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Dudley Colclough 4-31 C1806

THE IRISH PIPES.

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That ancient and admired Instrument having been so much improved of late, by the addition of Keys fixed to what are called Regulators, that it may be almost called a new Instrument; yet retaining its characteristic tones so well adapted to give that suitable expression to most of the Irish and Scotch Airs. The Performer can frequently take three Notes in a Chord on the Regulators as an accompaniment to the one agreeing with them on the Chanter, which make a Chord of Four Notes, thereby rendering the Instrument similar to an Organ, and making it as it were a little Hand in itself. The Chanter has been greatly improv'd also by seven Keys being fixed to it, which enable it to bring out the Tones and Semitones clearer and better in tune. They are an Instrument likewise on which the performer can display much taste and humour, both of which are necessary for a player of the Union Pipes to possess, in order to afford that pleasing variety which they are so capable of producing. — With the addition of the longest or Bass Regulator the performer is enabled to descend to low G  its four notes (C, D, A & G) corresponding with the lower or Bass notes of the  Violin; so that (its compass being thus enlarged) any Flute or Violin pieces can be performed on the Pipes except those of a very difficult execution.

The Author conceiving that many Gentlemen desirous to learn this improv'd National Instrument would be discouraged by their not meeting with proper Instructions for it, or a person capable of teaching them, was induced to publish the following Treatise, which he presumes will not be rendered the less acceptable by the addition of some popular Irish and Scotch Tunes adapted for the Pipes.

In order therefore to acquire a knowledge of this Instrument, the first thing to be observed is the fixing it to the body in such a manner that the wind may be conveyed freely into the bag, which is done as follows; take the ribbond or string which is fastened to the broad end of the lower board of the bellows, and fasten it to the hip button of your coat to keep them steady while blowing; next, bring the ribbond of the upper board over the right arm and fasten it to the small end of the bellows, taking care to keep the said arm behind the hole of the clapper; then (sitting as upright as possible, and guarding against making any ungraceful motion of the head or body) you may begin to blow easy and regular till the bag is fill'd with wind, which is then put under the opposite or left arm, with the small pipe which conveys the wind from the bellows to the bag across your breast; and letting the Drones rest on the right thigh; and here I would advise the learner to keep the Drones stop'd untill such time as he can play some lesson or a tune or two.

When you find you can produce a clear sound from the Chanter by moderately pressing the bag when full of wind, you may proceed by putting the thumb of your left hand upon the back or thumb hole, and your first finger on the upper hole in the front of the Chanter, and sound that Note which is B natural; then put down the second finger on the next hole, which will produce A natural; lastly, put down your third finger and you will sound G natural.

When you have accomplished the foregoing you may proceed to cover the other four holes, which is not done with the tops of the fingers as the upper hand, but by covering the lowest hole with the top of the fourth or little finger, so that the other three fingers will cover the next holes, observing to keep the thumb of

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same hand behind to keep the Chanter steady, & to rise the C natural and the lowest, or D sharp key. When you have all the holes stopt raise the Chanter off the knee, and you will produce D natural, or the first Note on the Chanter; and here great care must be taken to bring out this Note in as full and round a tone as you possibly can; but as this is not easily accomplished by a beginner, I think it would not be amiss to make some observations relative thereto; if therefore, you should find some difficulty in bringing out this Note properly, you may attribute it to one of the following causes; First, if too much wind is forced into the Bag, you will probably bring out a tone too acute, or nearly approaching to D sharp or E Flat; secondly, if you be not careful in stopping every hole closely, so that no air may be suffered to pass out of any of them, you will not be able to produce the proper sound of said note. Lastly, if the reed of your Chanter be too close, you will find a difficulty in bringing out its proper tone; it would be well therefore if the wind be conveyed but sparingly at first into the bag, and increased by degrees more or less, till you find you can bring out a soft and full tone: If you should not sound the said note clear and full immediately, be not discouraged, as a little practice and perseverance will remove many apparent difficulties. When you have made this progress in blowing and stopping the Pipes, you may then proceed to study the following illustration of the notes of Music, which I would advise the learner to acquire a knowledge of, before he would begin at any Scale or Gamut, although in most Instruction Books the Gamut is almost the first thing given to be learned, but I would just remark, that when the learner has had a previous knowledge of the stave, the notes of music, and their names &c. he will learn the Scales in much less time, and with greater facility, having nothing to attend to but the raising of the fingers and keys for the different Notes.

