

THE PIPING AND DRUMMING QUALIFICATIONS BOARD

*(Incorporating The Army School of Bagpipe Music and Highland Drumming, The College of Piping,
The National Piping Centre, The Piobaireachd Society and The Royal Scottish Pipe Band Association)*

PIPING AND PIPE BAND DRUMMING EXAMINATION SYLLABUS

January 2007

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EXAMINATION SYLLABUS for the GREAT HIGHLAND BAGPIPE and PIPE BAND DRUMMING

INTRODUCTION

Certificates for Pipers, Pipe Band Drummers and Teachers of Piping

Seven Certificates of Piping ability, four Certificates of Pipe Band Drumming ability, three Certificates in Pipe Band Studies and two Certificates for teachers of Piping are available. Details of the syllabus for each examination are provided in this document.

The organisations represented on the Piping and Drumming Qualifications Board (PDQB) are:

The Army School of Bagpipe Music and Highland Drumming;
The College of Piping;
The National Piping Centre;
The Piobaireachd Society; and
The Royal Scottish Pipe Band Association.

Enquiries and applications to take examinations should be addressed to the following Approved Centres:

The National Piping Centre
30-34 McPhater Street
GLASGOW, G4 0HW
SCOTLAND

Email: reception@thepipingcentre.co.uk
Website: <http://www.thepipingcentre.co.uk>

The Royal Scottish Pipe Band Association
45 Washington Street
GLASGOW
G3 8AZ

Tel: 0141 221 5414
Website: <http://www.rspba.org>

The College of Piping
16-24 Otago Street
GLASGOW, G12 8JH
SCOTLAND

Email: college@college-of-piping.co.uk
Website: <http://www.college-of-piping.co.uk>

The Army School; of Bagpipe Music and
Highland Drumming
Inchdrewer House
299 Colinton Road
EDINBURGH
EH13 0LA

Tel: 0131 310 5561
(For Armed Forces Personnel only)

Arrangements can be made to examine in other centres via PDQB accredited examiners.

A candidate may present himself/herself for any Certificate without necessarily being the holder of the Certificate which comes earlier in the syllabus. In this case, however, they may also be examined on the syllabus of the earlier Certificates. Candidates should seek guidance from any of the approved examination centres on their ability to sit various certification levels.

Tests for all Certificates (less the Performers' Certificate) will consist in each case of a practical, oral, and written examination. **Candidates must obtain a pass in both the practical and written examinations before a Certificate can be awarded.** The tests for the Performers' Certificate will consist of practical and oral examinations. Candidates are advised to contact any of the approved examination centres for an indication of the suitable standard of tunes to play at respective levels.

PIPING AND DRUMMING QUALIFICATIONS BOARD

EXAMINATION FEE'S

(January 2007)

The fees for the examinations are set below.

60% of this fee should be retained by the examining body (Examiners Fee) and 40% returned to the Piping & Drumming Qualifications Board (administration and certificate costs).

All monies to be returned to the PDQB should be converted to pounds sterling.

On receipt of the examination results, student contact details and fees, the student's record will be added to the database and a signed certificate will be sent to the candidate or the examiner.

Level	60%	40%	Total Cost to Candidate £
	Examining Body Fee £	Certificate Price PDQB £	
Level 1 Solo Piping and Pipe Band Drumming Certificate	6.00	4.00	10.00
Level 2 Solo Piping and Pipe Band Drumming Certificate	6.00	4.00	10.00
Level 3 Solo Piping and Pipe Band Drumming Certificate	9.00	6.00	15.00
Level 4 Solo Piping and Pipe Band Drumming Certificate	12.00	8.00	20.00
Level 5 Solo Piping Certificate	24.00	16.00	40.00
Level 6 Solo Piping Certificate	36.00	24.00	60.00
Solo Piping Piobaireachd Certificate	30.00	20.00	50.00
Solo Piping and Pipe Band Drumming Tutor Certificate	30.00	20.00	50.00
Solo Piping and Pipe Band Drumming Teachers Certificate	60.00	40.00	100.00
Solo Piping Performers Certificate	30.00	20.00	50.00
Pipe Band Studies 1 Certificate			TBC
Pipe Band Studies 2 Certificate			TBC

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL ONE CERTIFICATE – PIPING
(PRACTICE CHANTER)

SYLLABUS

1. **Maintenance**

Candidates must demonstrate an understanding of the following:

- a. Dismantling the practice chanter
- b. Cleaning and drying the practice chanter
- c. Correct hemping of the practice chanter

2. **Practical**

Candidates must demonstrate competence in the following:

a. Exercises:

- (1) The scale
- (2) The scale to F with a G gracenote
- (3) The scale to C with a D gracenote
- (4) The scale to D with an E gracenote
- (5) G,D,E gracenote groupings
- (6) All strikes
- (7) Thumb or High A gracenote
- (8) The Throw on D from Low A
- (9) Doublings on High A, High G, F, E, D, C, and B from Low A
- (10) Basic monotone exercises in Simple Time

b. Tunes:

Two tunes played from memory. The music is to be presented to the examiner and played in accordance with the written score. The music does not have to be written out by the candidate.

