

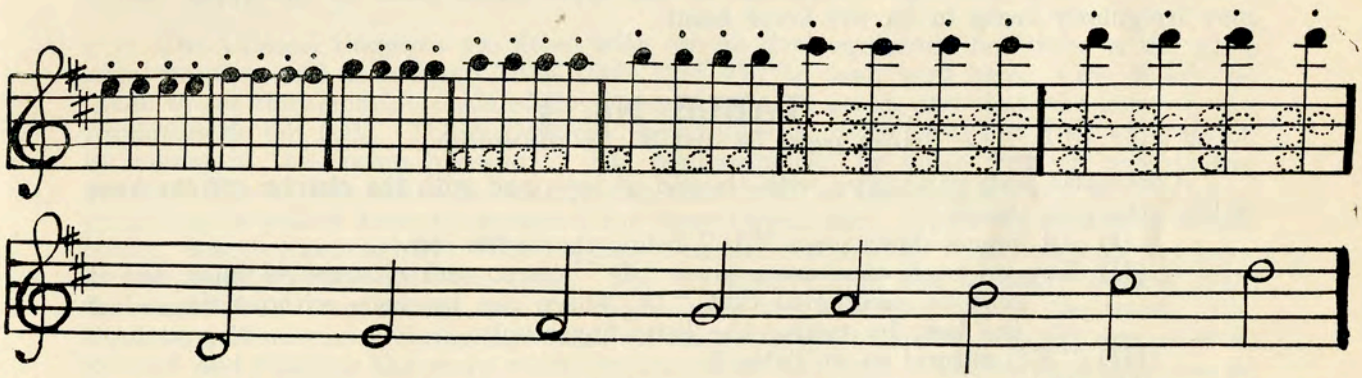
NOTES ON THE STACCATO SCALE OF "D"

(*See page* 29 *for illustration*)

Staccato notes are short crisp notes with **rests** between them and are indicated in music by a dot placed under or over the note concerned. A rest is obtained on the Uileann Pipes **by entirely silencing the chanter** for the required time, *i.e.*, by closing all the finger holes and placing the end of the chanter on the " popping strap." The **duration** of the rest will depend on the particular bar of music in which it occurs, and, although the sign " ┐ " has been embodied in Table No. 1, and means one quaver rest, other signs might have been inserted which gave longer or shorter rests than this between each Staccato note, and for the purpose of learning this scale any longer or more convenient rest may be taken by the learner, but the rests should, in this exercise be all of the same duration. Having closed the chanter on the popping strap, the staccato note is then made by lifting, **for a moment,** the fingers that cover the open circles shown on the diagrammatic chanters in the table, but special instructions will be found later on for making " A," " B," " C " and " D " in the upper octave. Of course, in making staccato notes in the upper octave, extra pressure on the bag will (as usual) have to be maintained. The chanter must be kept on the knee while making staccato notes except in the obvious case of " D " below the treble stave, and in making this one staccato note, the chanter is lifted momentarily and sharply replaced on the knee. The staccato notes used in Uileann Pipe playing must be fingered with the greatest firmness, and, in the virile words of a well-known piper, " must snap like pistol shots." The diagram explains clearly the fingerings for all staccato notes in the scale of " D " up to and including " G " in the upper

octave. The four higher notes—which are very difficult—and should not be attempted at first, require some additional explanation. In the case of " A " on the first leger line, the " F " finger of the bottom hand, as indicated by the dotted circle in the " F " space of the music, is opened just an instant before both it and the " A " finger are snapped. " B " is also made similarly by using the " F " finger as a vent, and then snapping it and the third and second fingers of the upper hand instantly Both the " A " and " B " can also be produced by throwing off the two upper fingers of the lower hand as the required fingers of the upper hand are raised. The " C " must, however, be produced by using the " F " vent as described in the first method of making " A " and " B " staccato, *i.e.*, " G " is not lifted. The top " D " is the most difficult staccato note to produce correctly , it is obtained from the rest in the following way, and the movements, though described in full detail, are most rapidly performed. Lift the " F " finger as a vent as before, and immediately run the three top fingers of the upper hand to the top front note, and, on uncovering the top front note, leave only the top front note and the " F " vent open, and strike the staccato note required. This movement is diagrammatically referred to by the four dotted circles shown in the music under the " D " above the second leger line.

When the pupil has become familiar with the staccato and legato scales of " D," the following exercise will be found useful and of practical value. Sound any of the notes of the lower octave of the legato scale of " D " and then make four staccato notes in succession on any one note of the second or upper octave. In the following tables, the four staccato notes shown in each bar of the upper octave (in the upper table) should be played after each of the eight notes shown in the bar underneath.



The first note sounded in the legatto scale will be " D " below the treble clef. Sound the simple note for a few moments and close the chanter on the knee, squeezing the bag with the left arm, and then, with the fingering shown in the table of the staccato scale of " D " make the four staccato " E's " in succession, keeping the chanter on the knee during these four notes, and, according to the table, closing the chanter between each staccato note. Then, while the chanter is silent, slightly relax the pressure on the bag and allow the reed to sound " E " on the first line of the treble stave. Then repeat the same four staccato notes as before, and so on for each of the eight treble notes shown. Then proceed similarly with the " F," " G," " A," " B," " C " and " D " staccato notes. The dotted circles are intended to remind the tyro of the instructions already given for making these more difficult staccato notes.

As the qualification of correct and proper fingering is essential to outstanding performance, the assistance of an experienced teacher and master of the instrument becomes on this point absolutely essential to success. It is advisable however for the learner to strictly confine himself at first to the open or legato scales. When these have been mastered, the staccato scale can be learned. No one neglecting this rule can possibly ever play well or finger well ; for to finger well, in nine cases out of ten, is to play well.

THE LEGATO SCALE OF "D"

(*See pages* 29 *and* 30 *for illustrations*)

There are two methods of playing legato notes on the Uileann Pipes :—

(i) with the chanter on the knee (*vide* Table 2),

(ii) with the chanter off the knee when the performer wishes to swell the tone (Table No. 3).

It will be noticed that the fingerings of the two scales differ as regards " E " in both octaves and " D " on the fourth line.

The scale of " D " has been chosen because it includes the two sharpened notes that are very frequently used on the Uileann Pipes. To play in the scale of " G " which has one sharp only, *viz.*, " F," it is necessary to play " C " natural instead of " C " sharp. " C " natural can be made quite simply in the lower octave without the aid of a key and with the chanter off the knee by raising one finger only from the chanter, *i.e.*, the top finger on the front of the chanter In the upper octave, however, " C " natural is made by means of the key With the chanter on the knee, " C " natural is made in both octaves by raising the first finger of the left hand, and the first and second fingers of the right hand. The use of the keys militates against quick fingering, so that, for example, do not use the key for " C " natural in reels, hornpipes, etc., but only in slow marches and similar melodies.

In playing notes that require the use of the keys, it is preferable to raise the chanter from the knee, as many such notes sound better when the tone is swollen in this way In making legato notes in the first octave (*i.e.*, any with the lower part of the right hand) care should be taken to correctly cover the chanter with the fingers of the left or top hand. If there is the slightest leakage on the upper hand, notes on the upper octave may irregularly creep in on the lower hand.

TABLE No. 5

(*See pages* 34 *and* 35 *for illustration*)

Chromatic scale of chanter with the aid of keys and **with the chanter off the knee** unless otherwise stated.

(I) All fingers down gives " D " below the treble clef.

(II) Key on back of chanter gives " D " sharp, with chanter on knee, but it may be mentioned that " D " sharp can be made without the aid of the key, by raising the little finger only

(III) " E " natural as in Table 3.

(IV) The small curved key sounds " F " natural and is worked by the third finger of the right hand, the little finger, as shown in diagram, being down. A key is also worked with the little finger of the left hand.

(V) " F " sharp and " G " natural, as already learned from Table 3.

(VI) " G " sharp keys vary in shape, and though they are usually worked by the first finger of the lower hand, they are sometimes worked by the thumb.

(VII) " A " natural as in Table 3.

(VIII) " A " sharp key is worked by the fourth or little finger of the left hand, the four holes indicated being left open.

(IX) " B " natural as in Table 3.

(X) " C " natural by pressing the long key at the back of the chanter, by means of the thumb of the right hand, with second and third fingers **off.**

(XI) " C " sharp and " D " on fourth line as in Table 3.

(XII) " D " sharp as in lower octave, the use of the key being preferable in both octaves.

(XIII) The next few notes are produced as clearly indicated in the diagrams, till we come to " D " natural in the third leger space above the treble clef. This note is made by means of the curved key on the side of the chanter, care being taken to cover the holes indicated in the Chromatic Table.

TABLE No. 5—*continued.*

(XIV) " D " sharp is produced by opening the back hole only

(XV) " E " by means of the small key on the front of the chanter The foregoing instructions refer to a chanter keyed in the most usual way, but as some chanters are keyed differently, it is advisable that the performer should use his or her own judgment in the fingering of keys which are not readily workable according to these directions.

THE VIBRATO

(*See Table No.* 4, *page* 32)

This table needs little explanation. The open holes marked ⊖ are lightly and rapidly waved over by the fingers above them. This movement imparts a tremulous sound to the note being played, and is most effective in slow airs generally and, when used by a piper, who can play with feeling, can be made to interpret sorrow, anger, or triumph at the will of the performer

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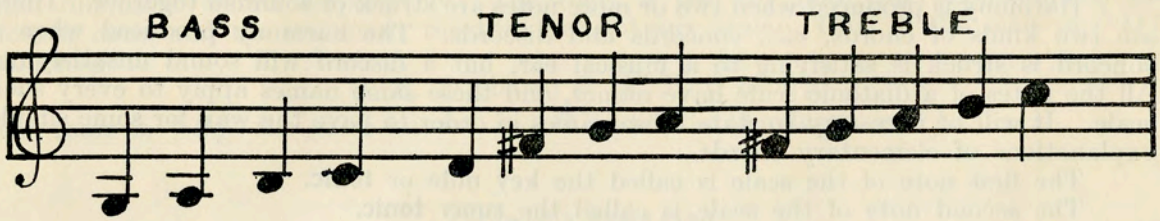
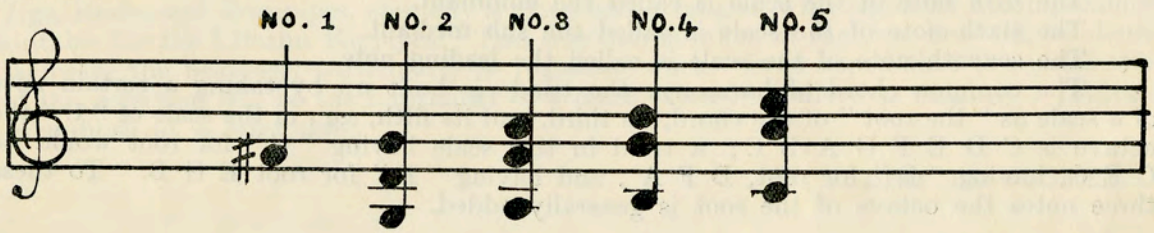
THE REGULATORS

The Uileann Bagpipes are fitted with one to five regulators, but three is the most usual number, and accordingly, it is three that will be dealt with here. Care should be taken to see that suitable reeds of the correct pitch are fitted, and that the keys of the regulators do not leak. The reeds should be so inserted as to leave but little adjustment by means of the rushes necessary. The regulators can be dealt with as regards the manipulation of the rushes in exactly the same way as the chanter, the rushes being pushed up or pulled down by means of the ivory-tipped pins. The keys should be struck boldly, sharply, and lightly The regulators should rest on the thigh, so that the keys can be readily struck with the wrist. The top row of keys can be easily worked with the wrist, if the bag be not held too high under the left arm, but at the waist, the regulators, if necessary, being moved down momentarily by sliding the left arm a little forward and twisting the body when striking these top keys. The three regulators, to distinguish them, can be termed the bass, tenor, and treble regulators, and the notes on each regulator are given below :—



The rows of notes on the regulators (across) starting from the bottom, read as follows :—



All the chords shown in this illustration can be obtained by wrist action, while both hands are engaged on chanter.

Calling these rows Nos. 1, 2, 3, 4, 5, it will be found that :—

No. 1 chords with " D's " both at bottom and top of chanter, and with " A," " F " sharp, " C " sharp, and " C " natural.
No. 2 chords with " D's " and " G " " B " on the chanter
No. 3 chords with " D " " F " sharp, " A " and " C " sharp and " C " natural.
No. 4 chords with " D," " G," " B," " D " (Thumb note).
No. 5 chords with " E," " A," " F," " C."

Single and double notes on the regulators can also be struck by a skilled piper, even when the lower hand is engaged on the chanter When the lower hand is free, *i.e.*, when the upper hand is actually making the chanter notes, a large number of chords can be introduced, other than those available in straight lines across. An illustration of these " hand chords " (as they are called) is given on page 35, including the chanter notes with which they blend. " Hand chords " are much relied upon by pipers—who are thoroughly at home with the regulators—and many charming harmonies are available. It is not advisable for the beginner to introduce such chords too frequently, it being considered advisable to master the (cross or)wrist chords first. Sometimes the chanter is silenced either by means of the stop key (if provided) or by pressing the finger on the top of the chanter stock, and portions of the melody played entirely on the regulators. Care must be taken to only introduce regulator accompaniments when entirely suitable, and not to rely on mere volume of sound without due regard to harmonic effects. Unfortunately, performers are only too common who seek to mask weak fingering of the chanter, by such devices as holding down one set of regulator keys, while a number of chanter notes are being made. It is better to try to have a more balanced harmonic accompaniment than to make mere noises by bashing the regulators.

