

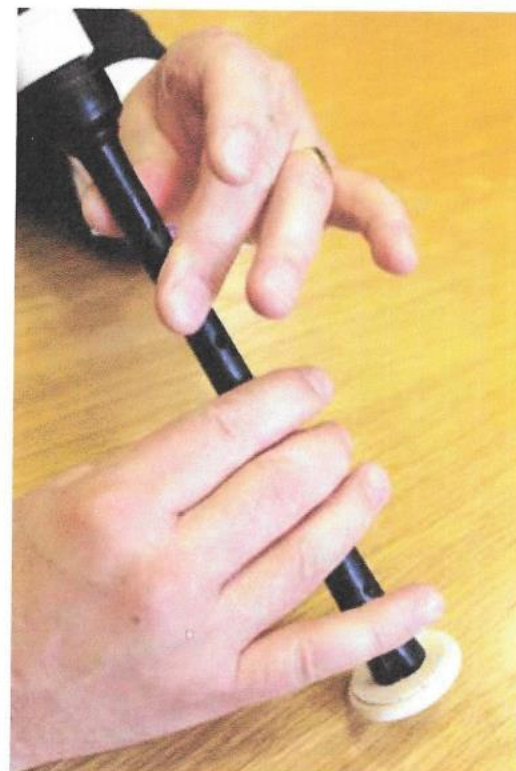
Piobaireachd Embellishments

Workshop by Roddy MacLeod

To hear all Piobaireachd Embellishments played by Roddy MacLeod visit
www.thepipingcentre.co.uk/piobtutor

To produce the desired sound for the High G in piobaireachd, the F finger remains on the chanter along with the High A finger. The bottom hand fingers should be in the normal position for High G with only the Low A finger open.

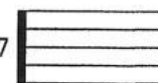
When playing the taorluath from High G, a High A gracenote (thumb gracenote) is played on the High G before the taorluath is played. When playing a taorluath from High A, it is not possible to play a gracenote before the taorluath.



Now here is the taorluath scale in full



The taorluath is rarely written in full in piobaireachd and is generally abbreviated with a **T** underneath the themal note.



To play a three note cadence to B from Low A with a Low G gracenote

Step 1	Sound Low A
Step 2	Play a High G gracenote on E
Step 3	Now play a D gracenote to B. This D gracenote should be a little more open and relaxed than in light music. The C finger should remain on the chanter when the D gracenote is open
Step 4	Close to Low G
Step 5	Sound Low A

Here is the movement broken down

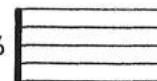


It is written like this



▶ 1.5 Three note cadence to B, ending on Low A

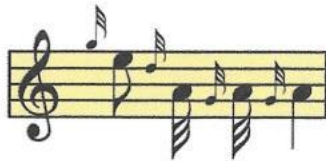
Note: Care should be taken to avoid making a crossing noise from E to B with the D gracenote. Remember to give the Low G gracenote a little extra weight.



The hiharin (pronounced "hee-harin") is unique to piobaireachd and although it is basically a type of 'birl' it does require some practice to develop properly.

Step 1	Play a High G gracenote on E
Step 2	Now play a 'lazy' D gracenote to Low A. Try to avoid a crossing noise when changing from the E to the D gracenote
Step 3	Now play a birl
Step 4	Try to play as one continuous movement without a pause between the D gracenote on Low A and the birl

Here is the movement broken down



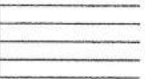
▶ 4.3 Hiharin (slowly)

▶ 4.4 Hiharin (normally)

It is written like this



The hiharin is generally written in full in piobaireachd or can be abbreviated with the symbol ♡ above the Low A.

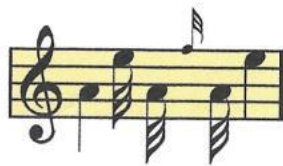


In order to play the ground of The Little Spree, you will have to master the dre (pronounced dray) movement. The movement always ends on an E and can be played from Low G, Low A, B, C, and D.