The tunes submitted must incorporate some of the embellishments from the exercises listed in section a.

3. **Theory**

Candidates must be able to:

- a. Name all notes and note values (duration)
- b. Demonstrate the correct placement of notes on the stave
- c. Demonstrate an understanding of what dotted and cut notes have on the note duration
- d. Correctly write a treble clef on the stave
- e. Understand the purpose of a bar line
- f. Write out 4 bars from a tune with a 2_4 time signature by copying onto manuscript paper from set music provided

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL ONE CERTIFICATE– PIPE BAND DRUMMING

SYLLABUS

1. **Maintenance**

Introduction to the Care and Maintenance of Snare, Bass and Tenor Drums,

2. **Snare Drum Practical**

Candidates must demonstrate a basic competence in the following, using Sticks and Practice Pads:

- a. Correct Hand and Stick Position
- b. Single Stroke Beating
- c. Counting in Simple and Compound Times
- d. Counting in Irregular Groups in Simple and Compound Time
- e. Counting in the Three Kinds of Time
- f. Single Stroke Work
- g. Long Roll, both 'open' and 'closed'
- h. Five - Stroke Roll, both 'open' and 'closed'
- i. Seven - Stroke Roll, both 'open' and 'closed'
- j. Nine - Stroke Roll, both 'open' and 'closed'
- k. Paradiddle
- l. Basic Monotones in Simple Time

3. **Bass and Tenor Drum Practical**

Candidates must demonstrate a basic competence in the following, using Beaters (Sticks):

- a. Correct Hand and Beater Positions
- b. Beater control
- c. Counting in Simple and Compound Times
- d. Counting in Irregular Groups in Simple and Compound Time
- e. Counting in the Three Kinds of Time
- f. Single Stroke Work
- g. Paradiddle
- h. Basic Monotones in Simple Time

4. **Theory**

Candidates must be able to:

- a. Name all notes and note values (duration)
- b. Demonstrate the correct placement of notes on the stave
- c. Demonstrate an understanding of what dotted and cut notes have on the note duration
- d. Correctly write a treble clef on the stave
- e. Understand the purpose of a bar line
- f. Write out 4 bars of beatings from a tune with a $\frac{2}{4}$ time signature by copying onto manuscript paper from set music provided

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL TWO CERTIFICATE – PIPING
(PRACTICE CHANTER)

SYLLABUS

1. **Maintenance**

Candidates must demonstrate an understanding of the following:

- a. Dismantling the practice chanter
- b. Cleaning and drying the practice chanter
- c. Correct hemping of the practice chanter
- d. Weakening and strengthening a practice chanter reed
- e. Sharpen and flatten the practice chanter pitch

2. **Practical**

On the practice chanter, candidates must demonstrate competence in the following:

a. **Exercises:**

- (1) All doublings (Low G to High A), from any note of the scale
- (2) Throw on D from each note of the scale
- (3) Grips (including grips with a B gracenote)
- (4) Birl and birl with a G gracenote from each note of the scale
- (5) Taorluaths to Low A from each note of the scale (including taorluaths from D with a B gracenote)
- (6) Tachums
- (7) Basic monotone exercises in Simple and Compound Time

b. **Tunes:**

On the practice chanter, five tunes to be played from memory. At least one tune should be in Compound Time. The music is to be presented to the examiner and played in accordance with the written score. The music does not have to be written out by the candidate.

The tunes submitted must incorporate some of the embellishments from the exercises listed in section a.

3. **Theory**

Candidates must be able to:

- a. Understand simple time rhythms
- b. Explain what a time signature is
- c. Place bar lines according to a time signature
- d. Explain what a treble clef is
- e. Identify the time signature from a piece of music presented by the Examiner
- f. Write out all doublings and embellishments in section 2.a.
- g. Write out 8 bars of a Simple Time tune from memory. The tune is to be selected from those submitted by the candidate for the practical section
- h. Be able to draw a note value table and understand relative note durations

PIPING AND DRUMMING QUALIFICATIONS BOARD

**LEVEL TWO CERTIFICATE – PIPING
(BAGPIPES)**

SYLLABUS

1. **Maintenance**

Candidates must demonstrate an understanding of the following:

- a. Naming all of the parts of a bagpipe
- b. How to properly replace and remove the pipe chanter
- c. How to properly replace and remove the drones
- d. Correct hemping/sealing of pipe joints
- e. How to correctly tie on and space the drone cords.