HARMONY FOR UILEANN BAGPIPES

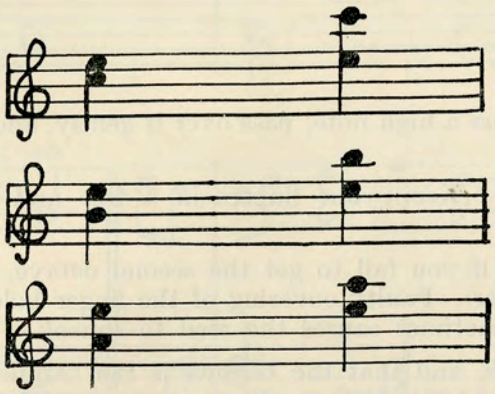
It is impossible to deal exhaustively with harmony in a work of this size, even if the whole space at my disposal were entirely devoted to this one branch of the art of the Uileann Piper The following hints are, therefore, only intended to aid the young piper in selecting suitable accompaniments on the regulators to tunes for which he has no such chords already written for him. It is felt that these notes will be of particular use to pipers who are far away from the big towns and consequently find it difficult to get reliable information even on the elementary points dealt with.

Harmony is produced when two or more notes are struck or sounded together There are two kinds of chords, *viz.*, concords and discords. The harmony produced when a concord is struck is satisfying to a musical ear, but a discord will sound unsatisfying. All the notes of a diatonic scale have names, and these same names apply to every such scale. It will be necessary to state these names in order to pave the way for some simple explanations of elementary chords.

The first note of the scale is called the **key note** or **tonic.**
The second note of the scale is called the **super tonic.**
The third note of the scale is called the **mediant.**
The fourth note of the scale is called the **sub dominant.**
The fifth note of the scale is called the **dominant.**
The sixth note of the scale is called the **sub mediant.**
The seventh note of the scale is called the **leading note.**

The common chord of harmony—the triad—is built up by taking a certain note of a scale as " the root " of the chord, its third, and its fifth, *e.g* , in the scale of " C " the octave is C D E F G A B C; a triad in this scale having " C " for root would be C E G, having " D " for root, D F A , and having " E " for root E G B. To these three notes the octave of the root is generally added.

It will thus be seen that the third is the foundation interval of harmony, the fifth referred to already being the " third " of the third. An inversion is produced when any note of the chord except the root is lowered, or in the bass, and the examples given below of inversion of chords shew that the root note need not be the lowest note of the chord. Take " C " for example The interval from C to E is a third, but when the " C " is raised an octave the interval becomes a sixth , though there are all kinds of intervals in chords, they are, when analysed, found to be inversions or elaborations of thirds.



A Third inverted becomes a sixth.

A Fourth inverted becomes a fifth.

A Fifth inverted becomes a fourth.

In a major chord, the root note may be doubled in the same chord (*i.e.*, the root and octave) or a fifth and the octave of a fifth, but rarely in writing are two **thirds** used in the same chord. The third should never be omitted from such a chord.

Chords can only be treated from the point of view of the particular scale that is being considered. Thus " C " ♯ is the third in the scale of " A " but it is seventh in the scale of " D," and it is not included in the scale of " C " Major at all, so that chords containing " C " ♯ vary according to the scale in which it occurs.

The Uileann Pipes, by the arrangement of the regulators are limited in their use of chords, and while the lower hand is engaged on the chanter, regulator notes can only be struck by the wrist. When the lower hand is free, however, there is more freedom in the selection of the notes provided on the regulators for the making of chords. Even with the lower hand free, the selection is limited by the distance between the regulator keys. The fingers will not stretch the distance required to make all the possible chords, that can be made with the chanter notes at the disposal of the player This causes many of the harmonies of Uileann Pipes to be somewhat thin, and many pipers are tempted into trying to make up in volume of sound what they lack in harmony

The chief concords on a major scale are those chords raised on the **tonic**, the **subdominant**, and the **dominant** notes, and these chords are called the tonic, subdominant, and dominant chords respectively The tonic is the key note, the subdominant, the fourth note, and the dominant the fifth note of any scale. Thus in the scale of " D " which is

D E. F (sharp) G A. B. C (sharp)

the tonic is " D," the subdominant is " G," and the dominant is " A."

CONCLUSION

In this publication will be found a series of Irish tunes, embracing Airs, Jigs, Reels, and Hornpipes, specially written and arranged, with regulator accompaniment suitable for the Uileann Bagpipes. This selection is taken at random, but will, no doubt, facilitate the beginner, particularly in regulator work. It is hoped that the publication of this selection will be the forerunner of a more extensive collection which it .s proposed to publish at a later date.

LEO ROWSOME.

A FEW VALUABLE HINTS

DON'T over use the bellows. If you miss a high note, pass over it gently, and avoid looking for it with the bellows.

DON'T hold the chanter too tightly Keep your fingers in a free and nimble position on the note holes.

DON'T blame the reed or the chanter if you fail to get the second octave. Make sure your reed is securely fixed in the chanter Faulty covering of the finger holes does not give the chanter its true sound, and sometimes causes the reed to squeak.

DON'T imagine the Pipes is a machine, and that the bellows is the handle. The greatest essential to successful manipulation of the Uileann Pipes is the art of the use of the bellows.

DON'T follow the time of the tune with the bellows. Remember always that when the bag is nearly filled, a whole tune can be—and has been—played with the bellows disconnected.

DON'T chuck or jerk the bellows too much, this point can never be over-emphasised. Blow therefore with a full and even stroke.

DON'T stamp your foot to beat the time such a habit can easily be avoided in its early stages.

DON'T strap the bellows too tightly around the body or to the right arm. See that it is secured comfortably and resting on the hip bone.

DON'T sit in a stooped position when playing. Sit upright in a free position.

DON'T blow any of the reeds with your mouth, they will not withstand moisture.

DON'T hold the pipes by the regulators. Always hold them at the main stock.

DON'T ever twist a reed into the Pipes by squeezing it at or near the top. Always see that it is held as near to the bottom as possible, and there will be much better results.

DON'T ever pay too much attention to the regulators until you have mastered the chanter The best way to start them is in slow airs and jigs.

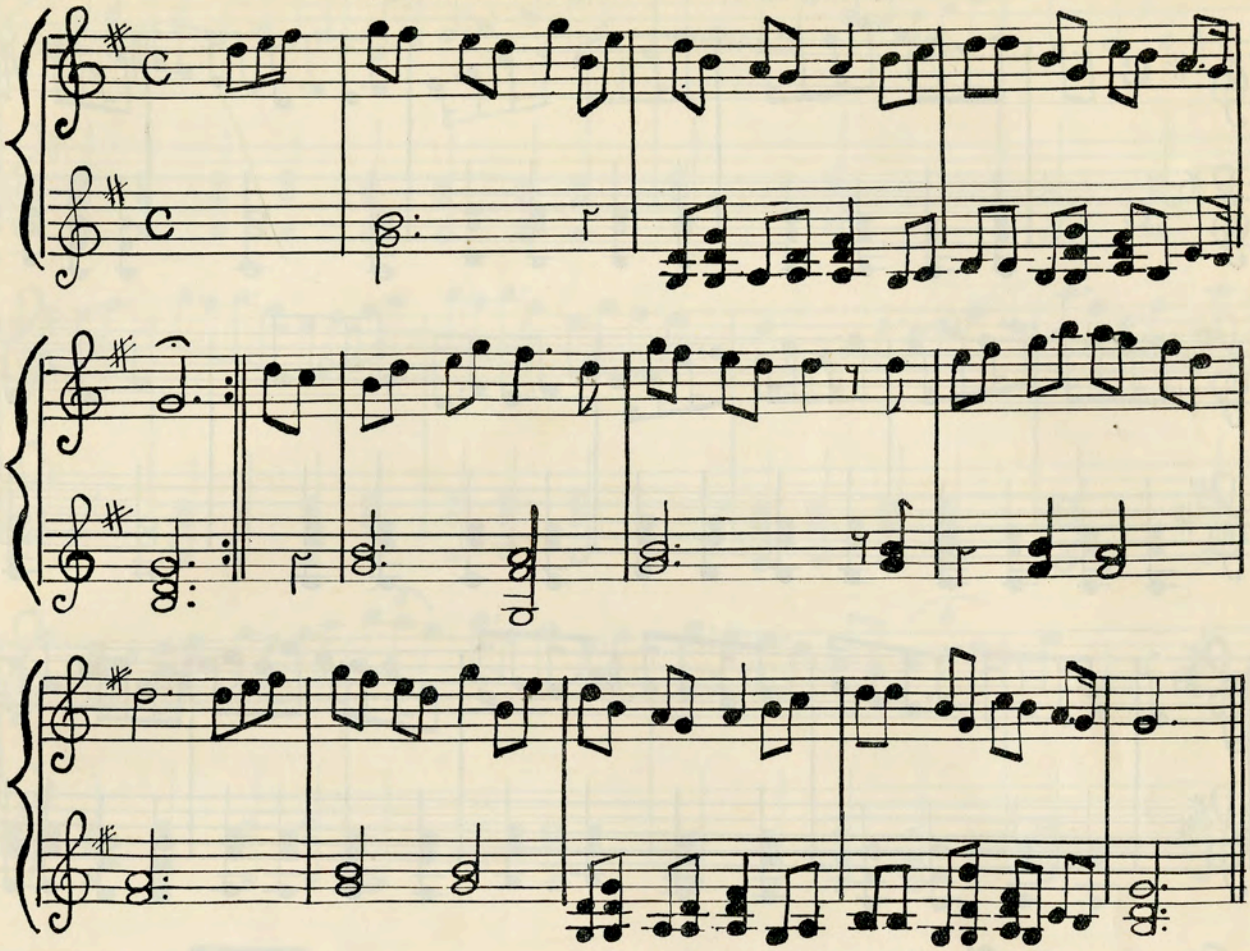
DON'T lean too heavy on the regulator keys. They should be struck gently and quickly, always remembering they should never be pressed too hard.

DON'T rush into fixing or setting a reed in the chanter or any other part of the Pipes. Great care should be exercised in having all reeds thoroughly secured and free from any obstruction in their different stocks.

THE SNOWY BREASTED PEARL

(WITH REGULATOR ACCOMPANIMENT)

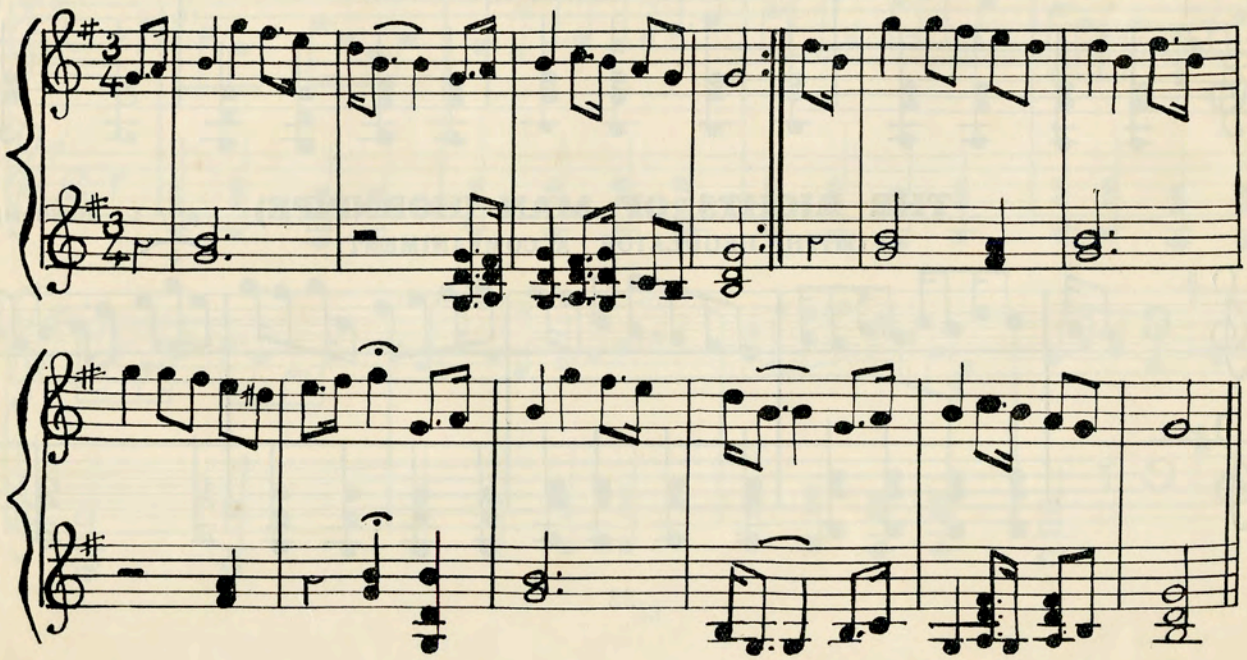
Arr. L. ROWSOME.