To play a dre from Low A

Step 1	Sound Low A
Step 2	Play a very short E to Low A
Step 3	Now play an F gracenote on Low A
Step 4	Sound E

Here is the movement broken down



It is written like this

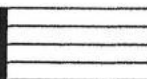
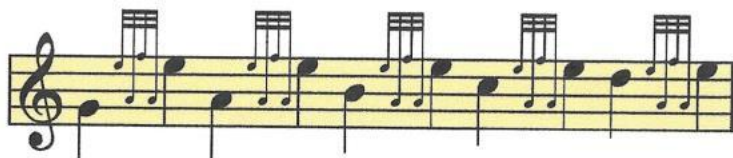


2.1 Dre from Low A (slowly)

2.2 Dre from Low A (normally)

Remember the E gracenote in the dre movement is always on Low A, regardless of which note we start from.

Now try this exercise

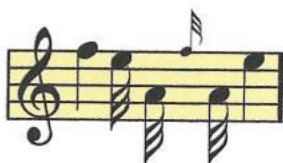


When played from a note above E we refer to this as edre (pronounced ee-dray).

To play an edre from F

Step 1	Sound F
Step 2	Play a very short E to Low A
Step 3	Now play an F gracenote on Low A
Step 4	Sound E

Here is the movement broken down



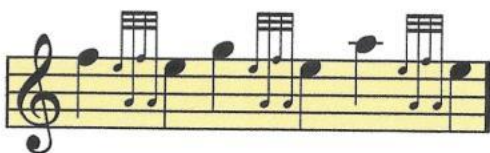
2.3 Edre from F (slowly)

2.4 Edre from F (normally)

It is written like this



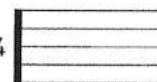
Now try this exercise, playing the edre from F, High G and High A. Remember to sound E before the Low A and to play the piobaireachd High G as shown on page 1.17.



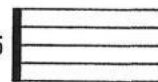
Now the dre and edre exercise



The dre and edre are rarely written in full and are generally shown with the symbol ♫ placed above the E



Here are the dre and edre written out in abbreviated form



The dare and vedare are another two piobaireachd movements which are encountered frequently.

The dare movement always ends on an F and is played from Low G, Low A, B, C, D and E.


To play the dare from Low A

Step 1	Sound Low A
Step 2	Play a very short F to E. In other words an F gracenote to E
Step 3	Play a High G gracenote on E
Step 4	Play an F

Here is the movement broken down




 6.3 Dare from Low A (slowly)

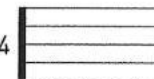
 6.4 Dare from Low A (normally)

It is written like this



To play the dare from other notes, substitute Low A for them in step 1 as appropriate.

The dare is often abbreviated by the use of the following symbol  placed above the F.



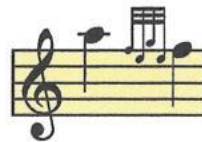
To play the vedare from High A

Step 1	Play High A
Step 2	Play a very short F to E
Step 3	Play a High G gracenote on E
Step 4	Play an F

Here is the movement broken down



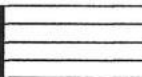
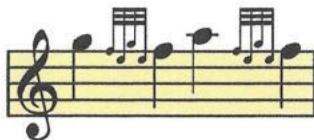
It is written like this



▶ 6.7 Vedare from High A (slowly)

▶ 6.8 Vedare from High A (normally)

Now try this exercise



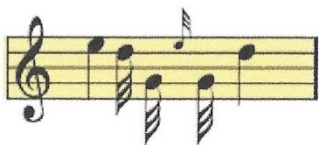
The movement adeda does not appear in very many tunes. In fact, in this book it does not appear in any of the selected tunes but this is a convenient and relevant point to introduce the movement.

It is most often played from the note E.