2. **Practical**

On the practice chanter, candidates must demonstrate competence in the following;

a. **Exercises**

- (1) All doublings (low G to High A), from any note of the scale
- (2) Throw on D from each note of the scale
- (3) Grips (including grips with a B gracenote)
- (4) Birl and birl with a G gracenote from each note of the scale
- (5) Taorluaths to Low A from each note of the scale (including taorluaths from D with a B gracenote)
- (6) Tachums
- (7) C doublings to Low A and B doublings to Low G with E gracenote as used in Strathspey playing (Round movement)
- (8) Basic monotone exercises in simple and compound time

b. **Tunes:**

Candidates submit five tunes comprising:

- (1) 2 parts of a Slow Air
- (2) 2 parts of a March in 3/4 or 4/4 Time
- (3) 2 parts of a March in 6/8 or 9/8 Time
- (4) 2 parts of a Strathspey
- (5) 2 parts of a Reel

The music is to be presented to the examiner and played **on the bagpipe** in accordance with the written score. The music does not have to be written out by the candidate. The tunes submitted must incorporate some of the embellishments from the exercises listed in section a.

3. **Theory**

Candidates must be able to:

- a. Understand simple time rhythms
- b. Explain what a time signature is
- c. Place bar lines according to a time signature
- d. Explain what a treble clef is
- e. Identify the time signature from a piece of music presented by the Examiner
- f. Write out all doublings and embellishments in section 2.a.
- g. Write out 8 bars of a Simple Time tune from memory. The tune is to be selected from those submitted by the candidate for the practical section
- h. Be able to draw a note value table and understand relative note durations

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL TWO CERTIFICATE – PIPE BAND DRUMMING

SYLLABUS

1. Maintenance

Candidates must demonstrate an understanding of the Care and Maintenance of Snare, Bass and Tenor Drums.

2. Snare Drum Practical

Candidates must demonstrate competence in the following, using sticks and practice pads :

- a. Counting in Simple and Compound Times;
- b. Counting in the Three Kinds of Time
- c. Continued development of Single Stroke Work
- d. Continued development of the Long Roll, both ‘open’ and ‘closed’
- e. Continued development of the Five - Stroke Roll, both ‘open’ and ‘closed’
- f. Continued development of the Seven - Stroke Roll, both ‘open’ and ‘closed’
- g. Continued development of the Nine - Stroke Roll, both ‘open’ and ‘closed’
- h. Continued development of the Paradiddle
- i. Introduction to Flam Movements
- j. Introduction to Drag Movements
- k. Continued development of Monotones and Simple and Compound
- l. Introduction to Simple Time March Rhythm of two parts
- m. Introduction to Compound Time Quick March Rhythm of two parts

3. Bass and Tenor Drum Practical

Candidates must demonstrate competence in the following, using Beaters:

- a. Correct Hand and Beater Positions
- b. Beater control and maintenance
- c. Introduction to Basic Flourishing Movements
- d. Introduction to Flourishing and Time Keeping
- e. Counting in Simple and Compound Times
- f. Counting in the Three Kinds of Time
- g. Continued development of Single Stroke Work, introducing the use of accents
- h. Continued development of the ‘Paradiddle’
- i. Continued development of Monotones and Simple and Compound
- j. Introduction to Simple Time March Rhythm of two parts
- k. Introduction to Compound Time Quick March Rhythm of two parts
- l. Introduction to Marching, Playing and Deportment

4. Theory

Candidates must be able to:

- a. Understand simple time rhythms
- b. Explain what a time signature is
- c. Place bar lines according to a time signature
- d. Explain what a treble clef is
- e. Identify the time signature from a piece of music presented by the Examiner
- f. Write out all of the drumming embellishments included in the syllabus up to Level 2
- g. Write out 8 bars of a Simple Time drum score from memory
- h. Be able to draw a note value table and understand relative note durations

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL THREE CERTIFICATE - PIPING

SYLLABUS

1. **Maintenance**

Candidates must demonstrate a knowledge and understanding of the following:

- a. Removing the pipe chanter from the stock
- b. Cleaning and drying the pipes
- c. Correct hemping/sealing of pipe joints
- d. Testing for airtightness of the pipes, including seasoning as appropriate
- e. Different types of drone reeds
- f. Handling reeds and securing them in the chanter/drone reed seat. Includes a practical demonstration.
- g. Ensuring that the bagpipe is an appropriate fit for the piper, e.g. correct size/spread/fit of the bag, bag cover, blow stick, cords/drone spacing.

