



The Royal Scottish Pipe Band Association

Music Board – PDQB EDUCATION GUIDELINES

SCQF Level 6 – (PDQB CERTIFICATE LEVEL 4 PIPING)

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

It is strongly recommended that all students sitting this level have all 3 RSPBA Structured Learning Books. It is also recommended to purchase College of Piping Tutor 4.

Bands or Branches may have a supply of these books.

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

Or go to www.college-of-piping.co.uk to purchase Tutor 4.

Knowledge of previous levels is essential for this level. Students who start at this level may be required to prove competency of prior levels by the Examiner. Be prepared for this. Not understanding the Theory Aspects of this and previous levels will have a significant and detrimental impact on a Students ability to participate in Pipe Band Studies activity.



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Theory Aspects:

- Be able to write out say 4 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. This activity is fundamental to the understanding of written music notation and practical activity in future Pipe Bands Studies – study Monotones carefully (Written and Practical) - they are fundamental – write them, clap them, tap them, say them - know them.
- Say the Student was asked - 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.

Maintenance Aspects:

- Explain in no more than 250 words the essential elements of a well-maintained bagpipe.
- Be able to write an essay of not less than 250 words describing 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 Easy of say 250 words on this.



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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.

Hin

Hi Harin

Hindarid

Dare

Hinbandre



che

a darodo

hin tre

Hio tra dre

en dare



Che a hi horodo

dre/edre

ha rodin

hio tro dre/Crunluath Mach





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ho rodin

hin do dre

ho dro dre

en dare

o darodo



- Be able to describe 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.
- Be able to 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. Be able to identify at least 6 different types of variations. Be able to identify Primary, Secondary and Tertiary structures with brief explanations. Be able to write these explanations for an examination question.



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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**):
www.college-of-piping.co.uk Click PDQB – review videos

Recommended Tunes – but not restricted to:

Piobaireachd – all available in College of Piping Tutor 4:

Company's Lament
Glengarry's Lament
MacIntosh's Banner
Lament for Alastair Dearg

2/4 Marches:

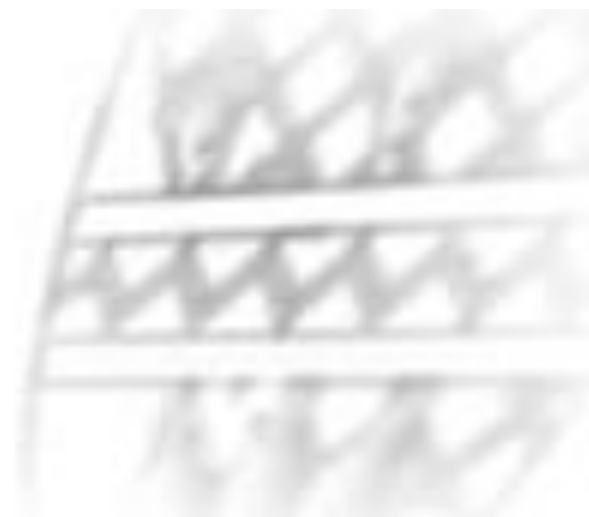
Mrs MacDonald of Dunach
Willie Gray's Farewell to the Glasgow Police
Lady Leaver Park
John MacMillan of Barra

Strathspeys:

Lady Loudon
Dorrator Bridge
Captain Colin Campbell
Duncan Johnstone's Strathspey

Reels (Dot and Cut presentation**):**

Rejected Suitor
Sound of Sleat
Lexie MacAskill
Thompson's Dirk





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6/8 Marches:

Cock of the North
Blue Bonnets
Piobaireachd O’ Donal Dubh
Dovecote Park
Sam Scott
Donald MacLean of Lewis

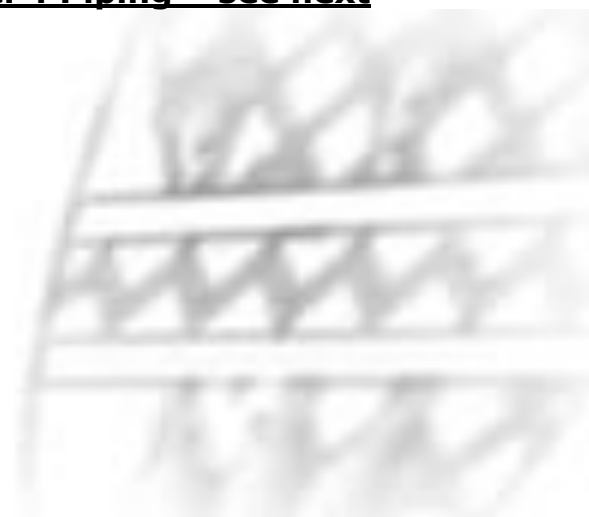
Hornpipes (Dot and Cut presentation):

P/M George Allan
Motley Crew
Jolly Beggarman
Mason’s Apron
Duncam Johnstpne
Wee Man from Skye

Jigs

Jig of Slurs
Lord Dunmore
Paddy’s Leather Breeches
Stool of Repentance
Alan MacPherson of Mosspark
Curlew
Archie Begg

Monotone Exercises – a typical Example for Level 4 Piping – see next page:





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Monotone Exercises - a typical Example for Level 4 Piping