THE LAST ROSE OF SUMMER

(WITH REGULATOR ACCOMPANIMENT)

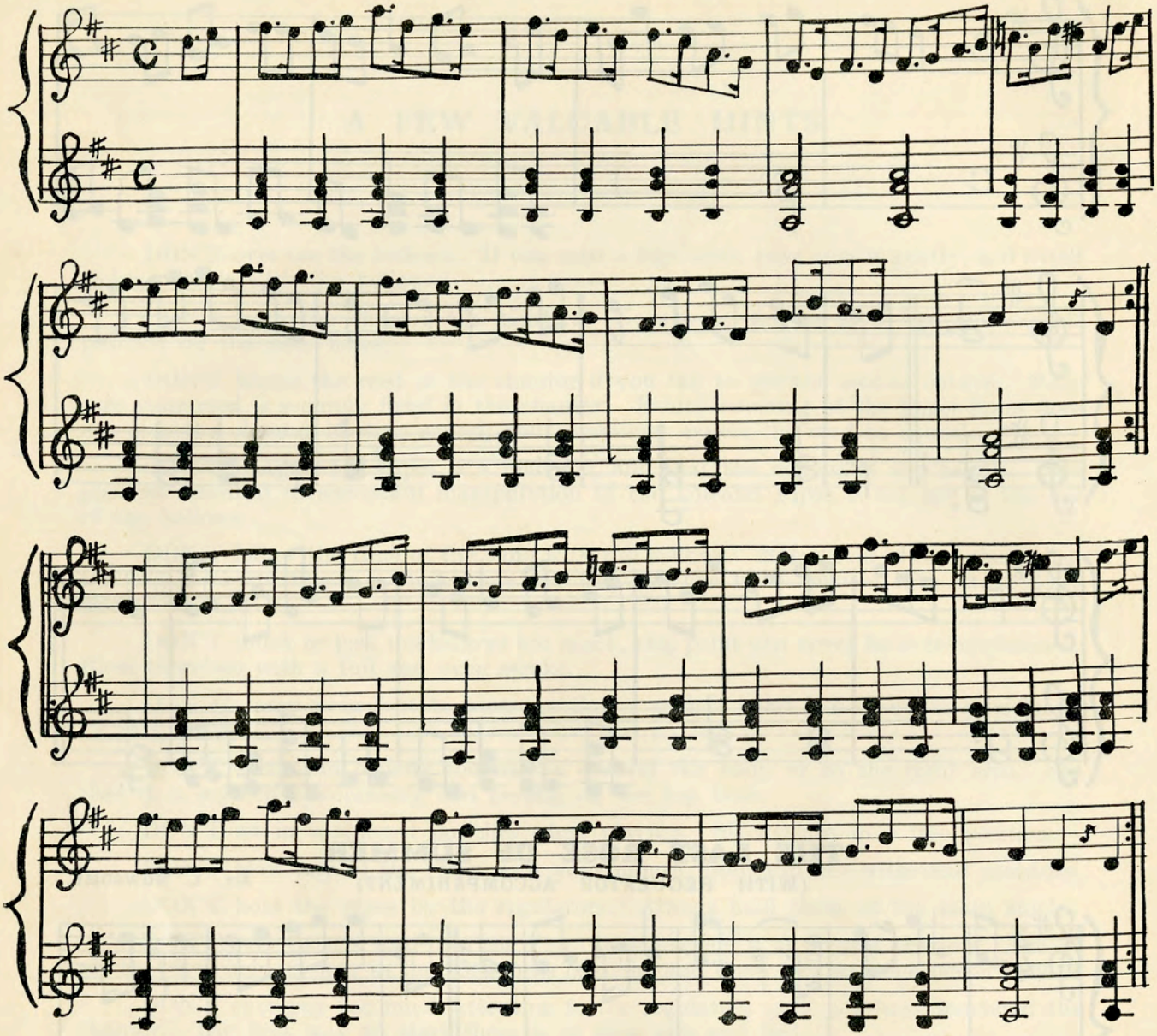
Arr L. ROWSOME.



CHIEF O'NEILL'S FAVOURITE (HORNPIPE)

(WITH REGULATOR ACCOMPANIMENT)

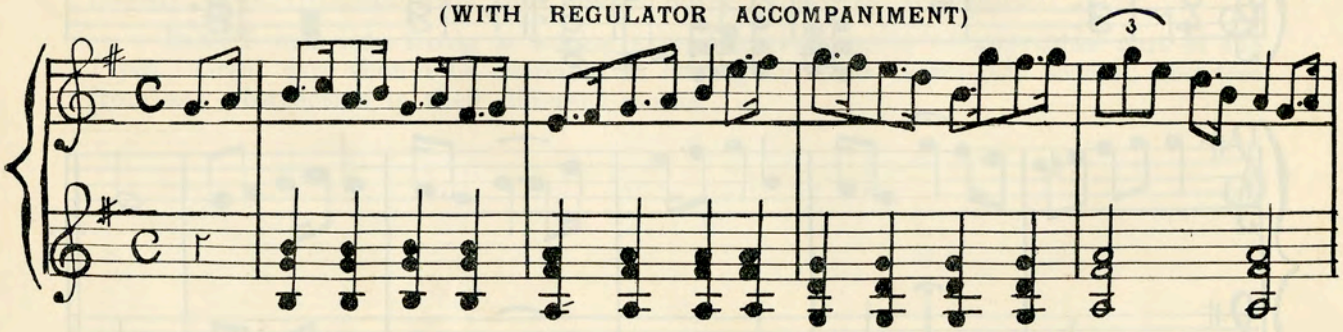
Arr L. ROWSOME

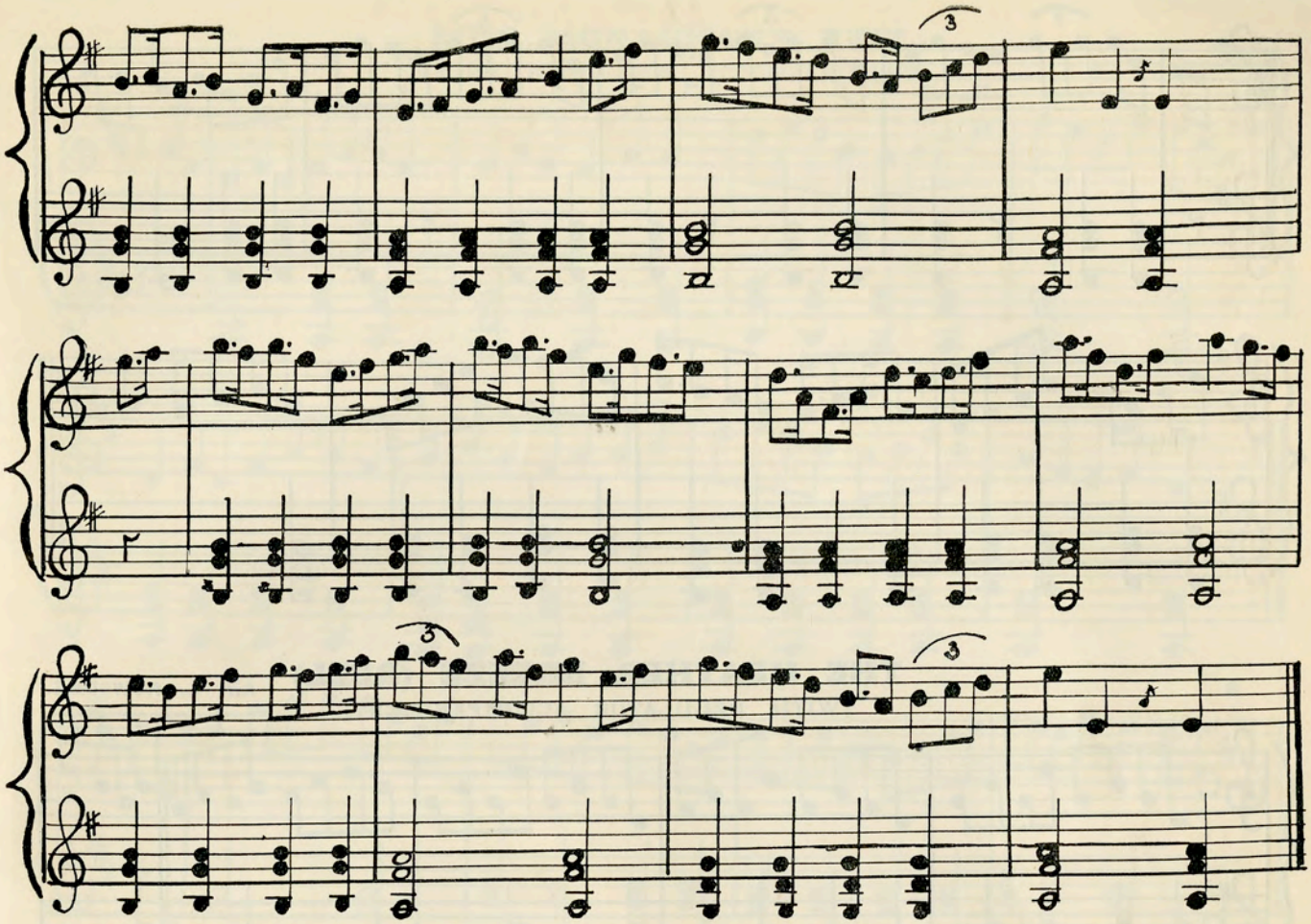


THE RIGHTS OF MAN (HORNPIPE)

(WITH REGULATOR ACCOMPANIMENT)

Arr. L. ROWSOME.

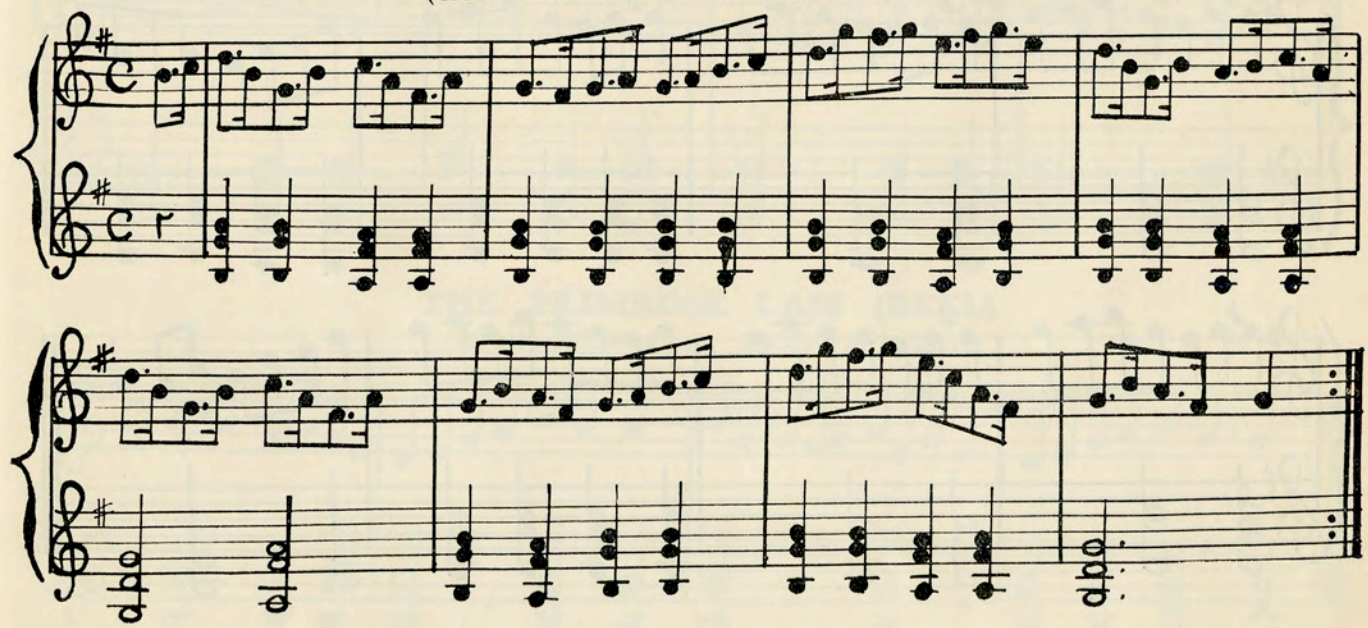


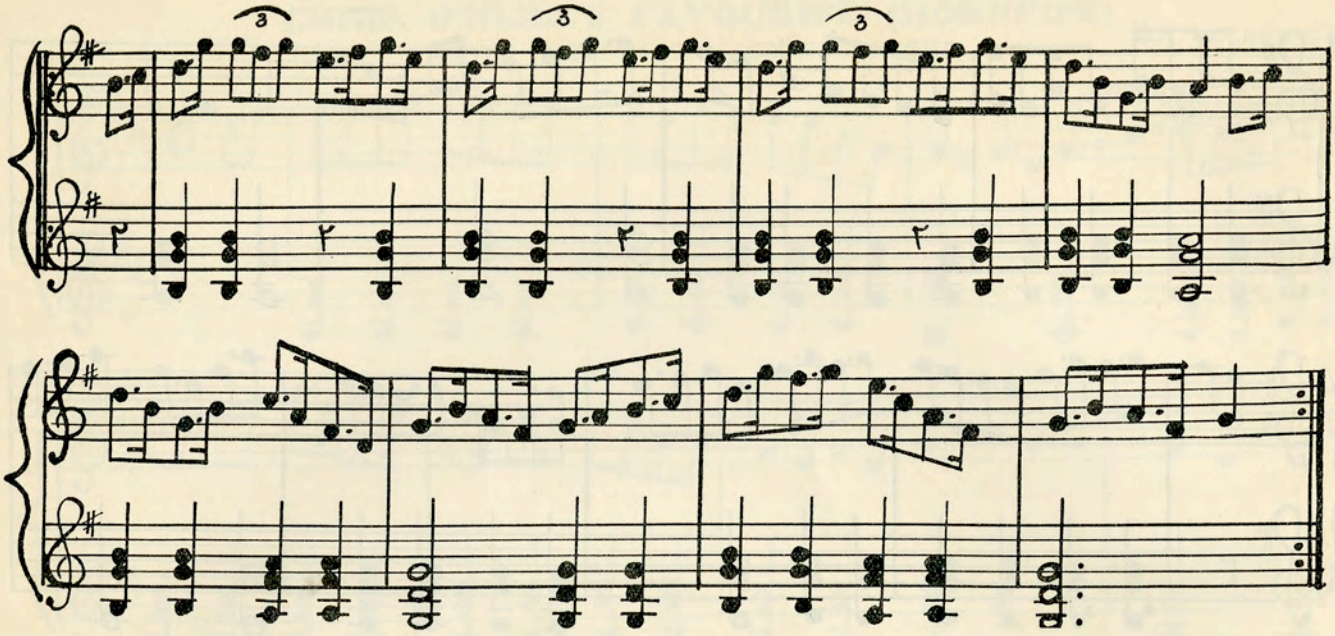


THE WEXFORD HORNPIPE

(WITH REGULATOR ACCOMPANIMENT)

Arr L. ROWSOME.