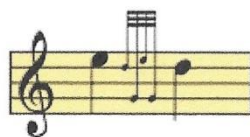
To play the adeda from E

Step 1	Play E
Step 2	Play a very short D to Low G
Step 3	Play an E gracenote on Low G
Step 4	Play D

Here is the movement broken down



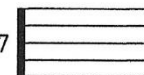
It is written like this



▶ 6.9 Adeda from E to D (slowly)

▶ 6.10 Adeda from E to D (normally)

A good line of music that combines the edre, vedare, adeda and hiharin movements comes from one of the variations of the tune Lachlan MacNeil Campbell of Kintarbert's Fancy. It is as follows



The darodo is found in all forms of bagpipe music. It is commonly referred to as the 'bubbly' note. It is normally played from E, D, C or Low G to B.

To play a darodo from C to B

Step 1	Sound C
Step 2	Sound Low G
Step 3	Make a D gracenote on Low G
Step 4	Followed by a C gracenote on Low G
Step 5	Sound B

To play a darodo from E, D or Low G, substitute these notes for C in step 1 as appropriate.

Here is the movement broken down




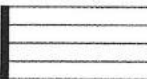
6.1 Darodo from C to B (slowly)

6.2 Darodo from C to B (normally)

It is written like this



The darodo is often written with the following symbol  placed above the B.



The embari is a movement played from Low G to High G.

To play an embari

Step 1	Sound Low G
Step 2	Play an E gracenote on Low G
Step 3	Play an F gracenote on Low G
Step 4	Sound a piobaireachd High G. In order to avoid crossing noises, make sure that you lift the Low G, E and High G fingers off together when sounding the piobaireachd High G

Here is the movement broken down




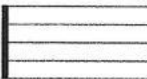
5.10 Embari (slowly)

5.11 Embari (normally)

It is written like this



The embari is sometimes abbreviated by the symbol  placed above the High G.



The chedari is a movement played from E, F, High G or High A.

How to play a chedari from E

Step 1	Sound E
Step 2	Play an F gracenote on E
Step 3	Play a High G gracenote on E
Step 4	Play an F gracenote on E
Step 5	Sound a piobaireachd High G cleanly

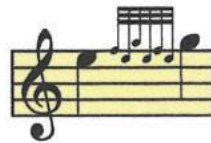
Here is the movement broken down



5.12 Chedari from E (slowly)

5.13 Chedari from E (normally)

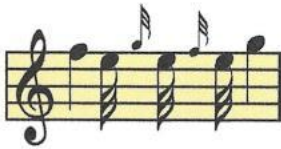
It is written like this



How to play a chedari from F

Step 1	Sound F
Step 2	Play an E
Step 3	Play a High G gracenote on E
Step 4	Followed smartly by an F gracenote on E
Step 5	Sound a piobaireachd High G cleanly

Here is the movement broken down



🔊 5.14 Chedari from F (slowly)

🔊 5.15 Chedari from F (normally)

It is written like this



How to play a chedari from High G

Step 1	Sound the piobaireachd High G
Step 2	Play an F then an E
Step 3	Quickly followed by a High G gracenote on E
Step 4	Followed smartly by an F gracenote on E
Step 5	Sound a piobaireachd High G cleanly

Here is the movement broken down



▶ 5.16 Chedari from High G (slowly)

▶ 5.17 Chedari from High G (normally)

It is written like this



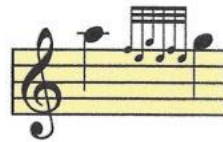
How to play a chedari from High A

Step 1	Sound High A
Step 2	Play an F then an E
Step 3	Quickly followed by a High G gracenote on E
Step 4	Followed smartly by an F gracenote on E
Step 5	Sound a piobaireachd High G cleanly

Here is the movement broken down



It is written like this




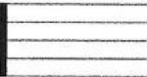
 5.18 Chedari from High A (slowly)

 5.19 Chedari from High A (normally)

Now try this exercise



The chedari is sometimes abbreviated by the symbol  placed above the High G.



Double echo movements are distinctive embellishments used in piobaireachd. They are characterised by the use of two strikes, the second of which is elongated. Double echo movements are most commonly played on B, D, E, F and High G.