2. **Practical**

Candidates must demonstrate competence in the following:

- a. **Monotone Exercises**
 - (1) Tap out the rhythm of Simple and Compound Monotone Exercises
- b. **Tunes** (on the bagpipe)

Candidates submit tunes comprising:

- (1) 2 parts of a Slow Air
- (2) 4 parts of a March in Simple Time
- (3) 4 parts of a March in Compound Time
- (4) 4 parts of a Strathspey
- (5) 4 parts of a Reel
- (6) 4 parts of a Hornpipe
- (7) 4 parts of a Jig
- (8) One Ground of a Piobaireachd and one variation singling and doubling

Candidates will be expected to make a reasonable attempt at tuning their drones and be able to explain the basic principles of drone tuning.

Candidates will also be assessed on Marching and Deportment.

3. **Theory**

Candidates must be able to:

- a. Write out Monotone Exercises in Simple and Compound Time
- b. Write out 8 bars of a 6/8 March from memory
- c. Write out 4 bars of either a Strathspey or a Reel from memory
- d. Explain the purpose of a Leger Line
- e. Draw out the Great Staff and show the pitch of the tenor drone, bass drone, and all the notes in the bagpipe scale
- f. Sight reading of a set piece (on the practice chanter)

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL THREE CERTIFICATE– PIPE BAND DRUMMING

SYLLABUS

1. **Maintenance**

Introduction to the Tuning and Timbre of a Snare Drum, Bass and Tenor Drums, including a knowledge of 'Dampening' techniques.

2. **Snare Drum Practical**

Candidates must demonstrate competence in the following, using sticks and practice pad:

- a. Counting in Irregular Groups in Simple and Compound Times
- b. Single Stroke Work
- c. The Long Roll, both 'open' and 'closed'
- d. The Five - Stroke Roll, both 'open' and 'closed'
- e. The Seven - Stroke Roll, both 'open' and 'closed'
- f. The Nine - Stroke Roll, both 'open' and 'closed'
- g. The Paradiddle
- h. Continued development of Flam Movements
- i. Continued development of Drag Movements
- j. Introduction to Strathspey and Reel Rhythms
- k. Introduction to Slow March Rhythm in Compound Time
- l. Monotones and Sight - reading

Candidates must demonstrate competency in the following on the snare drum:

- a. Simple Time March Rhythm of two parts
- b. Compound Time March Rhythm of two parts

3. **Bass and Tenor Drum Practical**

Candidates must demonstrate competence in the following, using Beaters:

- a. Continued development of Basic Flourishing Movements
- b. Continued development of Flourishing and Time Keeping
- c. Counting in Simple and Compound Times
- d. Counting in the Three Kinds of Time
- e. Counting of Irregular Groups in Simple and Compound Times
- f. Single Stroke Work and accents
- g. The 'Paradiddle'
- h. Monotones and Sight - reading
- i. Introduction to Strathspey and Reel Rhythms
- j. Introduction to Slow March Rhythm in Compound Time
- k. Introduction to Bass Section Orchestrated Scores
- l. Marching, Playing and Deportment

Candidates must also demonstrate competence in the following on the bass and tenor drum, using basic flourishing movements:

- a. Simple Time March Rhythm of two parts
- b. Compound Time March Rhythm of two parts

4. **Theory**

Candidates must be able to:

- a. Understand Compound Time rhythms (use of monotone exercises)
- b. Write out 8 bars of drum score for a 6/8 March from memory
- c. Write out the first part of either a Strathspey or a Reel from memory
- d. Explain the purpose of a Leger Line
- e. Draw out the Great Staff and show the pitch of the tenor drone, bass drone, and all the notes in the bagpipe scale
- f. Sight reading of a set piece

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL FOUR CERTIFICATE - PIPING

SYLLABUS

1. Maintenance

Candidates must demonstrate a knowledge and understanding of the following:

- a. Knowledge required to tie in a stock
- b. Variety of materials used in bag making
- c. Fitting a simple leather valve to the blowstick and how various water traps are fitted and work
- d. Setting a chanter reed to achieve a good and reasonably true scale using tape and other means as necessary
- e. Fitting, tuning, and handling cane and synthetic drone reeds and bridles to achieve correct pitch and strength

2. Practical

Candidates must demonstrate competence in the following:

a. Exercises on the Practice Chanter

- (1) The student should have a firm grasp of all the technique required to play light music and must correctly demonstrate all of the technique required to play piobaireachd as follows:

- (a) hiharin
- (b) dres and edres
- (c) dare and vedare
- (d) double echoes on B, D, E, F, and High G
- (e) harodin/horodin
- (f) darodo
- (g) taorluath
- (h) taorluath a mach
- (i) standard crunluath
- (j) crunluath breabach
- (k) crunluath fosgailte
- (l) crunluath a mach

b. Monotone Exercises (Each exercise will contain rests and incomplete bars)

