

Extracts.

The following extracts are to help you with the tune, which follows.

Take each group separately very steadily and correctly, with doublings and grips etc., played slightly methodically for some time. Progressively work up to as played normally, yet at a fairly steady tempo at about 60 BPM. The tempo will be raised when you become familiar with the tune.

D U D U D U D U DU DU D U D U

Grip on "B" Open Played

DU D U D U DU

Method.

Each first and second bars with repeats must have the proper down/up rhythm in each pulse.

The notes are marked underneath as "D" for down, and "U" for up to help. This principle applies throughout the tune where pulses consist of two tied quavers (eighth notes) of equal value.

After the doubling on each "C", you must sound an "E" grace note on the following low "A", not a "G" grace note. Make sure it is correct always, as it occurs often in this tune and many other tunes.

Hint – Beware with these tied quavers (eighth notes) where there is a tendency for players to neglect the downbeat value/duration. Of course, in music the upbeats are equally important in helping to provide an element of lift, especially in pipe music.

The third bar of four pulses must have the full pulse control on the first two crotchet high "A's", and proper downbeat control on the eighth note high "A" with its grip. The tied "E" does not come in until the upbeat.

The fourth group is a grip on "B" from low "A". Play low "A" a few seconds then a grip, as practised earlier, but finishing cleanly on "B". Progressively quicken, yet a solid grip.

The fifth group concerns mainly the run down from "E" to the low "A". Play steadily the "E" with its doubling and full pulse, before dividing the next pulse "E" with a strike on low "A". Dwell on that dotted "E" value, before playing a short "F" to the next pulse with its "E" and four notes quicker 1,2,3,4 run-down all in one pulse, observing the longer and shorter notes, as in the recording.

Hint - Practise the third pulse/beat run down from the dotted "E" with slightly more open short notes at first to become familiar with all the notes correctly. Later, relatively make the dotted notes longer, and the shorter notes very short yet clear. The count could be – down & up & down to low "A". The "&" represents the very short notes.

The tune follows.

Take it a bar or two at a time steadily. Study and analyse any difficulties (technical and rhythmical), and play them slowly and correctly. There are four beats/pulses to the bar. Refer CD/DVD audio file.

Scotland the Brave

March

Traditional



Hints.

(1) In the first bar the first low “A” is a full pulse before playing the taorluath, next pulse low “A”, that is on the next dotted low “A” long enough, and the semi-quaver/sixteenth note tied to it shorter. Where the dotted note occurs in this tune and many others, it is often longer relatively to the shorter note beside it, which in turn is shorter than written, yet clear. It is a Highland Piping idiom, or style, to gain good expression, having little in the way of dynamics.

(2) It is necessary in piping to commit tunes to memory. To do this, observe how two bar groups are often repeated in parts. This tune could be broken up as follows: The first part bars 1 and 2 could be called “phrase A”; bars 3 and 4 phrase “B”; bars 5 and 6 a repeat of phrase “A”; and bars 7 and 8 phrase “B” with a small change to resolve/end the part. The second part with its lead in from the end of the first part would be bars 1 and 2 “phrase C”; bars 3 and 4 “phrase D”. Then we simply have a repeat of the first part last four bars to finish. Tempo could be for now about 56 - 60 BPM – later about 64 - 66 BPM.



Scots Guards



The Royal Scots



Black Watch



Queen's Own Highlanders