To play a double echo movement on B

Step 1	Play a High G gracenote on E
Step 2	Play a 'lazy' D gracenote to B
Step 3	Follow quickly with a closed strike from B to Low G and then return to B
Step 4	After a short pause on the note B, play a second closed strike to Low G but with a strong emphasis on the Low G before returning to B

Here is the movement broken down

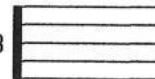


It is written like this



5.1 Double Echo on B

Note that the second Low G gracenote is a sixteenth note and not a thirty-second note.



The double echo on D incorporates the throw on D.

To play a double echo movement on D

Step 1	Play a High G gracenote on E
Step 2	Play a D followed quickly with a closed strike from D to Low G returning to D
Step 3	Play a throw on D

Here is the movement broken down

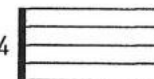


It is written like this



5.2 Double Echo on D

Note that the Low G in the throw on D is a sixteenth note, not a thirty-second note as in light music.




To play a double echo movement on E

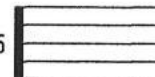
Step 1	Play a High G gracenote on E
Step 2	Follow this quickly with a strike from E to Low A returning to E
Step 3	After a short pause on the note E, play a second strike to Low A but with a strong emphasis on the Low A before returning to E

Here is the movement



 5.3 Double Echo on E

Again, note that the second Low A gracenote is a sixteenth note and not a thirty-second note.



To play a double echo movement on F

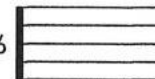
Step 1	Play a High G gracenote on F
Step 2	Follow this quickly with a strike from F to E returning to F
Step 3	After a short pause on the note F, play a second strike to E but with a strong emphasis on the E before returning to F

Here is the movement



5.4 Double Echo on F

Again, note that the second E gracenote is a sixteenth note and not a thirty-second note.



The double echo on High G incorporates the piobaireachd High G covered on page 1.17 of this tutor.

To play a double echo movement on High G

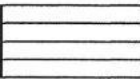
Step 1	Play a High A (Thumb) gracenote on High G (Remember to use the piobaireachd High G fingering)
Step 2	Follow this quickly with a strike from High G to E returning to High G keeping the F finger down
Step 3	After a short pause on the note High G, play a second strike to E but with a strong emphasis on the E before returning to High G

Here is the movement



5.5 Double Echo on High G

Again, as in the previous examples, note that the second E gracenote is a sixteenth and not a thirty-second note. In salutes, marches and gatherings the second strike of a double echo movement should be played a little more briskly than for a lament where the second strike is fuller.



The rodin movement is a grip movement which incorporates the use of the B gracenote as opposed a D gracenote. The B gracenote should be full and not tight.

To play a rodin from C

Step 1	Sound C on the chanter
Step 2	Close the chanter to sound Low G
Step 3	Play a B gracenote on Low G
Step 4	Sound Low A

Here is the movement broken down



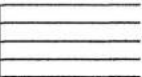
▶ 5.6 Rodin from C to Low A (slowly)

▶ 5.7 Rodin from C to Low A (normally)

It is written like this



When played from C, this movement is referred to as horodin.



To play a rodin from D

Step 1	Sound D
Step 2	Close the chanter to sound Low G
Step 3	Play a B gracenote on Low G
Step 4	Sound Low A

Here is the movement broken down

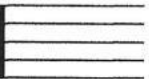


▶ 5.8 Rodin from D to Low A (slowly)

▶ 5.9 Rodin from D to Low A (normally)

When played from D, this movement is referred to as harodin.

It is written like this



This is an unusual embellishment that appears in a small number of tunes. It uses the same principle as the cadence in that the first note of the embellishment is written as an eighth gracenote.

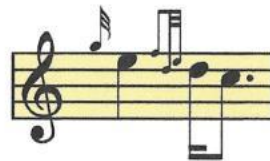
To play the chelalho from E

Step 1	Play a High G gracenote on E
Step 2	Play an F and then go smartly to a D
Step 3	Play an E gracenote on B, quickly followed by an E gracenote on D
Step 4	Play a C

Here is the movement broken down

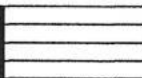


It is written like this



▶ 6.11 Chelalho from E (slowly)

▶ 6.12 Chelalho from E (normally)



This is a form of the taorluath variation which derives its name from the use of three gracenotes, High G, D and E which are played in rapid succession. This movement itself is called a triplet.