Of the NOTES and STAVE.

The Characters by which Musical sounds are expressed are called Notes: there are in Music but seven Notes, to which the first seven letters of the Alphabet are applied, viz: A, B, C, D, E, F, G, when a passage extends to eight, nine, or more notes, the foregoing letters are repeated over again in the same order. The Notes of Music are placed on or between five parallel lines, which are called a Stave. NB: The lines and spaces of the stave are counted upwards from the lowest to the highest.



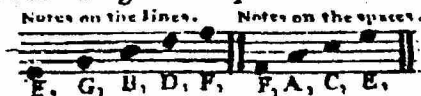
When in a piece of Music some Notes go higher or lower than the stave, little lines called Ledger lines are added above or below, thus

and the heads of the Notes are placed on, or between them, thus





On the NAMES of the NOTES.

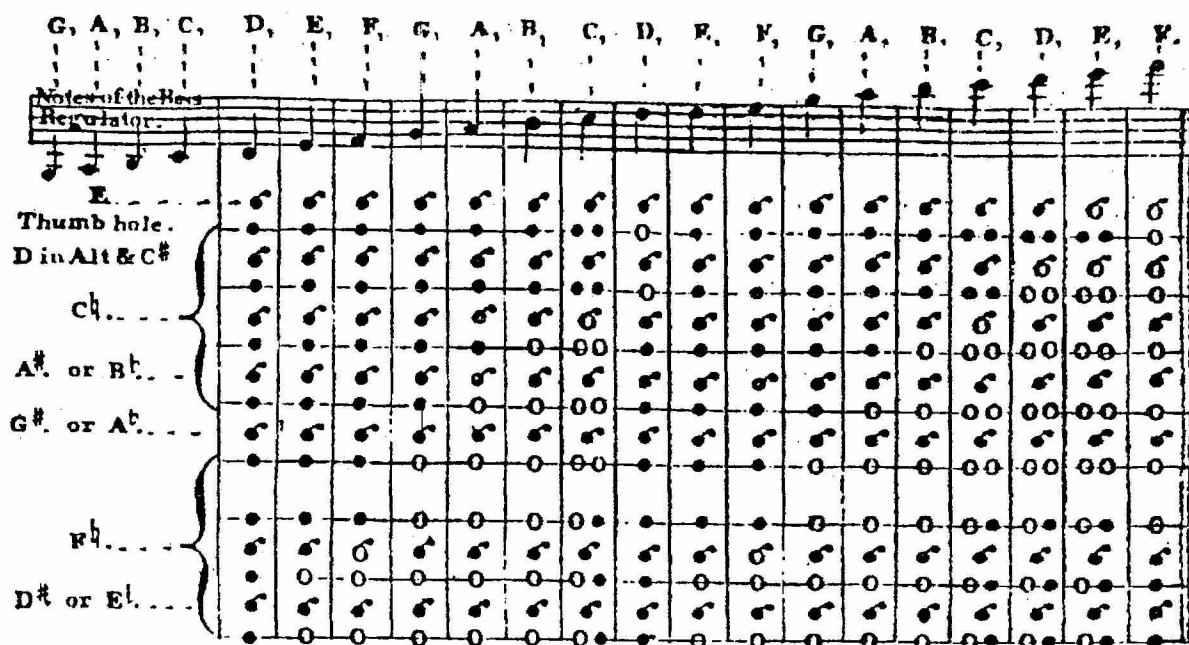
The Notes receive their names according to their position on the lines & spaces of the foregoing stave.



When the learner has made himself acquainted with the foregoing Instructions, he may then proceed to study the following Scale or Gamut of all the Natural Notes.

SCALE of the Natural NOTES on the CHANTER with seven Keys.

NB: These dots   represent the Keys.