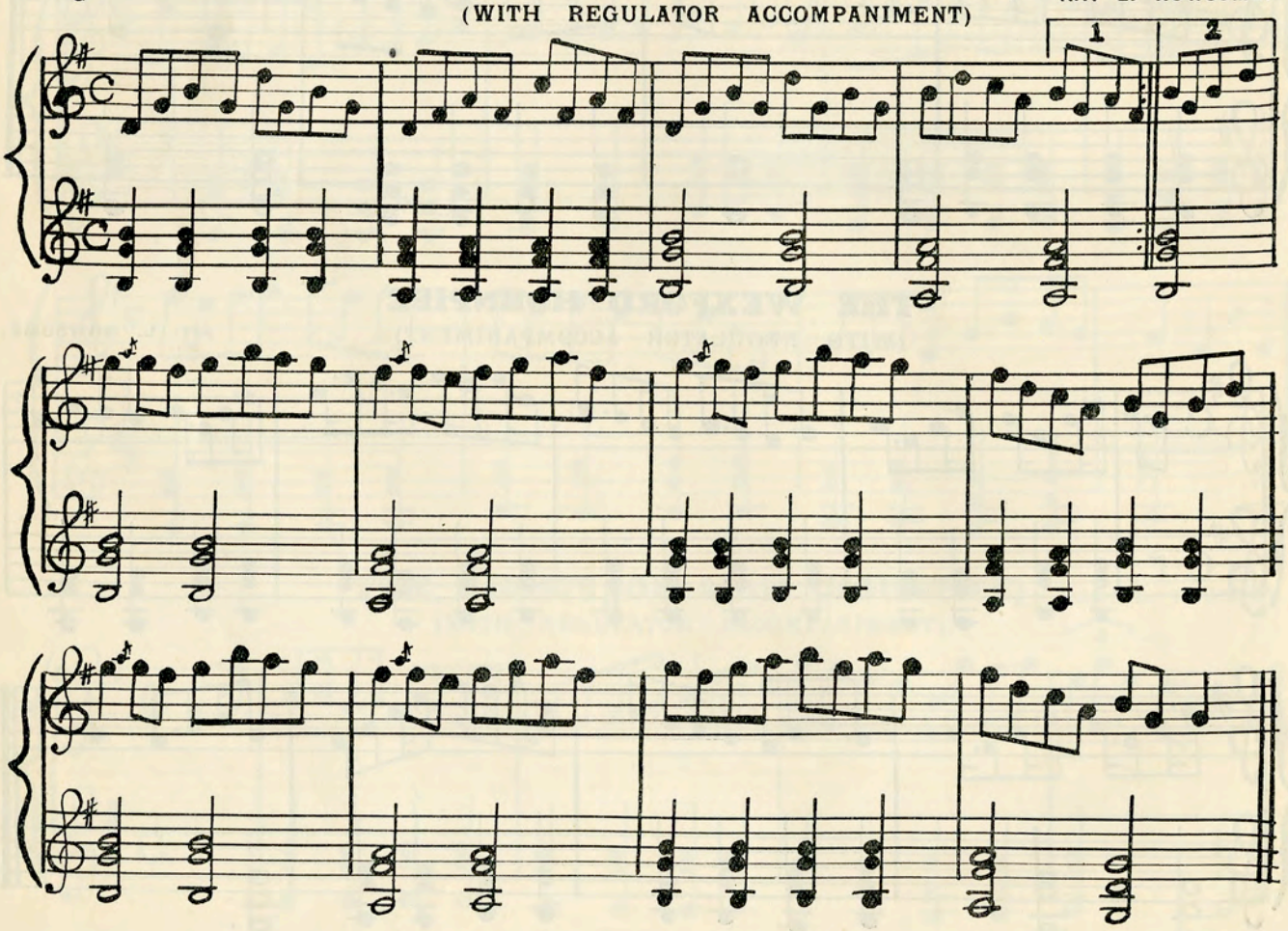




THE HEATHER BREEZE (REEL)

(WITH REGULATOR ACCOMPANIMENT)

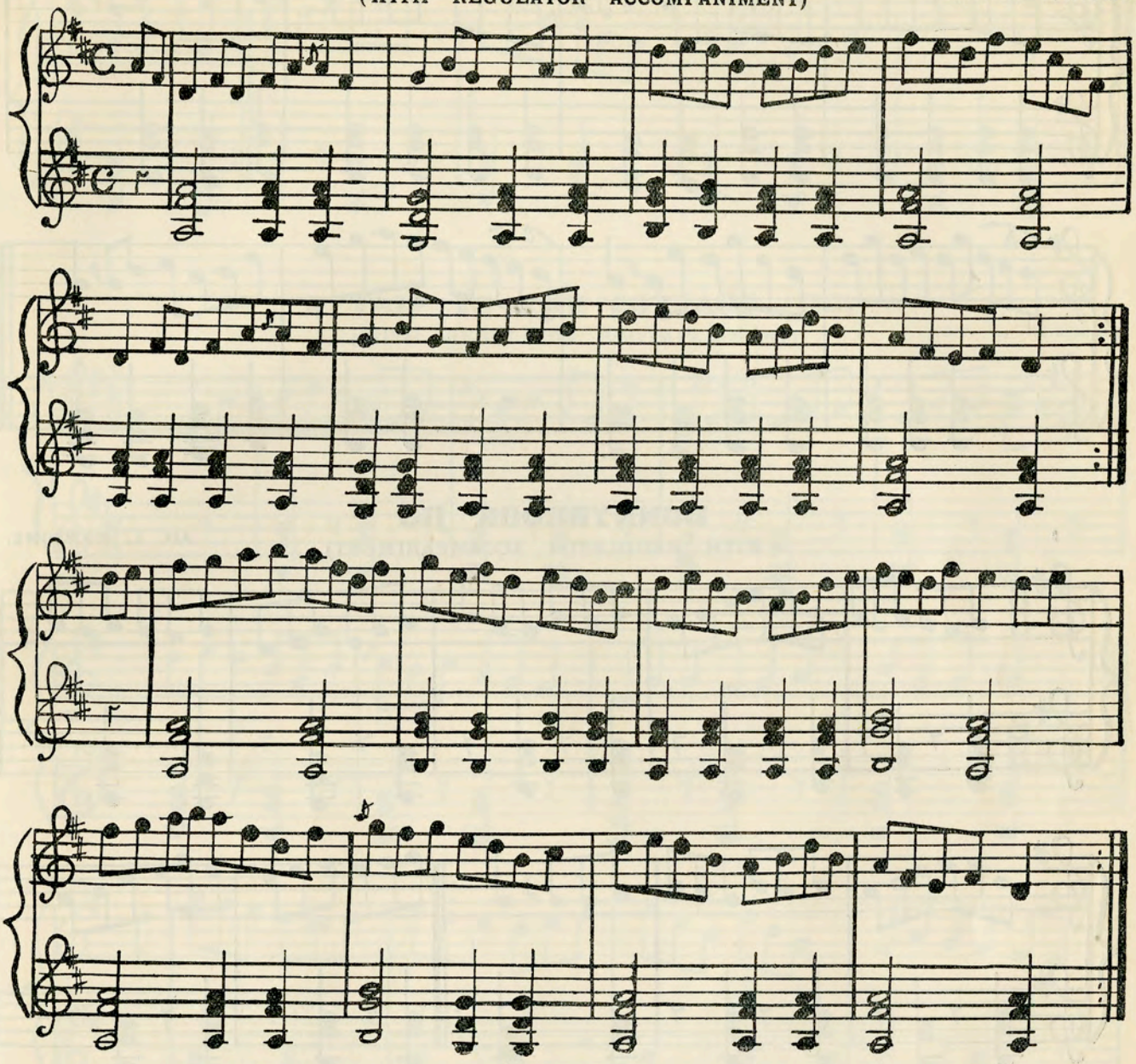
Arr. L. ROWSOME.



MISS MONAGHAN'S REEL

(WITH REGULATOR ACCOMPANIMENT)

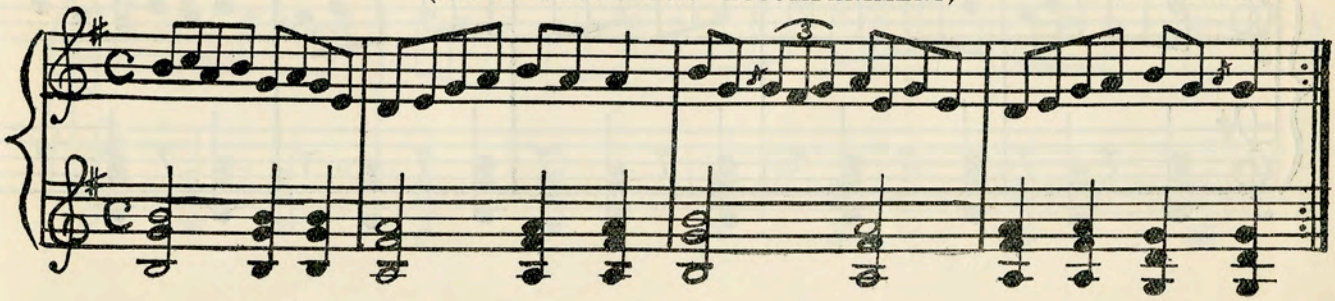
Arr. L. ROWSOME.

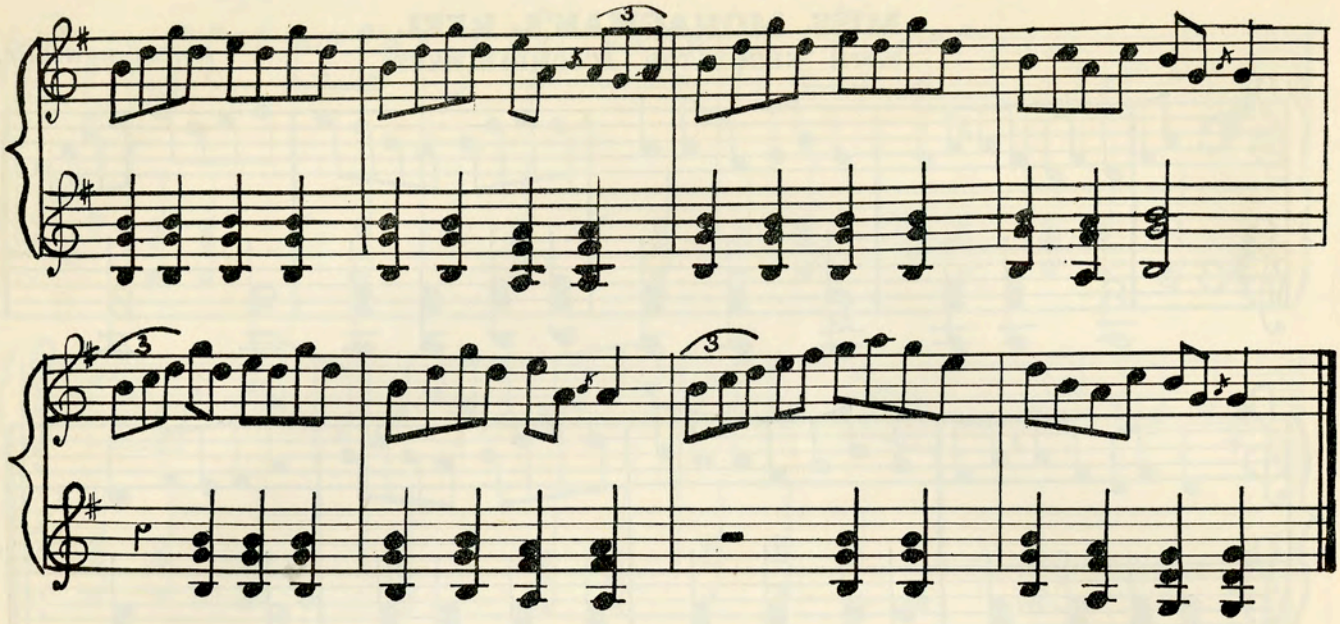


THE PRIMROSE LASS (REEL)

(WITH REGULATOR ACCOMPANIMENT)