- (1) Tap out the rhythm of any of the following:

- (a) Simple Duple time
- (b) Simple Quadruple time
- (c) Cut Common time
- (d) Compound Duple time

c. Bagpipe

The candidate must submit the following tunes:

- (1) Two competition type 2_4 Marches
- (2) Two 6_8 Marches of four parts
- (3) Two competition type Strathspeys of four or more parts
- (4) Two competition type Reels of four or more parts
- (5) Two competition type Hornpipes of four or more parts
- (6) Two competition type Jigs of four or more parts
- (7) One Piobaireachd which includes the taorluath and crunluath variations

Candidates will be expected to set the chanter and drones accurately.

Candidates will also be assessed on Marching and Department.

3. **Theory**

Candidates must demonstrate the ability to:

- a. Write canntaireachd equivalents of the piobaireachd movements required for this certificate
- b. Write movements for light music and piobaireachd on the stave
- c. Understand basic piobaireachd construction and primary piobaireachd classification
- d. Write out Monotone Exercises in various time signatures to include the use of two types of rest.
- e. Understand sound production and measurement
- f. Sight read a set piece
- g. Write from memory one part (8 bars) of each of the following tune types:
 - (1) Strathspey
 - (2) Reel
 - (3) Jig

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL FOUR CERTIFICATE – PIPE BAND DRUMMING

SYLLABUS

1. Maintenance

Candidates must describe the various parts and functions of a Snare, Bass and Tenor Drums. Candidates must demonstrate an understanding of the Production of Sound, Timbre and Tuning of Snare, Bass and Tenor Drums, including a knowledge of 'Dampening' techniques.

2. Snare Drum Practical

Candidates must demonstrate competence in the following, using sticks and practice pad:

- a. Counting in Irregular Groups in Simple and Compound Times
- b. Single Stroke Work
- c. The Long Roll, both 'open' and 'closed'
- d. The Five - Stroke Roll, both 'open' and 'closed'
- e. The Seven - Stroke Roll, both 'open' and 'closed'
- f. The Nine - Stroke Roll, both 'open' and 'closed'
- g. The Paradiddle
- h. Flam Movements
- i. Drag Movements
- j. Monotone Exercises
- k. Continued development of Snare Drum score writing
- l. Continued development of Orchestrated Scores
- m. Sight - read and play a two - parted snare drum score as presented by the examiner

Candidates must demonstrate competence in playing the following *continuously* on the snare drum:

- a. One set comprising of a March, Strathspey and Reel, each of two parts
- b. One set comprising of a Slow March and a Quick March Rhythm of two parts each, both tunes in Compound Time

3. Bass and Tenor Drum Practical

Candidates must describe the various parts and functions of a Snare Drum, and Bass and Tenor Drums, including a knowledge of 'Dampening' techniques.

Candidates must demonstrate competence in the following, using Beaters (Sticks):

- a. Continued development of Basic Flourishing Movements
- b. Continued development of Flourishing and Time Keeping
- c. Counting in Simple and Compound Times
- d. Counting in the Three Kinds of Time
- e. Counting of Irregular Groups in Simple and Compound Times
- f. Single Stroke Work and accents
- g. The 'Paradiddle'
- h. Monotones and Sight - reading
- i. Continued development of Strathspey and Reel Rhythms
- j. Continued development of Slow March Rhythm in Compound Time
- k. Continued development of Bass Section Orchestrated Scores
- l. Marching, Playing and Deportment
- m. Sight - read and play a two - parted bass and tenor drum sections of a score, as presented by the examiner

Candidates must demonstrate competence in playing the following *continuously* on the bass and tenor drum:

- a. One set comprising of a March, Strathspey and Reel, each of two parts
- b. One set comprising of a Slow March and a Quick March Rhythm of two parts each, both tunes in Compound Time

4. **Theory**

Candidates must demonstrate the ability to:

- a. understand strathspey, reel and jig rhythms using monotone exercises,
- b. sight reading of a set piece
- c. write from memory one part of a drum score (8 bars) of each of the following tune types:
 - (1) Strathspey
 - (2) Reel
 - (3) Jig

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL FIVE CERTIFICATE - PIPING

SYLLABUS

1. **Maintenance**

- a. Candidates must be prepared to answer questions on maintenance at any previous certification level.
- b. Candidates must be able to describe all steps required to put a set of bagpipes into good playing order, and to maintain them in that condition thereafter.