The letters over the Notes in the above Scale, are the names by which they severally are called, that is, not from their shape, but from their situation on the stave; (see page 4.) and it would, be essentially necessary for the learner to have the Names of these Notes by heart, so that he may be able to know and tell their proper names readily whenever he should see them in any Tune or Lesson whatsoever. Under each Note are represented the eight holes of the Chanter, (with the several keys belonging thereto) of which the black ones signify those holes that must be stopt; and the white ones such as are to remain open; and so of the dots representing the keys: For instance, to sound the first Note on the Chanter (low D) all the holes must be stopt as appears by the black dots immediately under it, with the Chanter rais'd off the knee. NB: The Chanter remains on the knee, or rather the thigh while sounding all the other Notes, therefore it would be requisite to place a small piece of leather on the thigh, to put the bottom of the Chanter on, so that the wind may be perfectly stopt — To sound E, or the second Note on the Chanter, the two lower fingers of the lower hand must be rais'd together, as appears by the two white spots representing the two lower holes when the fingers are taken off: and so gradually moving your fingers off or on as the Scale directs; observing to press the bag something more in sounding what are called the high or pinch'd Notes, which begin on E in the fourth or upper space: — These Notes are also termed in Alt, for disting-

tion sake. Observe, the two rows of dots under C, on the third space, and C, D, and E, in Alt, signify that they may be played either of the ways mark'd.

The greater part of the Notes in the Gamut are divided by half Notes, commonly called Flats and Sharps, the former whereof are mark'd thus b , the latter thus \sharp . It may not be amiss therefore, to subjoin a Scale wherein all these half Notes are delineated; and to shew what fingers and keys must be raised to produce the different Tones and Semitones.

A SCALE of FLATS and SHARPS.

NB: The Chanter remains on the knee while sounding the following Notes.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The scale consists of 12 notes: B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F. Above the staff, the notes are written with their respective accidentals. Below the staff, there are two sets of fingerings, one for the Upper Hand (U. Hand) and one for the Lower Hand (L. Hand). Each set consists of five lines, with dots indicating which finger or thumb hole is used for each note. The fingerings are as follows:

Note	U. Hand	L. Hand
B-flat	Thumb hole	Thumb
C	Index	Index
D	Index	Index
E-flat	Index	Index
F	Index	Index
G	Index	Index
A-flat	Index	Index
B-flat	Index	Index
C	Index	Index
D	Index	Index
E-flat	Index	Index
F	Index	Index

The method of playing the Notes of the above Scale sufficiently appears by the black and white dots under them, whose use is already shewn in explaining the first scale; however, it may be observed that D sharp and E flat in the beginning of the scale, are both performed in the same manner; likewise, the same holes remain open for A flat, that you would open for G sharp; and so of the rest; the sharp of one Note being the flat of the next above it. Observe, 'tis with the thumb of the lower hand you are to rise the lowest or D sharp, and the C natural keys. The F natural key is raised with the third finger of the lower hand. The G sharp key is to be raised with the end of the little finger of the upperhand. The longest or D (in alt) key, and the B flat key are raised with the first finger of the lower hand; and the highest or E key is raised with the top of the first finger of the upper hand.

EXCEPTIONS to the Playing of some of the Notes mark'd in the two preceding scales. As in many quick passages some of the Notes would be found rather difficult to

OF TIME.

There are two sorts of Time, namely, Common and Tripple; Common Time consists of one Semibreve, two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirty two Demisemiquavers in a bar; and is known by any one of these mark called Time Moods. C , C , $\frac{2}{4}$. The first two of these Characters contains each to the value of a Semibreve in a bar, which must be held as long as you would moderately count four; the last contains only a Minim, or two Crotchets, or four Quavers &c. in a Bar, this is commonly called French Time: likewise the first mark denotes the slowest sort of Common Time, the next a degree quicker; and the last a brisk and airy movement.

EXAMPLE of COMMON TIME.






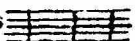



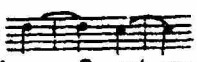
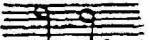
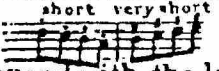
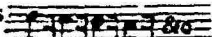
OF TRIPPLE TIME.

