Name:_____

Unit:_____

CADET MUSIC PROFICIENCY LEVEL FIVE

BAGPIPE

Draft 8 Oct 19

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level Five (Continued)	B	Advance	Scotland the Brave	1	required
		General Salute	The Maple Leaf Forever	1	required
		Lament	Flowers of the Forest	4	required
		Vice-Regal Salute	Mallorca/O'Canada	1	required
		Royal Salute	Mallorca	1	required
	C	Hornpipe	My Love She's but a Lassie Yet	2	1 required
			The Sailor's Hornpipe	2	
		Jig	Am Breamatain Tobhain Dubh	2	1 required
			Banjo Breakdown	4	
			Cork Hill	4	
			Paddy O'Rafferty	2	
		Reel	Mrs. MacLeod of Raasay	2	1 required
			Sleepy Maggie	2	
			The Piper of Drummond	2	
		Strathspey	The Braes O'Tullymet	2	1 required
			The Marquis of Huntly's Highland Fling	4	
	D	Piobaireachd Ground (Urlar)	Lament for Mary MacLeod	1	required

Level Five	A	2/4 Quick March	Major C.M. Usher, OBE	4	1 required
			Major Norman Orr Ewing	4	
		3/4 Retreat March	General Ramsey M. Withers (with harmony)	2	required
		4/4 Quick March	Prince Edward Island	4	required
		6/8 Quick March	The Glendaruel Highlanders	2	required
		6/8 Slow March	Hebridean Air (My Dearest)	2	required
		9/8 Retreat March	Pipe Major William Day (with harmony)	2	required

PO 513P – MAINTAIN A BAGPIPE

1. **Performance.** Maintain a Bagpipe.

2. **Conditions**

   a. Given:

      (1) Supervision, and

      (2) Assistance as required.

   b. Denied: N/A.

   c. Environmental: A quiet classroom free from distractions.

3. **Standard.** The cadet will describe how to maintain a bagpipe by cutting and tying a pipe bag.

4. **Remarks.** N/A.

PO 516P – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.

2. **Conditions**

   a. Given:

      (1) Level Five rhythm sheet,

      (2) An audio example of required aural skills, and

      (3) Supervision.

   b. Denied: Assistance.

   c. Environmental: A quiet classroom free from distractions.

3. **Standard.** The cadet will demonstrate rhythm and aural skills by:

   a. clapping, tapping or counting Level Five rhythms while respecting given tempo markings; and

   b. identifying:

      (1) a darodo,

      (2) a hiharin,

      (3) a rodin,

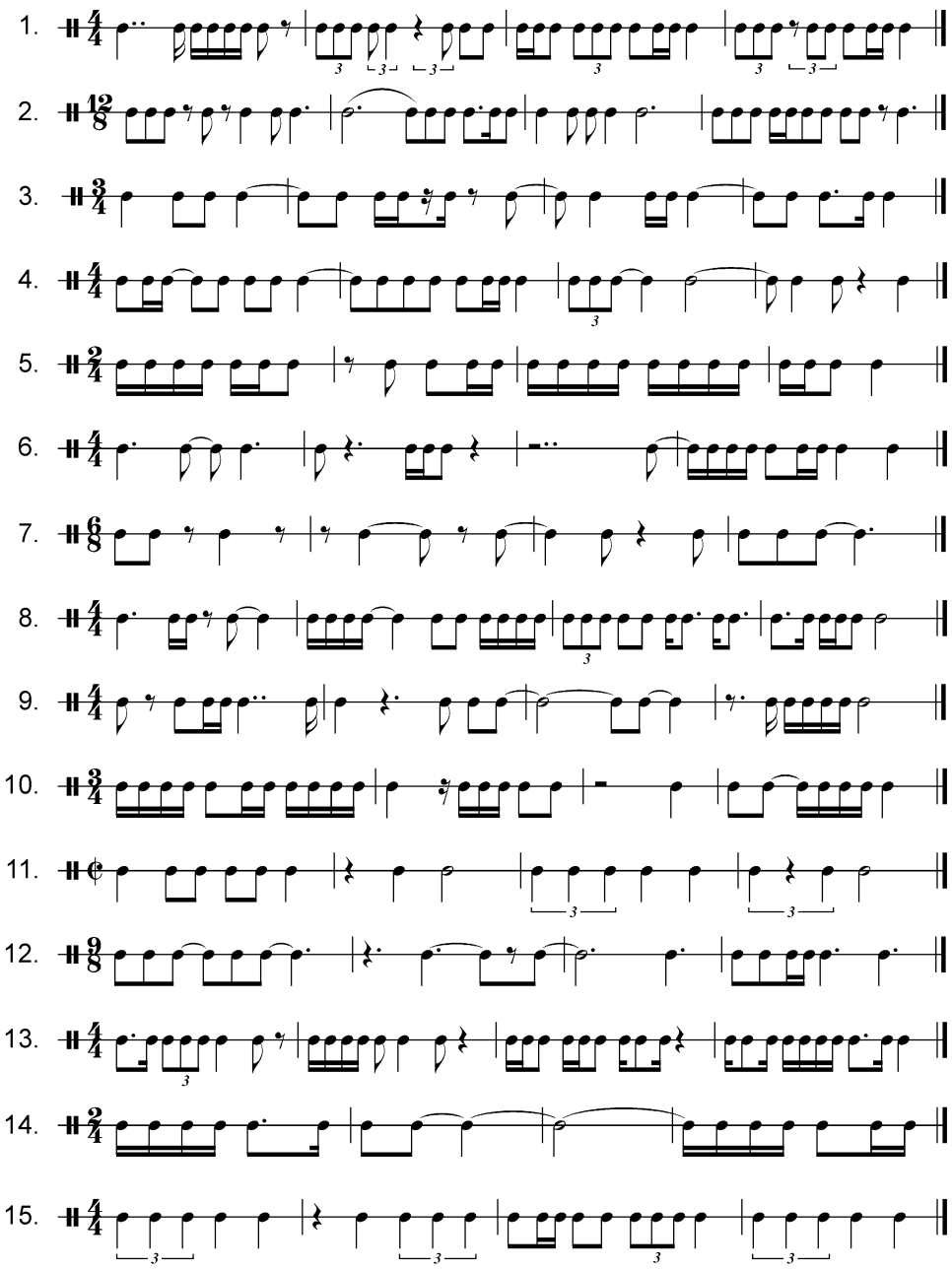
      (4) a dre,

      (5) a dare, and

      (6) a ECA cadence.

4. **Remarks.** The cadet will be given time to practice the Level Five rhythm sheet before the assessment.

LEVEL FIVE RHYTHM SHEET



PO 514P – TUNE A BAGPIPE

1. **Performance.** Tune a Bagpipe.

2. **Conditions**

   a. Given:

      (1) Bagpipe, and

      (2) Supervision.

   b. Denied: Assistance.

   c. Environmental: A quiet classroom free from distractions.

3. **Standard.** The cadet will:

   a. adjust tone on a bagpipe by adjusting:

      (1) the pipe chanter reed, and

      (2) the drone reeds; and

   b. tune a bagpipe with the chanter to:

      (1) low A, and

      (2) high A.

4. **Remarks.** A chromatic tuner may be used to evaluate tuning.

PO 517P – DEMONSTRATE BAGPIPE TECHNIQUES

1. **Performance.** Demonstrate Bagpipe Techniques.

2. **Conditions**

   a. Given:

      (1) Practice chanter,

      (2) Level Five technical exercises, and

      (3) Supervision.

   b. Denied: Assistance.

   c. Environmental: A quiet room free from distractions.

3. **Standard.** The cadet will demonstrate bagpipe techniques on the practice chanter, to include:

   a. a themal E grace note,

   b. a passing D grace note,

   c. ECA and EBA cadences,

   d. a hiharin,

   e. a rodin,

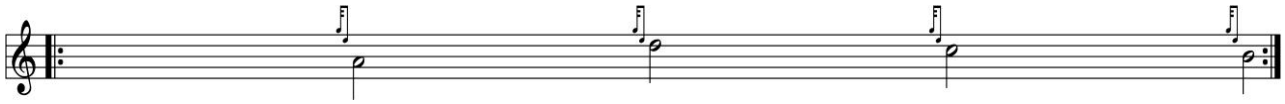
   f. a dre, and

   g. a dare.

4. **Remarks.** N/A.

Themal E Grace Note

1



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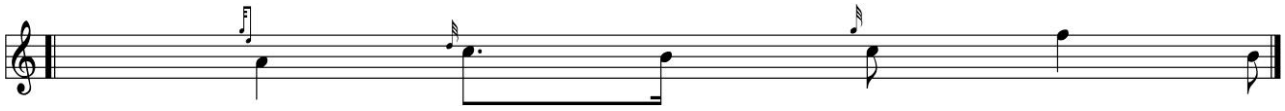

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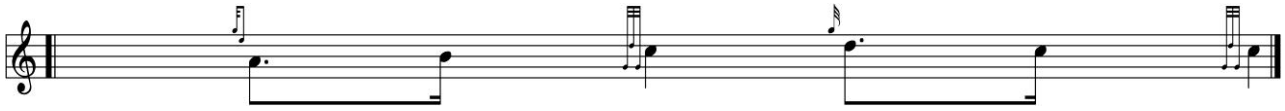
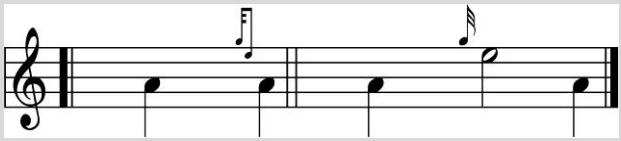