2. **Practical**

- a. **On the Practice Chanter:** Sight read from a set piece equivalent in standard required for the practical examination

- b. **Light Music (Ceol Beag)**

Candidates are to submit four tunes of each of the following:

- (1) Competition March (minimum 4 parts)
- (2) Competition Strathspey (minimum 4 parts)
- (3) Competition Reel (minimum 4 parts)
- (4) Competition Hornpipe (minimum 4 parts)
- (5) Competition Jig (minimum 4 parts)

The Examiner is to select one tune from each category for the candidate to play.

Candidates will be expected to tune their own drones to a well-balanced chanter and be capable of blowing a steady tone.

Candidates will also be assessed on Marching and Deportment.

- c. **Piobaireachd (Ceol Mor)**

Candidates are to submit four Piobaireachds. One each of the following type:

- (1) Standard Crunluath
- (2) Crunluath Breabach
- (3) Crunluath Fosgailte
- (4) Crunluath a Mach

The Examiner is to select one piobaireachd for the candidate to play in its entirety and may select additional tunes or parts thereof at the examiners discretion.

3. **Theory and History**

Candidates must be able to:

- a. Answer questions on theory from any of the previous certification levels
- b. Understand the difference between relative and absolute pitch
- c. Demonstrate a knowledge of the three Highland Bagpipe pentatonic scales
- d. Compose harmony to a set piece of music
- e. Understand how the bagpipe scale relates to the western major scale
- f. Demonstrate a knowledge of the tones and semitones used in these scales
- g. Write the first line of a piobaireachd ground on a staff
- h. State the requirements and the format for the following dances:

- (1) Highland Fling
- (2) Sean Truibhas
- (3) Sword Dance
- (4) Sailors Hornpipe
- (5) Irish Jig

- i. Write a short essay of not more than 500 words selected from one of the following topics:
- (1) Solo competition system
 - (2) The pipe band movement
 - (3) A famous piper and his/her contribution to piping
 - (4) Present day piping organisation and their contribution to piping

PIPING AND DRUMMING QUALIFICATIONS BOARD

LEVEL 6 CERTIFICATE - PIPING

SYLLABUS

1. Maintenance

Candidates who do not hold a Level 5 Certificate will be required to answer all maintenance questions in the Level 5 Certificate syllabus.

2. Practical Light Music (Ceol Beag)

Candidates are to submit six tunes of each of the following:

- a. Competition March (minimum 4 parts)
- b. Competition Strathspey (minimum 4 parts)
- c. Competition Reel (minimum 4 parts)
- d. Competition Jig (minimum 4 parts)

The Examiner is to select two tunes from each category for the candidate to play.

Candidates will be expected to tune their own drones to a well-balanced chanter and be capable of blowing a steady tone.

Candidates will also be assessed on Marching and Deportment.

3. Practical Piobaireachd (Ceol Mor)

Candidates are to submit six Piobaireachds. The selection should include the following varieties of crunluath:

- a. Standard Crunluath
- b. Crunluath Breabach
- c. Crunluath Fosgailte
- d. Crunluath A Mach

The Examiner is to select one piobaireachd for the candidate to play in its entirety and may select additional tunes or parts thereof at the examiners discretion.

4. Theory

Candidates must be able to:

- a. Write from memory four parts of one of the tunes submitted at Para. 2.
- b. Write four bars of a:
 - (1) Dithis Doubling
 - (2) Suibhal Doubling
 - (3) Crunluath Breabach or Fosgailte Doubling
 - (4) Crunluath a Mach

All movements are to be written out in full. No abbreviations are permitted.

- c. Write all piobaireachd movements.
- d. Demonstrate their knowledge of the construction and classification of the Piobaireachd.
- e. Write out in Nether Lorn Canntaireachd the notes of the following scales:
 - (1) Plain
 - (2) G gracenote
 - (3) E gracenote
 - (4) D gracenote

- f. Translate a passage of Piobaireachd staff notation into Nether Lorn Canntaireachd.

5. **History of Piping**

Candidates must write an essay of 1000 words minimum on their chosen subject selected from the below. Essays must include comment on their influence and relevance to piping.

- a. The MacCrimmons of Skye
- b. The MacKays of Gairloch / Rassay
- c. The MacArthurs
- d. The Camerons
- e. The MacPhersons
- f. The MacLennans
- g. The MacGregors
- h. The Rankins
- i. The MacIntyres
- j. The Descent of piping knowledge and tuition to the present day

PIPING AND DRUMMING QUALIFICATIONS BOARD

PIOBAIREACHD CERTIFICATE

SYLLABUS

Candidates must hold the Level 4 Piping and Drumming Qualifications Board Certificate in Piping.