Tripple Time is known by the following Figures $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{12}{8}$, $\frac{9}{4}$, $\frac{9}{8}$, or $\frac{9}{8}$. The first of these Characters denotes a grave movement, and contains to the value of three Minims in a Bar; the two next marks are usually prefixed to slow Airs and Minuets; the one containing three Crotchets in a Bar, the other three Quavers; in fact they both answer one end, only $\frac{3}{4}$ is generally play'd somewhat quicker: the remaining Characters are always mark'd at the beginning of Jig Tunes and brisk Music; the first contains twelve Quavers in a Bar, the next nine Crotchets, $\frac{9}{4}$ contains six Crotchets in a Bar, the next six Quavers, and the last nine Quavers in a Bar. These last mentioned Characters in fact answer one end, as the learner will discover in the course of practise; a farther explanation would only serve to lead the mind into a greater labyrinth. However we may just remark, that when an Air or Tune requires to be play'd somewhat quicker or slower than Music is generally play'd consistently with the Time mark'd at the beginning of the Piece, there are certain words added, in order to shew the degree of quickness or slowness the Air requires to be play'd in, viz: Adagio, Allegro, Largo &c. for the explanation of which see the Dictionary at the end.


EXPLANATION of various Marks made use of in MUSIC.

Flats, Sharps, and Naturals are three Characters much used in Music. A Flat thus b , being placed before any Note, makes it half a Note or Tone lower than it naturally is. A Sharp thus \sharp makes it half a Tone sharper or higher; and a Natural mark'd thus \natural reduces any Note that was made flat or sharp to its primitive sound or state, so that you are to play the natural Note. When a Sharp or Flat is set after the Clef on a line or space at the beginning of a Tune, all the Notes on such line or space and their octaves are to be played sharp or flat throughout the piece, unless contradicted by a

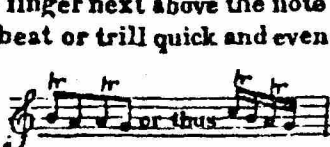
Natural. But if a Sharp or Flat be introduced in the course of the piece, it only affects the Notes on that line or space within the Bar where it occurs; unless the Note that begins the next Bar should happen to be the same in name. A Repeat thus , shews that the performer must return to the passage to which it has a reference, and play it over again from that sign to the double Bar. Two Bars dotted at each side thus , are also called a Repeat and signify that the part which they terminate must be played over again.

This mark  is called a Pause, and renders the Note over or under which it is set, longer at pleasure, and in certain cases the performer may display his taste by introducing some extempore and fanciful passage after the Note. Single bars across the stave thus  divide a piece of Music into small quantities of equal duration, according to the time marked at the beginning of the Tune. This mark  is called the Treble or G Clef, and is usually set at the beginning of the stave. A Direct thus  is put at the end of a stave to shew the place of the first Note in the following. A Slur  drawn over or under any number of Notes, implies the sound is to be continued from one Note to the other; when it is placed over two Notes on the same line or space thus  it unites them into one, so that you are to play them thus  A Figure 3 put over or under 3 Crotchets, a Quavers or, 3 Semiquavers, signifies that the three Crotchets are to be played in the time of one Minim, the Quavers in that of a Crotchet, and the Semiquavers to one Quaver. A Figure 6 is sometimes put in the same manner over six Quavers, or six Semiquavers and intimates the six Quavers must be played in the time of a Minim, and the six Semiquavers in that of a Crotchet. — When small dots or points are placed over notes thus  they are to be played staccato, and a short rest is to be observed to correspond with the length of the notes; so that they are to be played thus 

OF GRACES.

Graces are notes which the Performer adds to those set in a Tune by way of expression or embellishment. The chief Graces are, the Shake, the Beat, the Turn, and the Appoggiatura. NB: you must take care to suit each Grace to the length of the Note; if it is a Minim, to continue the Grace according to its proportion; if a Crotchet half the length of a Minim; and but very little on a Quaver, it being but half as long as a Crotchet. The Shake is mark'd thus  over the note to be shook, and is a quick repetition of the principal note and the note above; therefore it is always taken from the Tone or Semitone above the principal note. The first Shake on the Pipes is made on low E, which note can be shook two different ways; the learner would do well therefore to practise it both ways occasionally; It is sometimes done with the Chanter resting on the knee, having every hole stopt except the two lower ones, beating quick at the same time with the first finger of the lower hand. It may be done also with the Chanter raised off the knee, having every hole stopt except the one next the lower finger, then by beating quick with the first finger of the lower hand it is performed.