Arr. L. ROWSOME

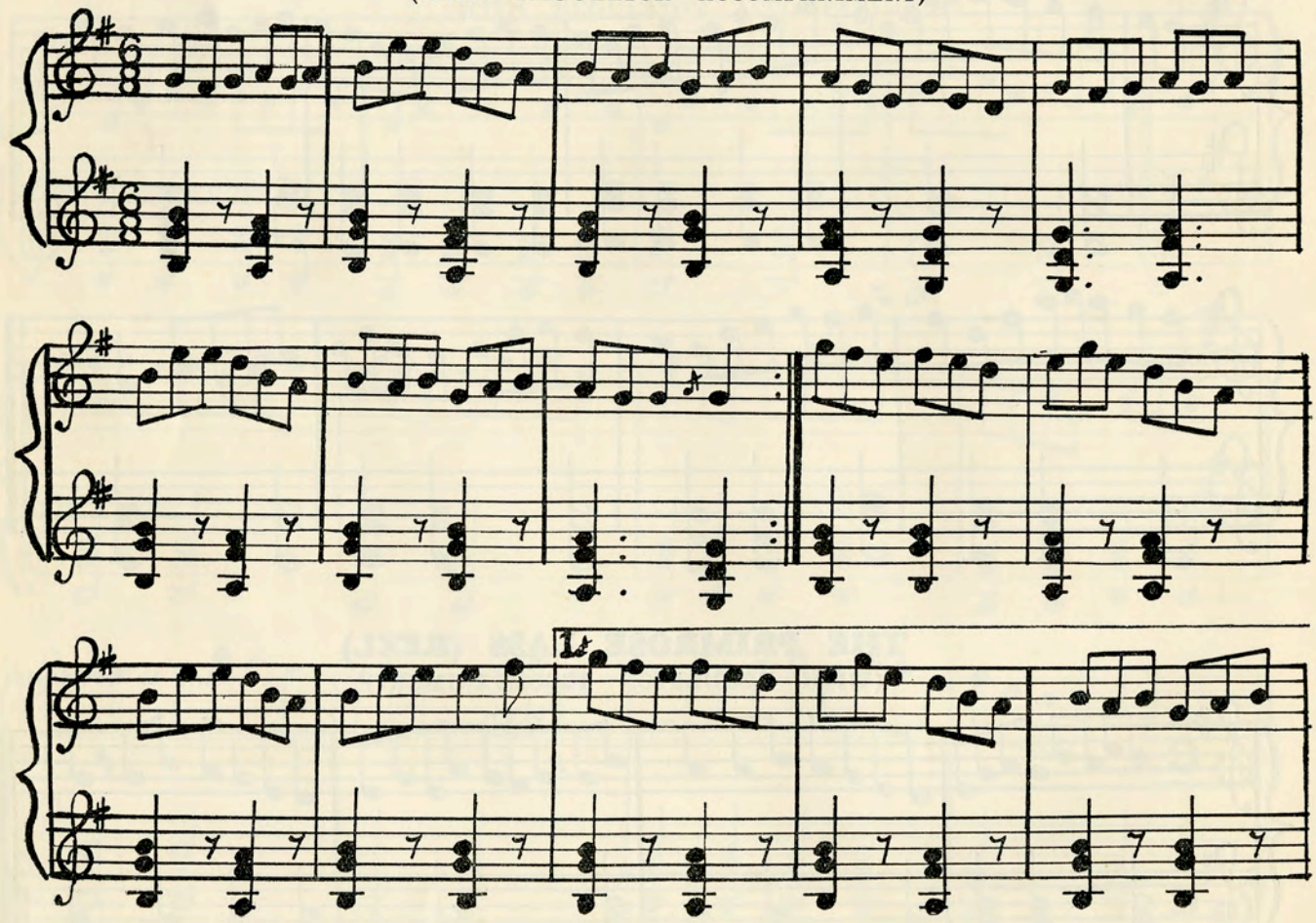


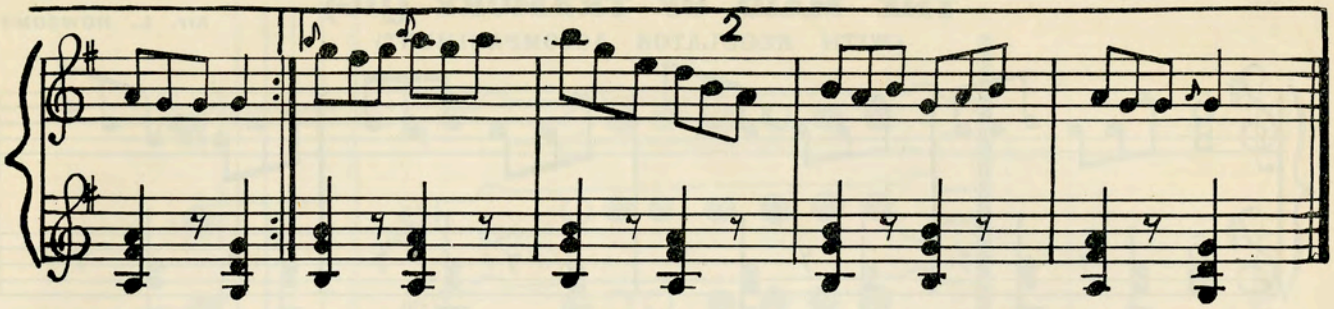


DONNYBROOK JIG

(WITH REGULATOR ACCOMPANIMENT)

Arr. L. ROWSOME.

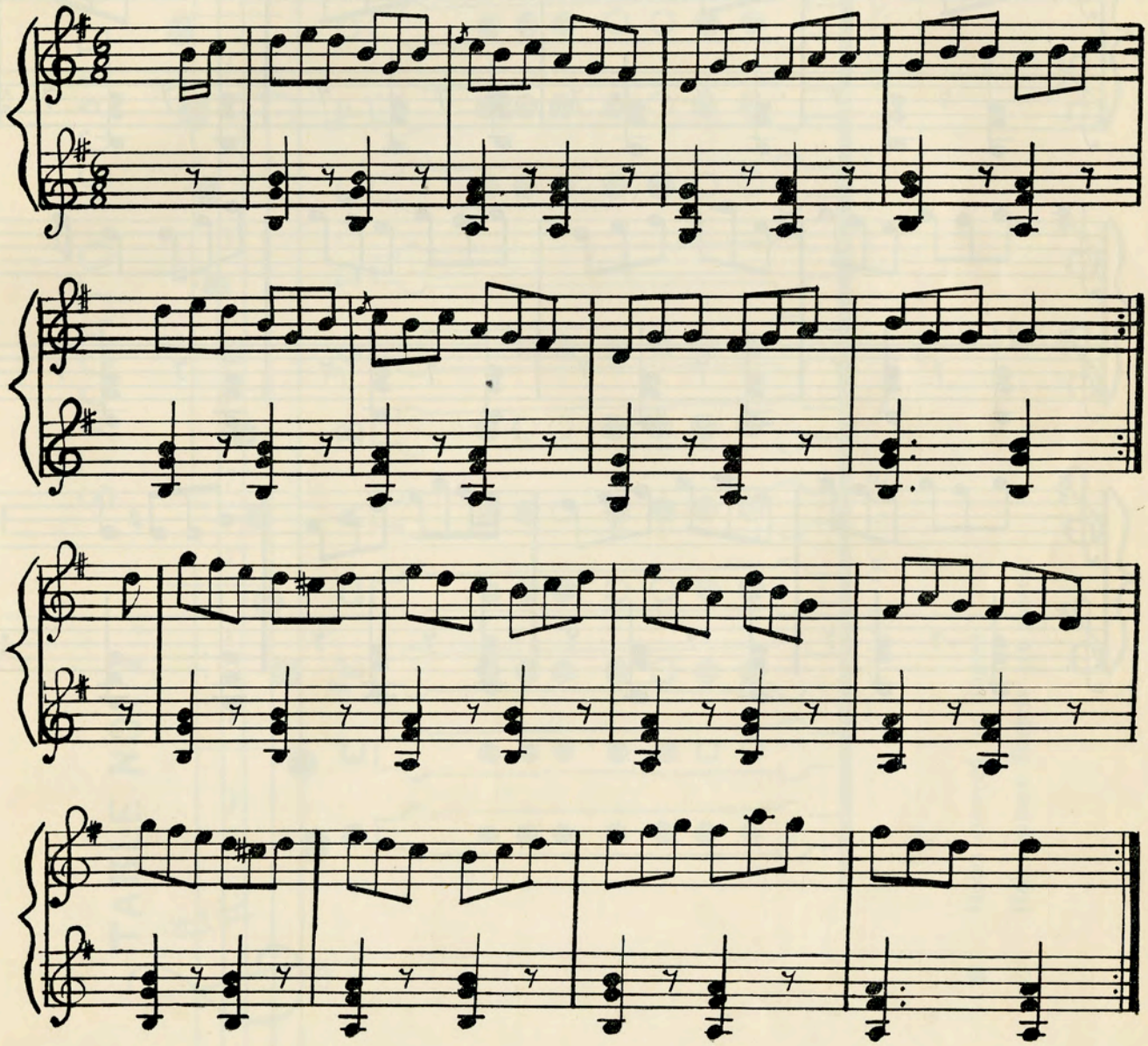




A TRIP TO THE COTTAGE (JIG)

(WITH REGULATOR ACCOMPANIMENT)

Arr. L. ROWSOME.



THE MAID OF TRAMORE (JIG)

(WITH REGULATOR ACCOMPANIMENT)

Arr. L. ROWSOME.

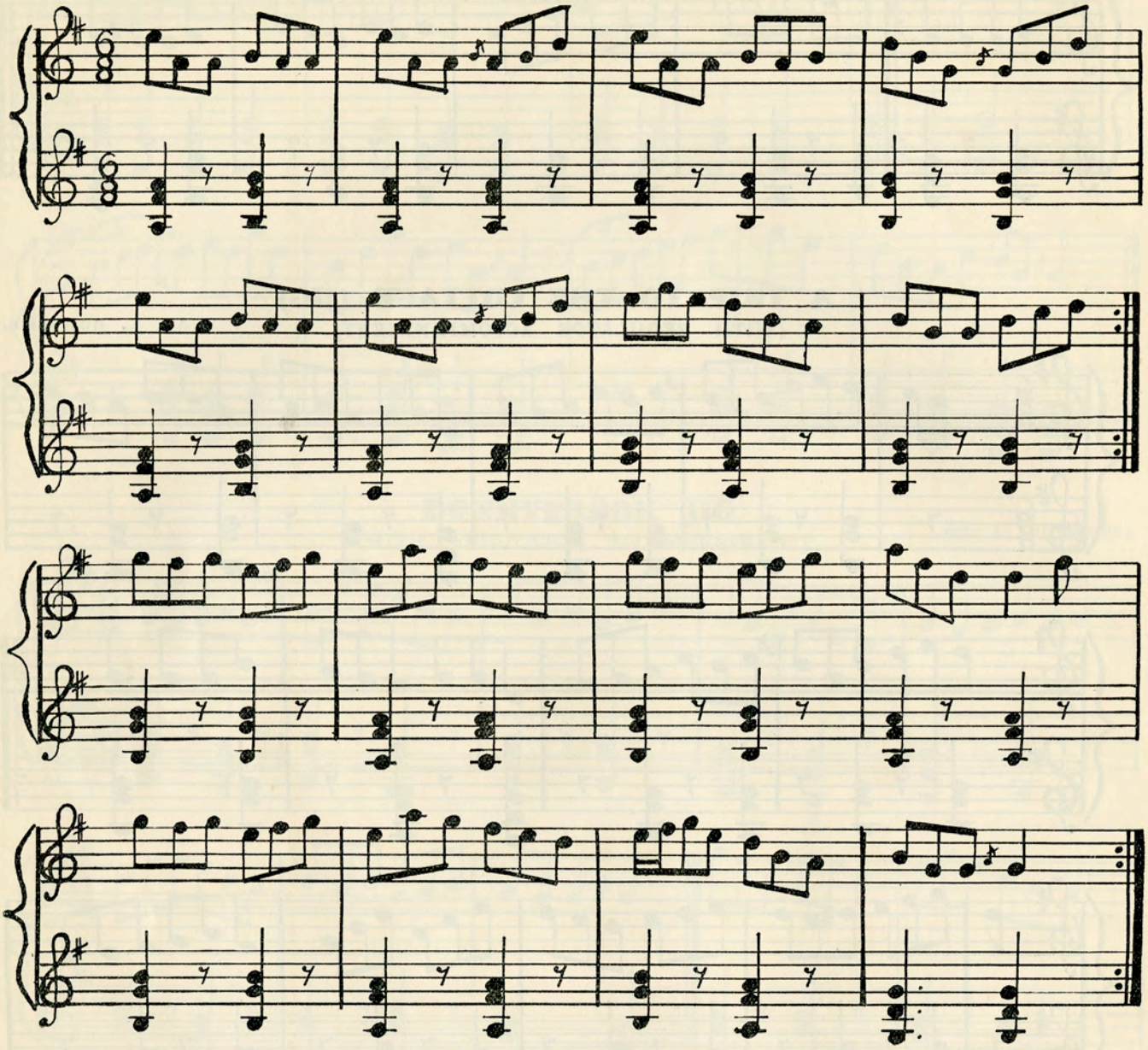
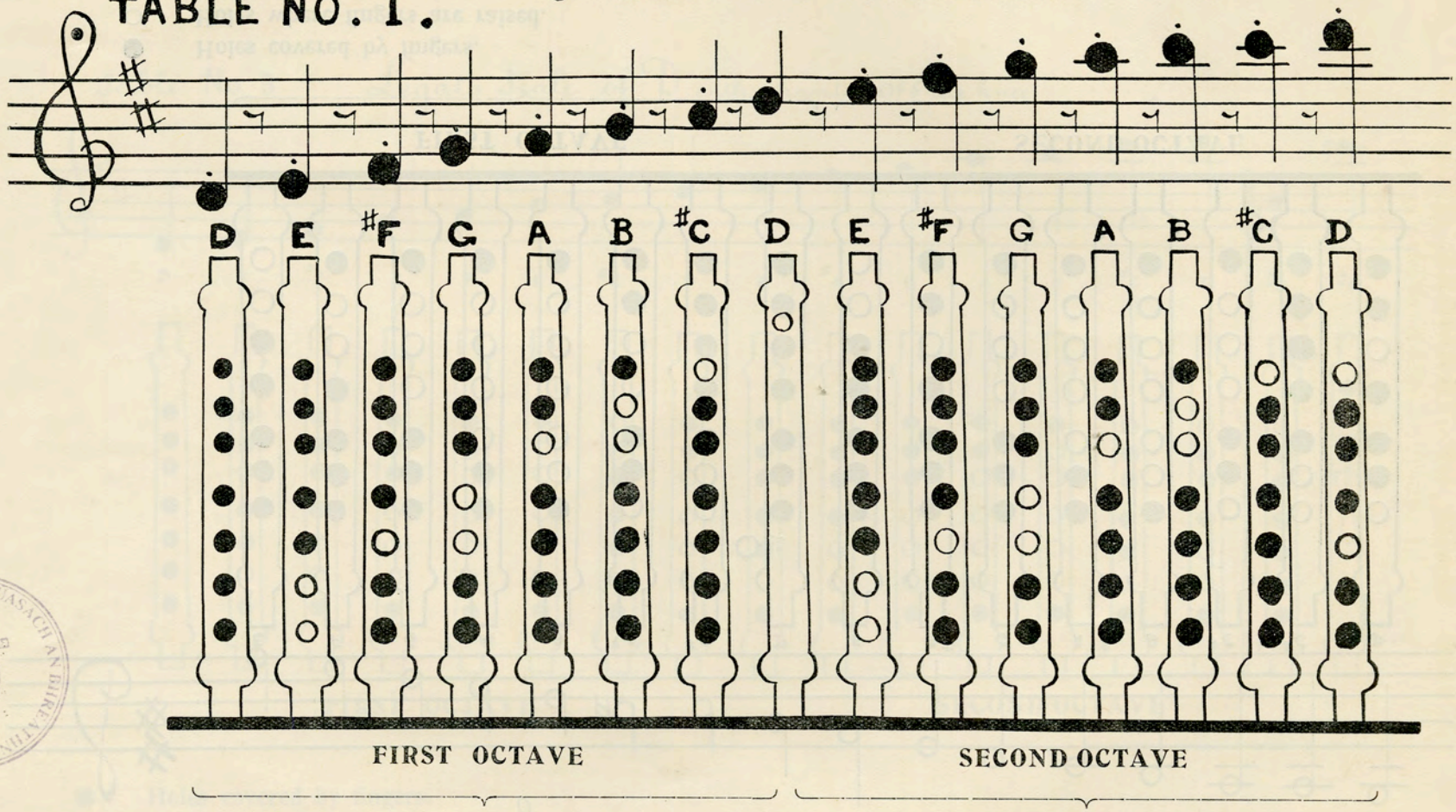