1. **Practical**

- a. **On the Practice Chanter:** Sight-read from a Piobaireachd selected by the examiner the Ground and a line from each variation.
- b. **Piobaireachd (Ceol Mor)**
Candidates are to submit four Piobaireachds. One each of the following type:
 - 3. Standard Crunluath
 - 4. Crunluath Breabach
 - 5. Crunluath Fosgailte
 - 6. Crunluath a Mach

The Examiner is to select one piobaireachd for the candidate to play in its entirety and may select additional tunes or parts thereof at the examiners discretion.

Candidates will be expected to achieve a very good blend of chanter and drones.

Candidates will also be assessed on posture and bearing.

2. **Theory**

Candidates must be able to:

- a. Write from memory ground of a Piobaireachd submitted at Para. 2.
- b. Write four bars of a:
 - (1) Dithis Doubling
 - (2) Suibhal Doubling
 - (3) Crunluath Breabach or Fosgailte Doubling
 - (4) Crunluath a Mach

All movements are to be written out in full. No abbreviations are permitted.

- c. Write all piobaireachd movements.
- d. Demonstrate their knowledge of the construction and classification of the Piobaireachd.
- e. Write out in Nether Lorn Canntaireachd the notes of the following scales:
 - (1) Plain
 - (2) G gracenote
 - (3) E gracenote
 - (4) D gracenote
- f. Translate a passage of Piobaireachd staff notation into Nether Lorn Canntaireachd.

PIPING AND DRUMMING QUALIFICATIONS BOARD

TUTOR CERTIFICATE PIPING

SYLLABUS

1. Candidates must hold the Level 4 Certificate Piping.
2. Candidates must have the ability to:
 - a. Teach classes and individuals,
 - b. Recognise basic faults and to correct them,
 - c. Explain movements clearly and concisely and correct mistakes quickly,
 - d. Instil proper methods of practice in pupils, and
 - e. Maintain a pupil's interest throughout a lesson.

3. **Assessment of Teaching Skills**

The following assessment criteria should be met within 12 months.

Candidates will be assessed by a nominated examiner on the delivery of four lessons.

The lessons should be as follows:

- a. Workshop topic to be agreed with the examiner
- b. Individual lesson
- c. Group lesson
- d. Piobaireachd lesson

For each lesson candidates must prepare a lesson plan, which will also be assessed.

Candidates must maintain a diary to record 20 hours of teaching lessons and demonstrate delivery of teaching to varying ability levels.

PIPING AND DRUMMING QUALIFICATIONS BOARD

TUTOR CERTIFICATE PIPE BAND DRUMMING

SYLLABUS

1. Candidates must hold the Level 4 Certificate.
2. Candidates must have the ability to:
 - a. Teach classes and individuals
 - b. Recognise basic faults and to correct them
 - c. Explain movements clearly and concisely and correct mistakes quickly
 - d. Instil proper methods of practice in pupils, and
 - e. Maintain a pupil's interest throughout a lesson.

3. Assessment of Teaching Skills

The following assessment criteria should be met within 12 months.

Candidates will be assessed by a nominated examiner on the delivery of four lessons. The lessons should be as follows:

- a. Workshop topic to be agreed with the examiner
- b. Individual lesson
- c. Group lesson

For each lesson candidates must prepare a lesson plan which will also be assessed.

Candidates must maintain a diary to record 20 hours of teaching lessons and demonstrate delivery of teaching to varying ability levels.

PIPING AND DRUMMING QUALIFICATIONS BOARD

TEACHER CERTIFICATE PIPING

SYLLABUS

1. Candidates must hold the Level 6 Certificate Piping.
2. Candidates must have the ability to:
 - a. Teach classes and individuals
 - b. Recognise basic faults and to correct them
 - c. Explain movements clearly and concisely and correct mistakes quickly
 - d. Instil proper methods of practice in pupils
 - e. Maintain a pupil's interest throughout a lesson

3. **Assessment of Teaching Skills**

The following assessment criteria should be met within 12 months. Candidates will be assessed by a nominated examiner on the delivery of four lessons. The lessons should be as follows:

- a. Workshop topic to be agreed with the examiner
- b. Individual lesson
- c. Group lesson
- d. Piobaireachd lesson

For each lesson candidates must prepare a lesson plan, which will also be assessed.

Candidates must maintain a diary to record 20 hours of teaching lessons and demonstrate delivery of teaching to varying ability levels from beginner to advanced.