10 It may also be shook as the common shake is done, every other shake on this Instrument is made by a quick motion of the finger next above the note required to be shook, as for example, to shake A, B above it must beat or trill quick and even thus

When shakes are written thus  they are call'd passing shakes, and are

to be play'd thus 

URNS Explain'd.

Common Turn  Notes slurr'd thus, are play'd thus.

OF APPOGGIATURAS.

Appoggiaturas are little notes which borrow their time from the notes before which they are placed, and derive their name from the Italian word Appoggiare, to dwell or lean upon.

EXAMPLE.

 written, play'd, written, play'd, written, play'd, written, play'd, written, play'd,

There are other Musical Embellishments, commonly called Curls, much practised on the Pipes, and which may be said to ornament or dress several passages, which would otherwise be naked and bare without them. In the following examples are some of the principal Curls made use of in Jig Tunes and brisk Music.

Ex: 1.

Ex: 2.

Ex: 3.

Ex: 4.



The Curls in the first Example are made by giving a quick tap of the lower finger of the upper hand just as you sound the first note D, then slurring the next note conclude the last one with a like tap of the same finger. In the second example the Curl is performed by giving the same tap while sounding D, slurring the next notes & ending the last one as in the first example. You make the Curls of the third example by giving one tap of the same lower finger of the upper hand while sounding the second note, which makes the two last quavers distinct. The first Curl in the fourth example is done by first sounding the note F, then making D, and keeping the Chanter off the knee whilst you tap twice with the same finger as before: the second Curl in the same example is done by playing G, then rising the two lower fingers (with the Chanter on the knee) keep them rais'd while you give two sudden taps of the same lower finger of the upper hand.

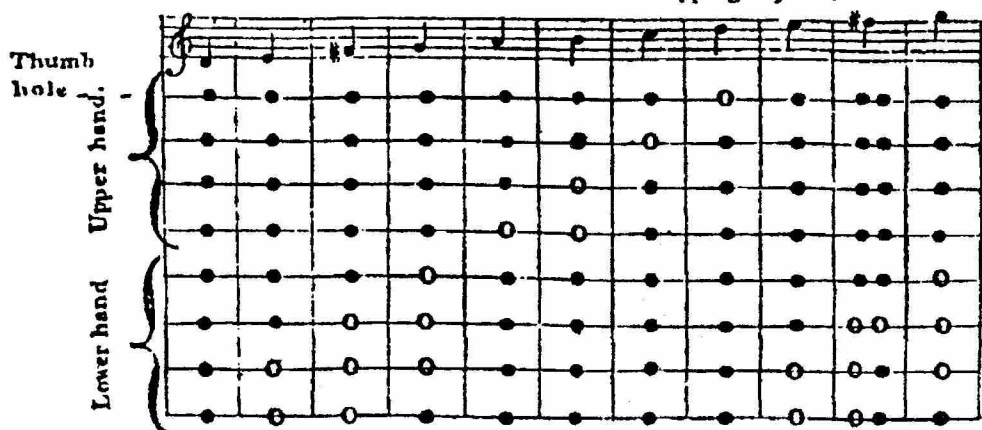
NB: The small notes represent the tap.

OF TIPPING the NOTES.

When the learner can play off all the Notes marked in the Gamut, and those in the Scale of Flats and Sharps, he may practise Tipping the

Notes, a knowledge of which is absolutely necessary for every performer on this Instrument.¹¹ Notes require to be tipped (that is made Staccato or distinct) when two or more on the same line or space follow each other, which is done on some notes by rising one finger only up and down; others require two or three fingers to be raised which must go off & on the holes together, as if there was but one. The ensuing Scale will shew what fingers are to be raised when any of the following notes require tipping.

NB. The Chanter remains on the knee when tipping any note but low D.