TABLE NO. I.

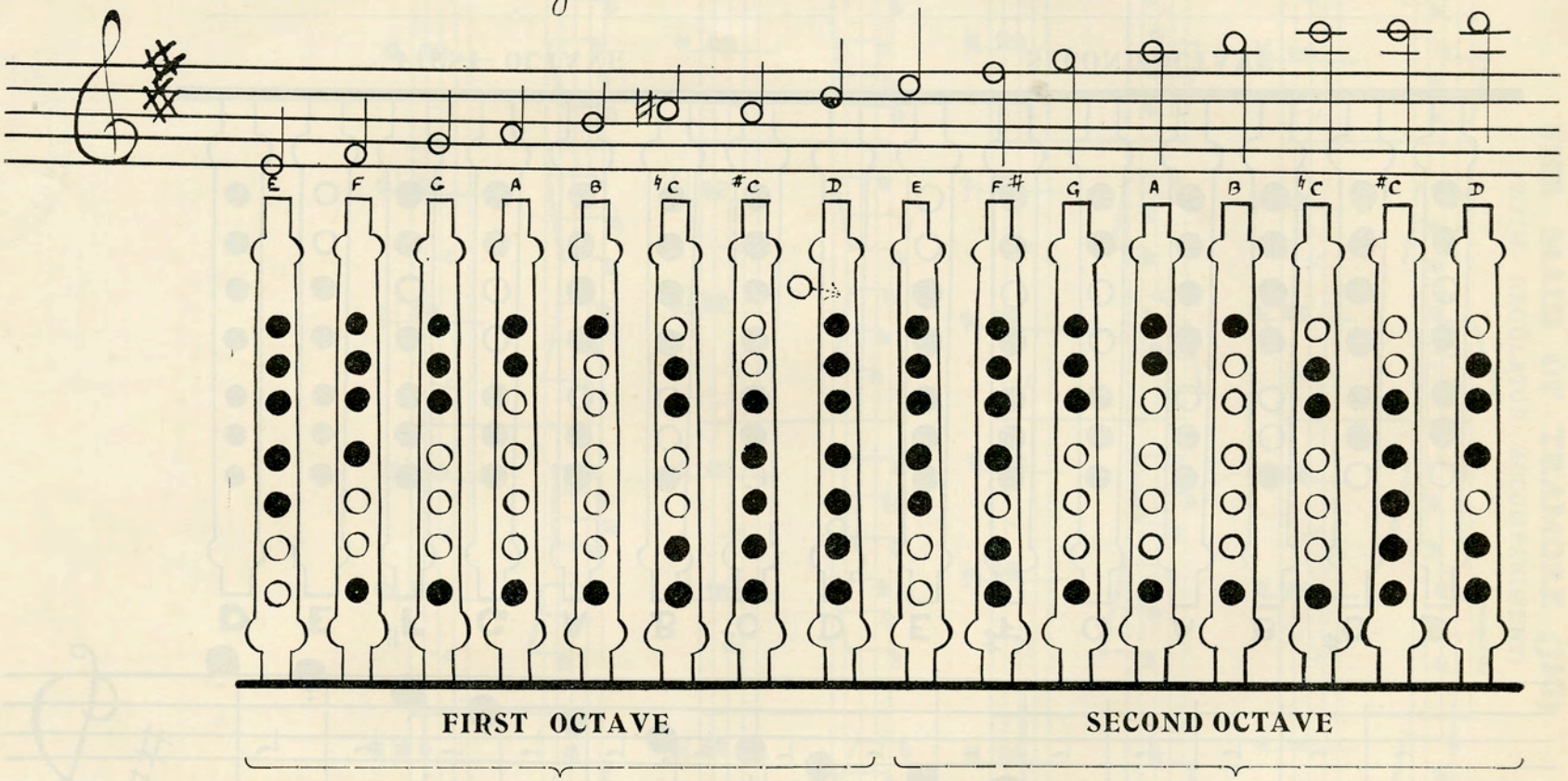
STACCATO SCALE OF D.



● Holes covered by fingers.

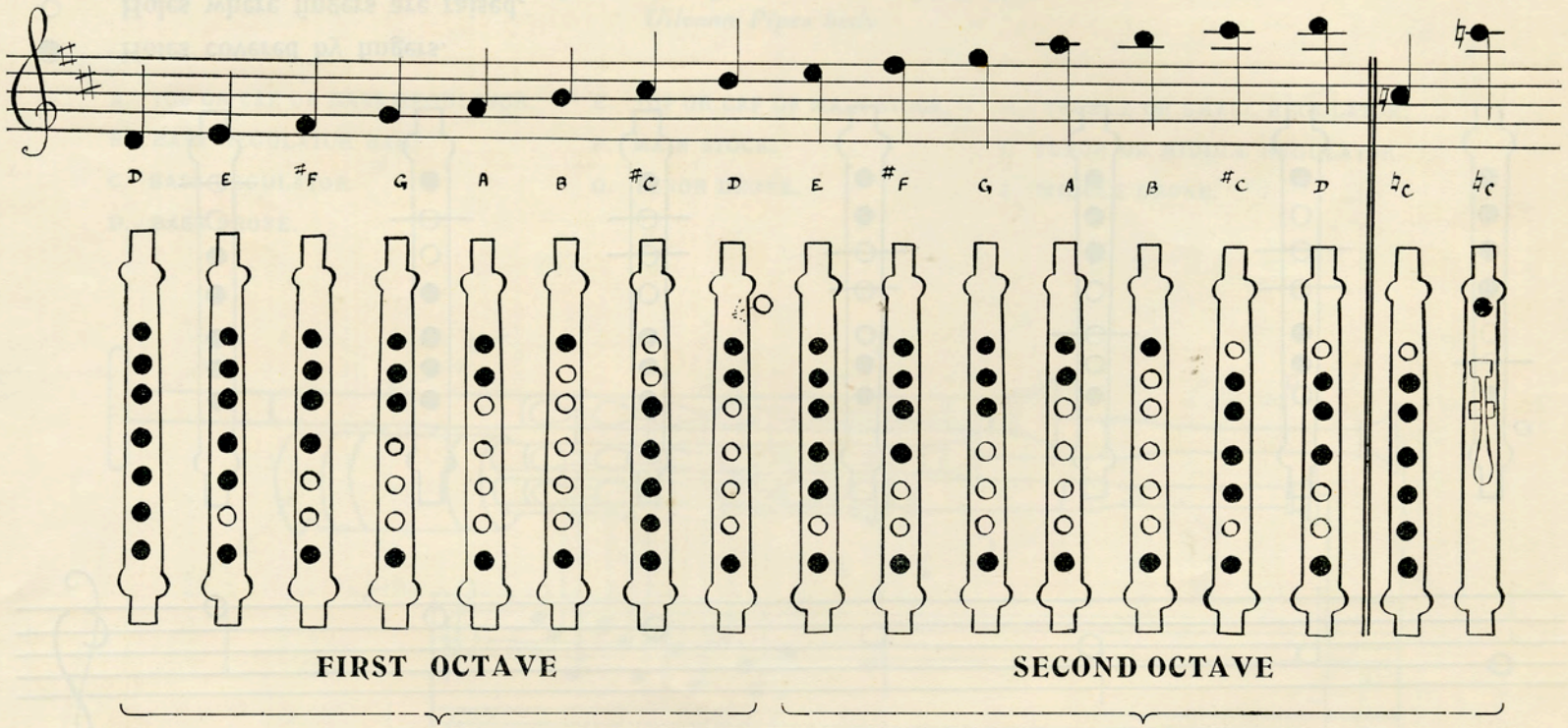
○ Holes where fingers are raised.

Table No 2. Legato Notes with chanter on the knee.



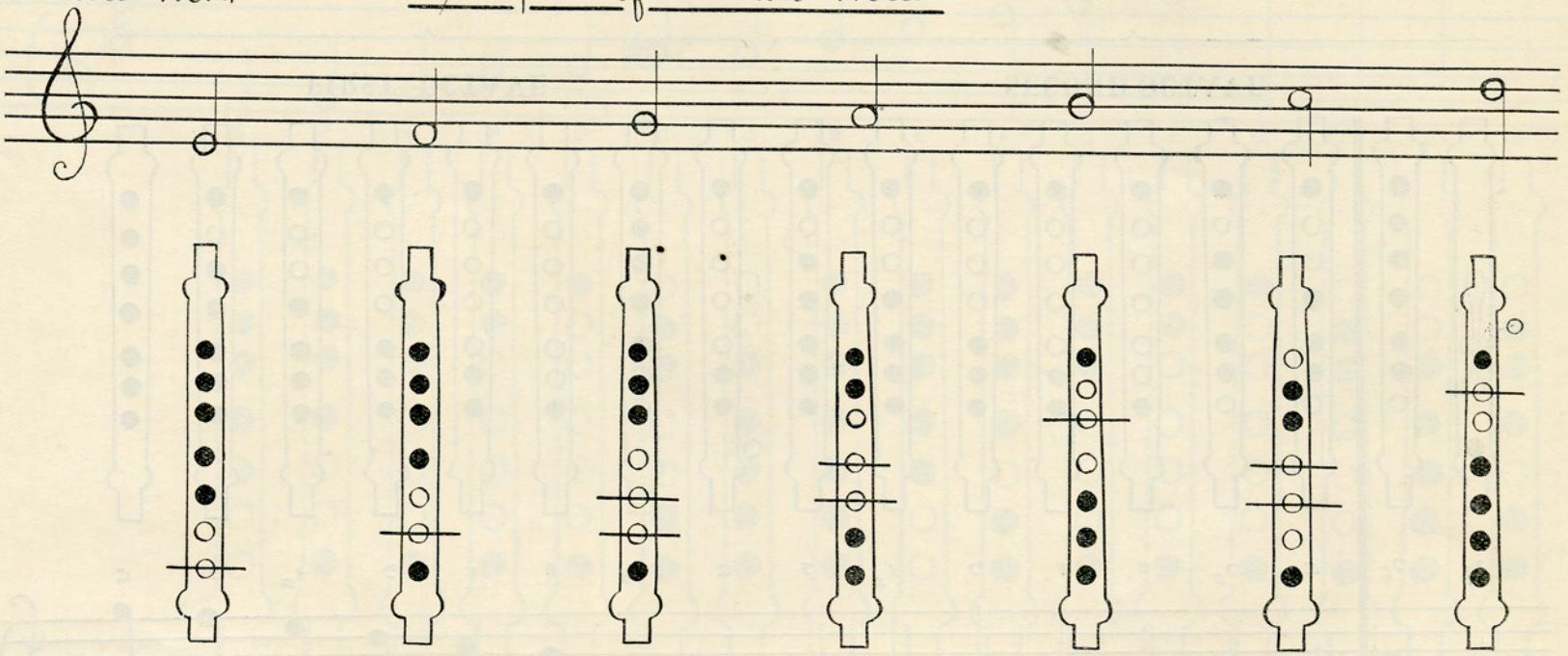
● Holes covered by fingers.
○ Holes where fingers are raised.