To play a triplet on Low A to D

Step 1	Play a High G gracenote on Low A
Step 2	Now play a D gracenote on Low A
Step 3	Now play an E gracenote on Low A
Step 3	Sound D

Here is the movement broken down



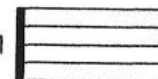
2.5 Triplet on Low A to D (slowly)

2.6 Triplet on Low A to D (normally)

To play a triplet from Low A to B and C, follow the same approach, but embellish the final B and C with a D gracenote. The triplet is rarely written in full and is generally shown with the symbol ≡ placed below the note on which the three gracenotes are to be played.



So the triplet movement can also be used to emphasise the themal notes to build another type of variation.



The crunluath (pronounced croon-lua) is fundamentally a piobaireachd embellishment and builds on the taorluath by adding an F gracenote on Low A at the end of the movement followed by E.

To play the crunluath from Low A to E

Step 1	Sound Low A on the chanter
Step 2	Now close the chanter to sound Low G
Step 3	Play a D gracenote on Low G
Step 4	Play an E gracenote to Low A. Ensure that the E gracenote is sounded on Low A and NOT before or after
Step 5	Play an F gracenote on Low A
Step 6	Sound E

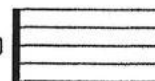
Here is the movement broken down



▶ 1.12 Crunluath from Low A to E (slowly)

▶ 1.13 Crunluath from Low A to E (normally)

It is written like this



Each movement is normally preceded with a High G gracenote on the themal note

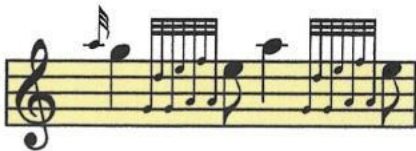


Note the use of the B gracenote in the crunluath from D.

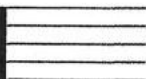
When playing the crunluath from High G, a High A gracenote (or thumb gracenote) is played on the High G before the crunluath is played.

Remember to play the piobaireachd High G as shown on page 1.17.

When playing a crunluath from High A, it is not possible to play a gracenote before the crunluath.



Here is the crunluath scale in full



This is a movement which is found in a small number of tunes. It should only be played where the score indicates this.

The closed crunluath movement is similar to the crunluath, but instead of playing the E and F gracenotes on Low A, these are played on the Low G with the chanter closed.

To play the closed crunluath from B to E

Step 1	Sound B
Step 2	Close the chanter to sound Low G
Step 3	Play a D gracenote on Low G
Step 3	Play an E gracenote on Low G
Step 3	Play an F gracenote on Low G
Step 3	Sound E

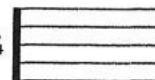
Here is the movement broken down



▶ 1.18 Closed Crunluath from B to E (slowly)

▶ 1.19 Closed Crunluath from B to E (normally)

It is written like this



Another form of variation is the crunluath a mach. This variation is characterised by the use of the crunluath a mach movement on the notes B, C and D wherever they occur. Where the themal note is anything other than B, C or D, a standard crunluath is played.

To play this movement, it may help if we break it into two parts starting with the crunluath a mach on B.

To play the crunluath a mach on B.

Part 1

Step 1	Play High G gracenote on B
Step 2	Now close the chanter to sound Low G
Step 3	Play a D gracenote on Low G
Step 4	Play a B

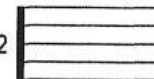
Here is Part 1 broken down



It is written like this



This is effectively a grip on B preceded a G gracenote.



Here is the second part of the crunluath a mach on B.

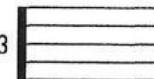
Part 2

Step 1	Sound B on the chanter
Step 2	Play E gracenote on B
Step 3	Now play F gracenote on B
Step 4	Play an E

Here is Part 2 broken down



It is written like this



To play the complete movement on B we join together Parts 1 and 2.