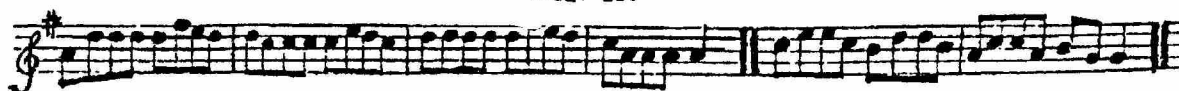
The Keys of the Chanter are not represented in the above Scale, not being used in tipping any of the notes. Observe, when you want to tip low D, have every hole closely stopt, then rise the Chanter off of the knee and down again, which is repeated according to the number of D's in the passage.

The following Examples will shew several passages wherein the notes require tipping.

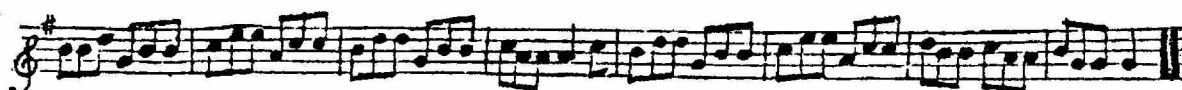
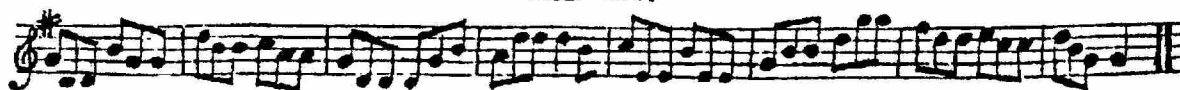
EX: I.



EX: II.



EX: III.



Of the REGULATORS.

The Regulators when used by a Performer of taste and judgment produce a very pleasing accompaniment to the Chanter, and afford a great variety; but I would not advise the learner to proceed to the Regulators until he is able to play a few airs on the Chanter.

The notes on the short Regulator, & those opposite them on the next one make Chords, and may sometimes be rais'd together, and will agree with the same notes on the Chanter, as in the above example.

You must take care to tune the Regulators to a great nicety, in order that the notes of which the Chord is composed may perfectly accord with each other; otherwise the discordance would be very grating to the ear. The following Example will shew the principal Chords made on the Regulators, and what notes on the Chanter they will agree with.

A figure opposite a Note in the above Ex: shews the Regulator it is on; figure 1 shews the note to be the first or short Regulator; figure 2 the next one, & figure 3 the Bass or longest Regulator.

Directions for TUNING the DRONES.

There are usually three Drones to the Union Pipes, viz: the Tenor, the Second, & the large Drone. The two large ones must be stopt, then sounding the smallest or Tenor drone to A, on the Chanter screw it in or out till it is in exact tune with that note; then stop the Chanter & sound the next to the Tenor, tuning it in or out 'till the sound of both will exactly agree; lastly, sound the large drone, and tune it in the same manner until the sound of it becomes an exact octave to the rest. If you find that they are in perfect tune with A, when all going together, sound low D, to them, and if you find that Note on the Chanter to be rather light or sharp, put a small bit of rush in the bottom of the Chanter; if too flat take a little out until you make that Note & the Drones accurately agree. NB: There is what is call'd a stop Key in the stock, which is for stopping the Drones or letting them go according as the performer pleases, by pushing it up you let the drones go, and by pulling it down you stop them.

The two following Lessons will assist the learner to accompany the Notes on the Chanter with those of the Regulators.

LESSON I.

Chanter

Regulators

LESSON II.

The first part of the above second Lesson may be sometimes play'd an octave lower on the Bass Regulator alone, to make a variation. Observe, 'tis with the side of the thumb of the lower hand that each Key on the Bass Regulator is rais'd except the lower one which is generally rais'd with the lower part of the same hand; and that the upper Key Note on this Regulator may be taken sometimes with low E, and pinch'd E, on the Chanter. There may be other Notes of the Regulators taken with those of the Chanter in several passages in the above accompaniments besides those written, which the learner in the course of practise will discover, he making use of the Regulators according to his own Taste and Fancy, to give any farther exemplification would be only retard his progress.