Table No 3 Legato Scale of D with chanter OFF the knee.



● Holes covered by fingers.
○ Holes where fingers are raised.

Table No. 4 Examples of Vibrato Notes



● Holes covered by fingers.

○ Holes where fingers are raised.

TABLE No. 6

Diagram showing notation and parts of Uileann Pipes body

A. TOP OR CAP OF BASS REGULATOR.
B. BASS REGULATOR BAR.
C. BASS REGULATOR.
D. BASS DRONE.
E. TOP OR CAP OF MAIN STOCK.
F MAIN STOCK.
G. TENOR DRONE.
H. TREBLE OR SMALL REGULATOR.
I TENOR OR MIDDLE REGULATOR.
J MIDDLE DRONE.

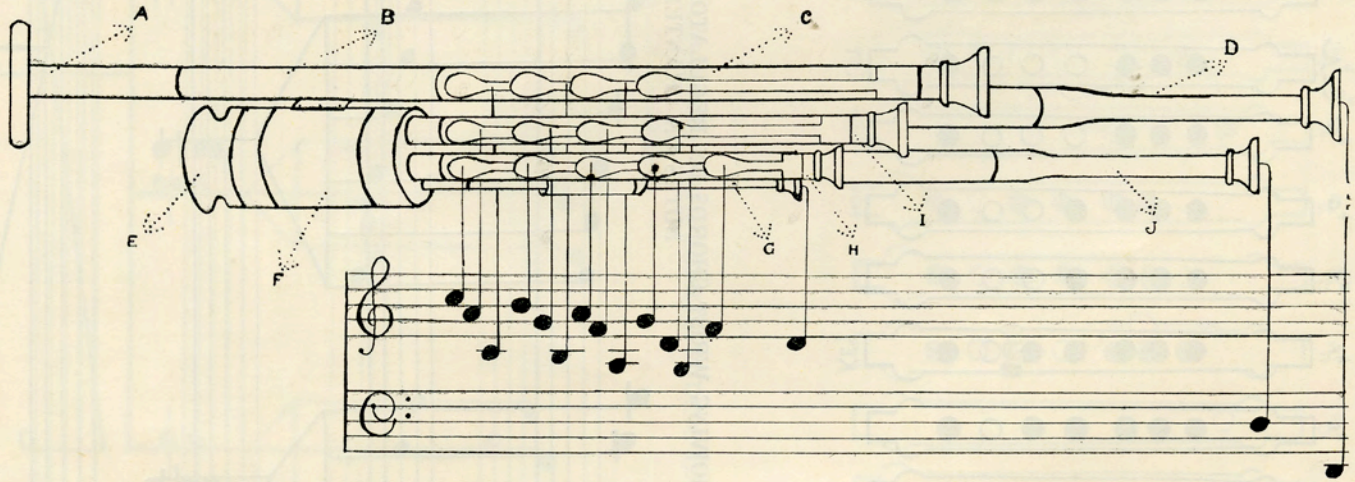


TABLE NO. 5. Chromatic Scale of Union Chanter w

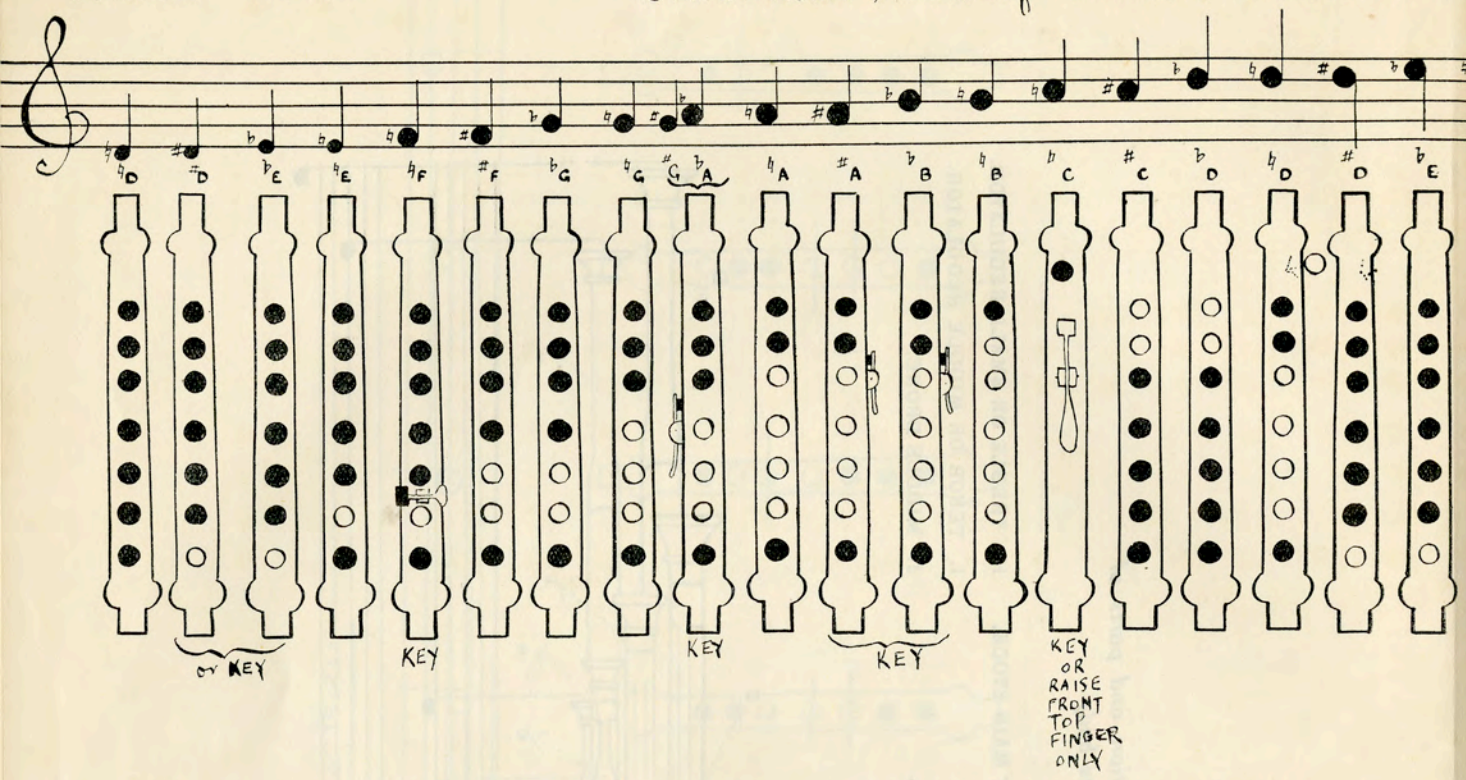
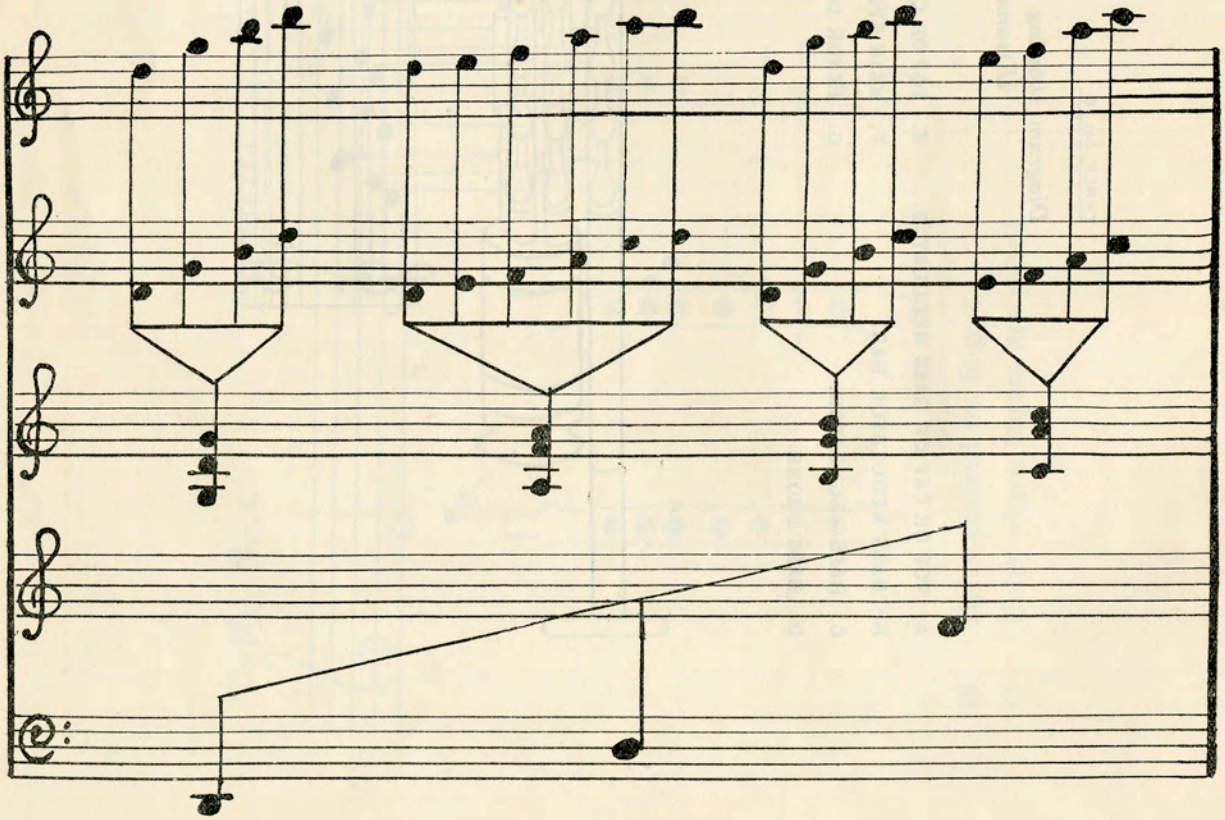