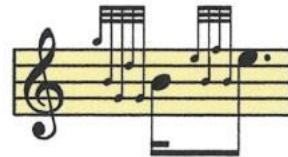
Here is full movement broken down



▶ 3.1 Crunluath A Mach on B (slowly)

▶ 3.2 Crunluath A Mach on B (normally)

It is written like this

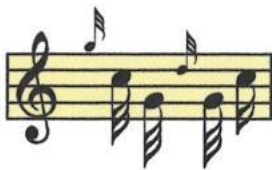


We will demonstrate the crunluath a mach on C in two parts as above.

Part 1

Step 1	Play High G gracenote on C
Step 2	Now close the chanter to sound Low G
Step 3	Play a D gracenote on Low G
Step 4	Play a C

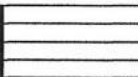
Here is Part 1 broken down



It is written like this



This is effectively a grip on C, preceded by a G gracenote.



Here is the second part of the crunluath a mach on C.

Part 2

Step 1	Sound C on the chanter
Step 2	Play E gracenote on C
Step 3	Now play F gracenote on C
Step 4	Play an E

Here is Part 2 broken down



It is written like this



To play the complete movement on C we join together Parts 1 and 2.

Here is the full movement broken down

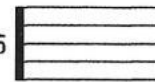


It is written like this



▶ 3.3 Crunluath A Mach on C (slowly)

▶ 3.4 Crunluath A Mach on C (normally)



We will also demonstrate the crunluath a mach on D in two parts.

Part 1

Step 1	Play High G gracenote on B
Step 2	Now close the chanter to sound Low G
Step 3	Play a D gracenote to C. This is done by lifting the B, C and D fingers at the same time and then quickly replacing the D finger to sound the gracenote C
Step 4	Play a D

Here is Part 1 broken down

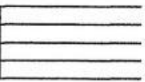


It is written like this



Note, however that the Low G, D and C in this movement are played and written as gracenotes with the Low G as a sixteenth note.

This is effectively a throw on D preceded by B, which is embellished with a G gracenote.

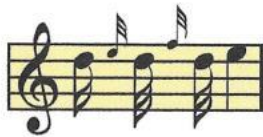


Here is the second part of the crunluath a mach on D.

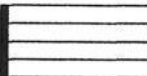
Part 2

Step 1	Sound D on the chanter
Step 2	Play E gracenote on D
Step 3	Now play F gracenote on D
Step 4	Play an E

Here is Part 2 broken down



It is written like this



To play the complete movement on D we join together Parts 1 and 2.

Here is the full movement broken down



It is written like this



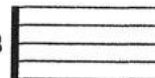
▶ 3.3 Crunluath A Mach on D (slowly)

▶ 3.4 Crunluath A Mach on D (normally)

Now try this exercise



When playing the exercise try to have a subtle pause between Parts 1 and 2 of each movement.



Examples of commonly used
abbreviations used for
Piobaireachd embellishments

Cumha na Cloinne

(The Lament for the Children).

I. Urlar.

Line 1st

2nd

3rd

II. Var I.

Line 1st

2nd

3rd

III. Var II.

Line 1st

2nd

3rd

IV. Taorluath (T).

V. Doubling (T').

VI. Crunluath (C). & VII. Doubling (C').

Line 1st

2nd

Cumha Tighearna Anapuill

(The Laird of Anapool's Lament)

I. URLAR.

Line 1st. 

2nd. 

3rd. 

II. VAR. I.

Line 1st 

" 

2nd 

" 

3rd 

III. VAR. II.

Line 1st 

" 

2nd 

3rd 

IV. TAORLUATH (T). V. DOUBLING (T'). VI. CRUNLUATH (C). VII. DOUBLING (C').



An Daorach Mhor

I. Urlar.

(The Big Sprée).

Line 1st.

2nd.

3rd.

II. Var. I. (V) and III. Doubling (V').

Line 1st.

"

2nd.

"

3rd.

IV. Siubhal (S) and V. Doubling (S').

Line 1st.

2nd.

3rd.

VI. Taorluath.

Line 1st.

2nd.

3rd.