PIPING AND DRUMMING QUALIFICATIONS BOARD

TEACHER CERTIFICATE PIPE BAND DRUMMING

SYLLABUS

1. Candidates must hold the Level 4 Certificate plus Pipe Band Studies Level 1
2. Candidates must have the ability to:
 - a. Teach classes and individuals
 - b. Recognise basic faults and to correct them
 - c. Explain movements clearly and concisely and correct mistakes quickly
 - d. Instil proper methods of practice in pupils
 - e. Maintain a pupil's interest throughout a lesson

3. Assessment of Teaching Skills

The following assessment criteria should be met within 12 months. Candidates will be assessed by a nominated examiner on the delivery of four lessons. The lessons should be as follows:

- a. Workshop topic to be agreed with the examiner
- b. Individual lesson
- c. Group lesson

For each lesson candidates must prepare a lesson plan which will also be assessed.

Candidates must maintain a diary to record 20 hours of teaching lessons and demonstrate delivery of teaching to varying ability levels from beginner to advanced.

PIPING AND DRUMMING QUALIFICATIONS BOARD

PERFORMER CERTIFICATE PIPING

SYLLABUS

1. This certificate is designed to ensure pipers who take on public engagements are of a sufficient standard to satisfy the requirements of the engagement to an acceptable playing level.

2. **Assessment.**

- a. Candidates should prepare a 15-20 minute programme of music. This is to include a selection of music in varying time signatures from the Highland bagpipe repertoire. Each set of tunes must be introduced in an appropriate manner. The performance will be assessed at the standard of the Level 4 Certificate Piping, but will not necessarily include Piobaireachd.
- b. Candidates will be expected to be able to satisfy the Level 4 Certificate Piping requirements for Maintenance and Tuning.
- c. Candidates will be expected to be in appropriate Highland attire for their assessment.

3. **Interview.**

Candidates will be interviewed by the examination panel, to further determine their suitability to perform at various events, including Burns' Suppers, weddings, funerals, ceilidhs, Highland dancing and other such functions.

PIPING AND PIPE BAND DRUMMING EXAMINATION SYLLABUS

BIBLIOGRAPHY

The following are recommended for study preparation for examinations:

TUTORS AND MUSIC THEORY–

The College of Piping Tutor 1 and 3, incorporating Tutor 1 CDROM and Tutor 3 CD
The National Piping Centre Highland Bagpipe Tutor Book: A Step by Step Guide incorporating a CDROM
RSPBA Structured Learning Manuals 1-3
The Language of Music: Applying the concept to pipe bands (by RT Shepherd MBE and A G Aitken OBE)
One Hundred Years of Pipe Band Drumming (by W Young and A Chatto)
Logan's Tutor
Snare Drum Rudiments and Pipe Band Drum Scores + CD (by David Farquharson)

MAINTENANCE OF THE BAGPIPE

CARE OF REEDS, ETC. –

The College of Piping Tutor 2
The Pipers' Handbook (by John MacLellan)
Pipes Ready, Video by Jim MacGillivray
Care and Maintenance of the Great Highland Bagpipe by Ringo Bowen

PIOBAIREACHD, PHRASING and STRUCTURE and HISTORY-

Canntaireachd, Ancient Syllabic Form of Teaching Piobaireachd, A Look and See Guide and John MacLellan Teaching Tape 5
Piobaireachd, by Seumas MacNeill, published by the BBC
The Piobaireachd Society Collection
Proceedings of the Piobaireachd Society
The Kilberry Book of Ceol Mor
Sidelights to the Kilberry Book of Ceol Mor
Further Sidelights to the Kilberry Book of Ceol Mor
Music for the Highland Bagpipe and More Music for the Highland Bagpipe, by John MacLellan
College of Piping Tutor 4 (Piobaireachd) + CD
Joseph MacDonald Treatise (Ed. R Cannon)
MacArthur MS (Published John MacFadyen Trust)
Highland Bagpipe Music- (Angus Mackay's Piob. Collection)
Ceol Mor by CS Thomason
Masters of Piobaireachd CD Series
Donald MacLeod CD Series
Bill Livingstone CD Series

GENERAL HISTORY AND TRADITIONS

The Book of the Bagpipe, by Hugh Cheape
Highland Bagpipe and Its Music by R Cannon
Music of the Scottish Regiments by D Murray
Scotland's Music by J Purser
Traditional Gaelic Bagpiping 1745 – 1945, John G. Gibson
College of Piping Tutor Part 2
The Highland Bagpipe, by WL Manson
The Bagpipe, by WH Grattan Flood
The Piper in Peace and War, by C.A. Malcolm
The Pipes of War, by Seton and Grant
The Traditional and National Music of Scotland (Collinson)
The Highland Pipe and Scottish Society 1750-1950 (Donaldson)
The Piping Traditions of the North of Scotland by B MacKenzie
Music for Highland Dancing, by John MacLellan
Piping Traditions of Argyll by Bridget MacKenzie
The Judges Companion, Compiled by Robert Wallace

MAGAZINES

The Piping Times
The Pipe Band Magazine
Piping Today
The Voice