DIAGRAM SHOWING WRIST CHORDS ON REGULATORS WITH CORRESPONDING HARMONISING NOTES ON CHANTERS



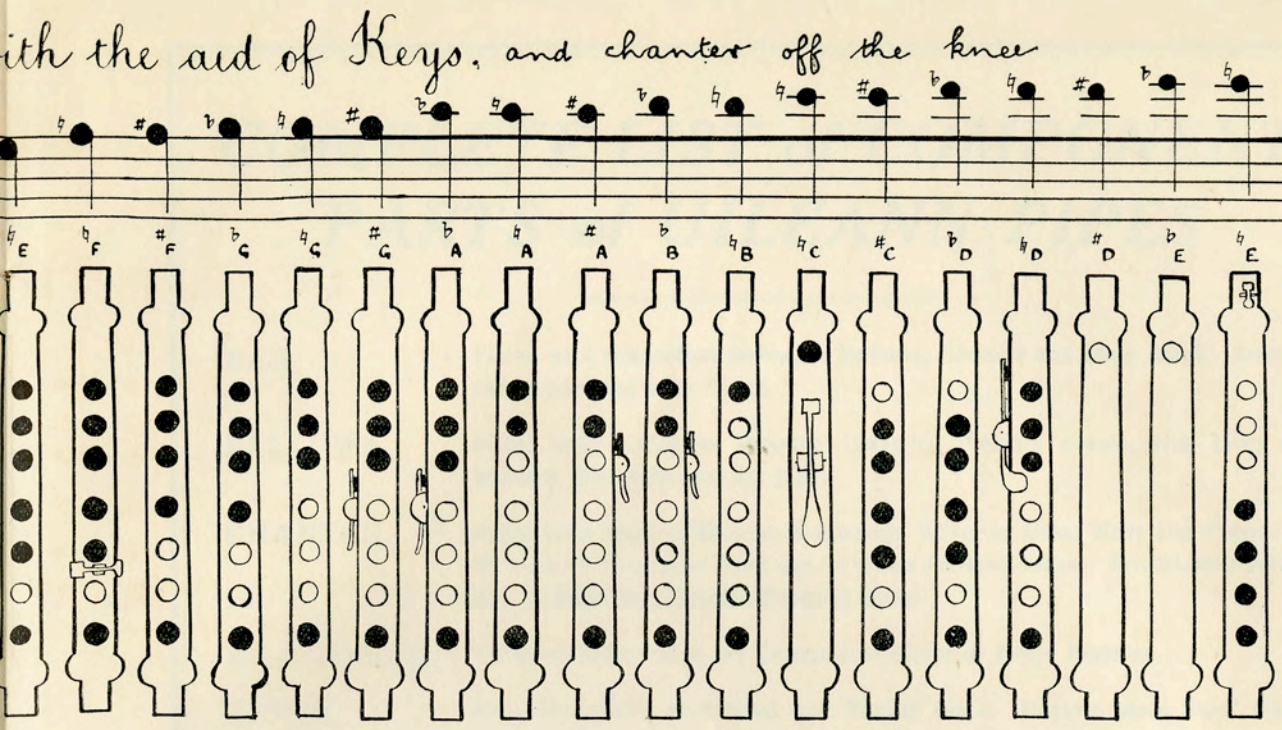
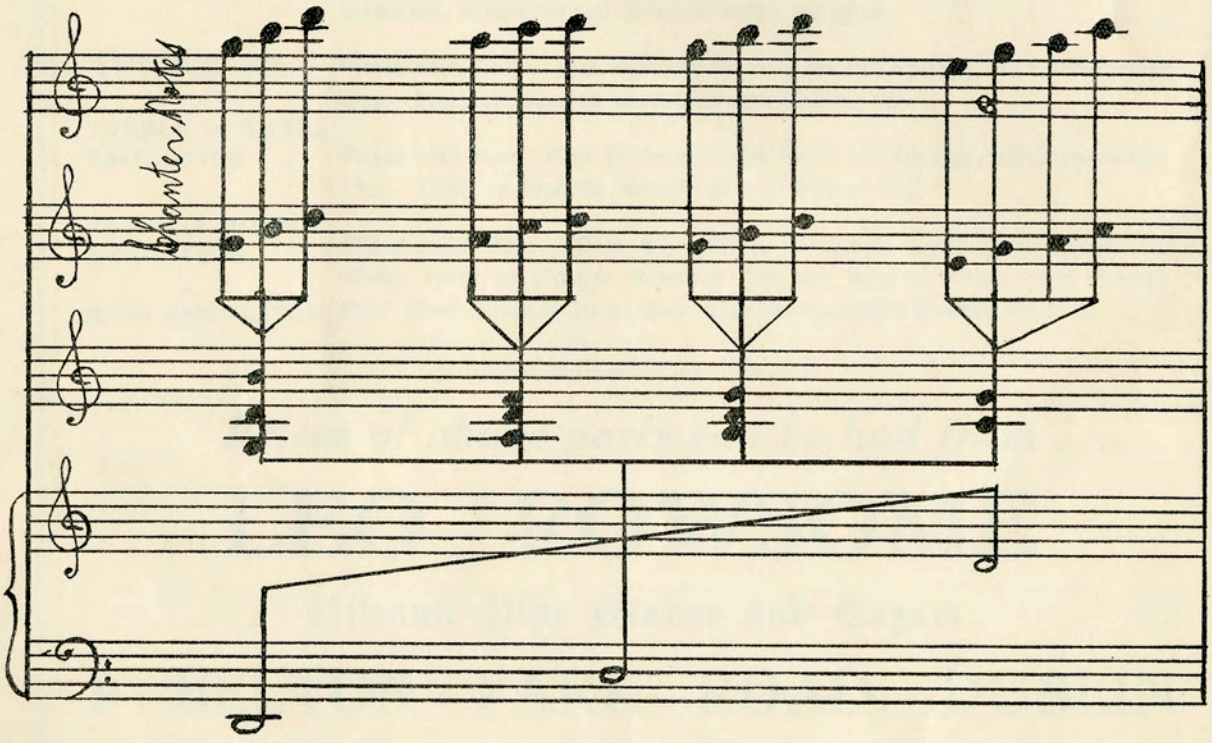
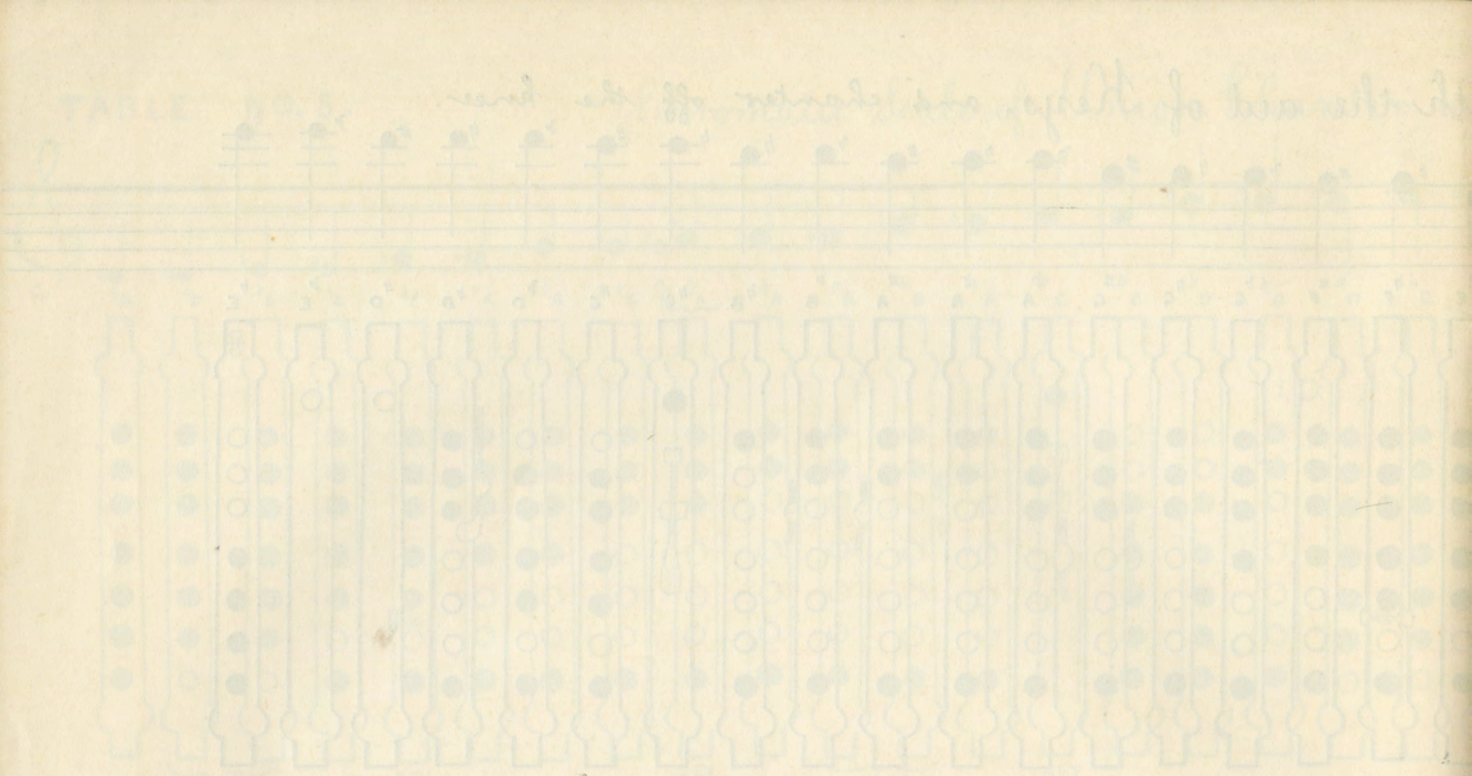
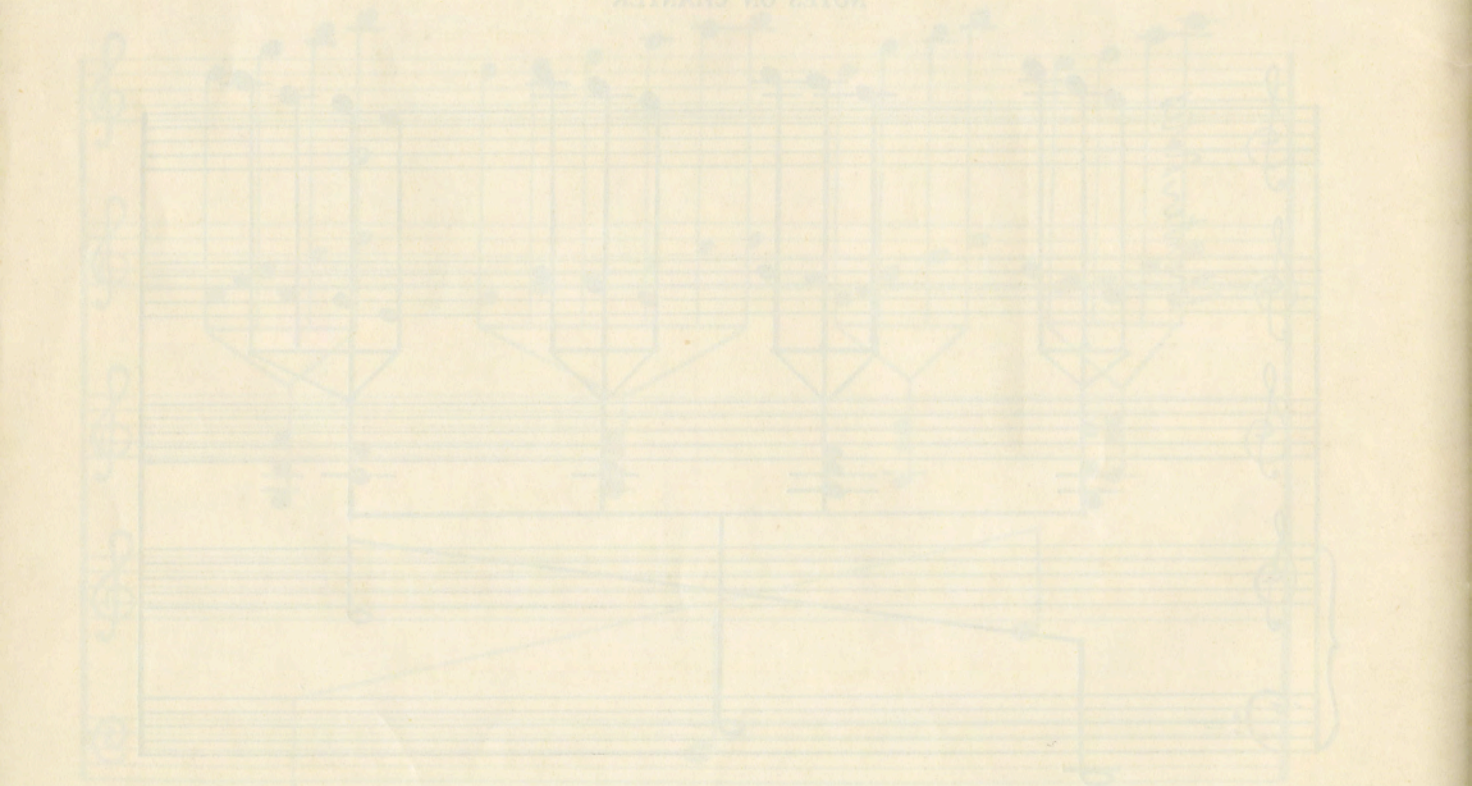


DIAGRAM SHOWING HAND CORDS ON REGULATORS WITH CORRESPONDING HARMONISING NOTES ON CHANTER







COMPLETE LIST of COMPONENT PARTS of UILEANN PIPES

BAG.	Fitted with connection pieces for Bellows, Chanter and Main Stock. Green velvet covering with fringe.
BELLOWS.	Fitted with Ivory or Wooden Clapper. Flexible nozzle, with Ivory or Wooden connection for air pipe.
CHANTER.	Fitted with Ivory or Wooden Mountings, Silver or Brass Keys and Ferrules. Number of Keys vary from one to seven for semi-tones. Patent stop-valve can be fitted to eliminate Popping Strap.
MAIN STOCK.	Fitted with Stop Key for Drones and Silver or Brass Ferrules.
TENOR DRONE.	Top Piece fitted with Reed and Tuning Slide. Bottom piece fitted with Brass or Silver Ferrules and Ivory or Wooden Mountings.
MIDDLE DRONE.	Top Piece fitted with Reed and Tuning Slide. Bottom Piece fitted with Brass or Silver Ferrules and Ivory or Wooden Mountings.
BASS DRONE.	Top Piece fitted with Reed, Trumpet with Two Curved Silver or Brass Tubes and Ferrules, and one curved Silver or Brass tube for Bass Drone end with Ivory, Brass or Metal Sound Box. Tuning Slide on Trumpet and, if necessary, on curved end piece for extra flat pitch.
TREBLE OR	Fitted with Reed. Five Silver or Brass Keys and Springs, with non-rusting pins. Ivory or Wooden Mountings and Tuning Pin.
TREBLE or SMALL REGULATOR	Fitted with Reed, Four Silver or Brass Keys and Springs, with non-rusting Pins. Ivory or Wooden Mountings and Tuning Pin.
TENOR or MIDDLE REGULATOR.	Fitted with Reed. Bass Bar (Silver or Brass), with Screw-Flange for Stock. Ivory or Wooden Mounted Top and Bottom Pieces, with Tuning Pin. Four Silver or Brass Keys and Springs, with non-rusting Pins.
BASS REGULATOR.	

ERRATUM.

Prices of above parts can be had from

LEO ROWSOME

Uileann Pipe Maker and Expert

9 BELTON PARK ROAD, DUBLIN

Fodhla Printing Co., Ltd., Dublin.