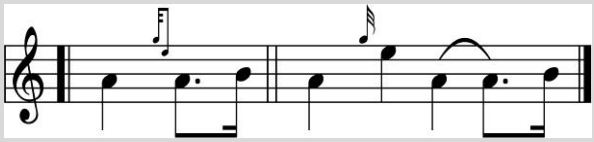
The Themal E Grace Note – Written vs. Played

Played Longer Than the Following Note



Written Played

Played Shorter Than the Following Note

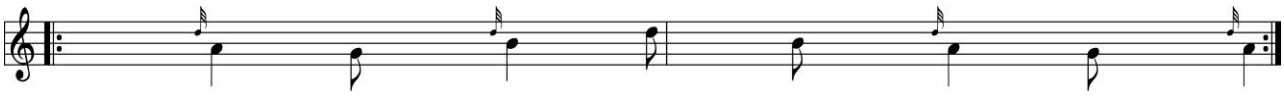


Written Played

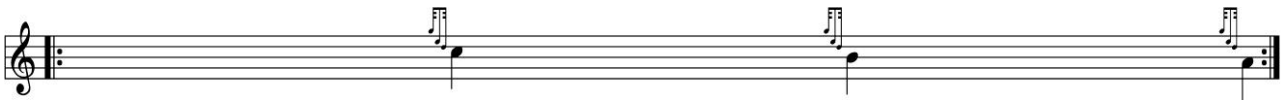
The themal E grace note is an embellishment that consists of an elongated E grace note accented by a preceding grace note (typically a high G grace note). The E grace note is held longer than a standard grace note and often has a significant impact on the melody. The themal E grace note is played one of two ways depending on its usage in a tune; it may be played so that the E is held longer or shorter than the following note. Regardless of how long the E grace note is held, it has no mathematical value within the bar. The themal E grace note is followed by a low G, low A, or D.

Passing D Grace Note

4

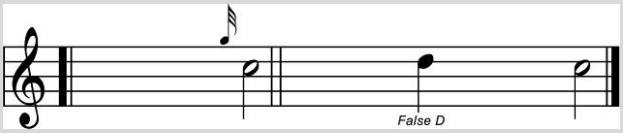


5 **Passing D Grace Note combined with a Themal E Grace Note**



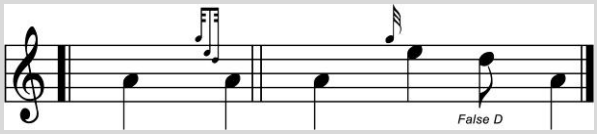
The Passing D Grace Note – Written vs. Played

Played on its Own



Written Played

Played With a Themal E Grace Note

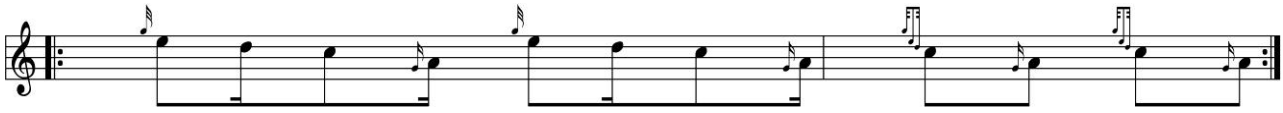


Written Played

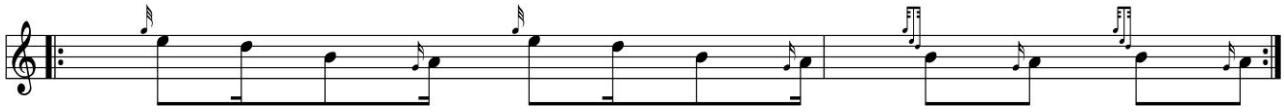
- The passing D grace note is a D grace note that is held longer than a standard grace note.
- The passing D grace note is often preceded by a themal E grace note and used as a piobaireachd movement.

Cadences

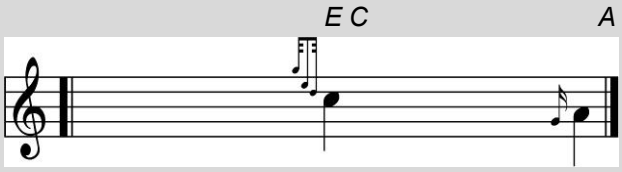
6 ECA Cadence



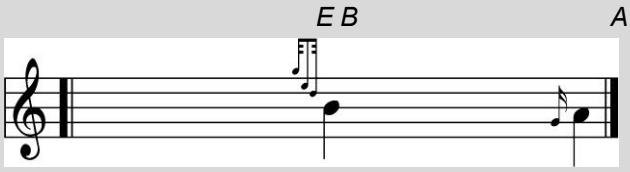
7 EBA Cadence



Cadences



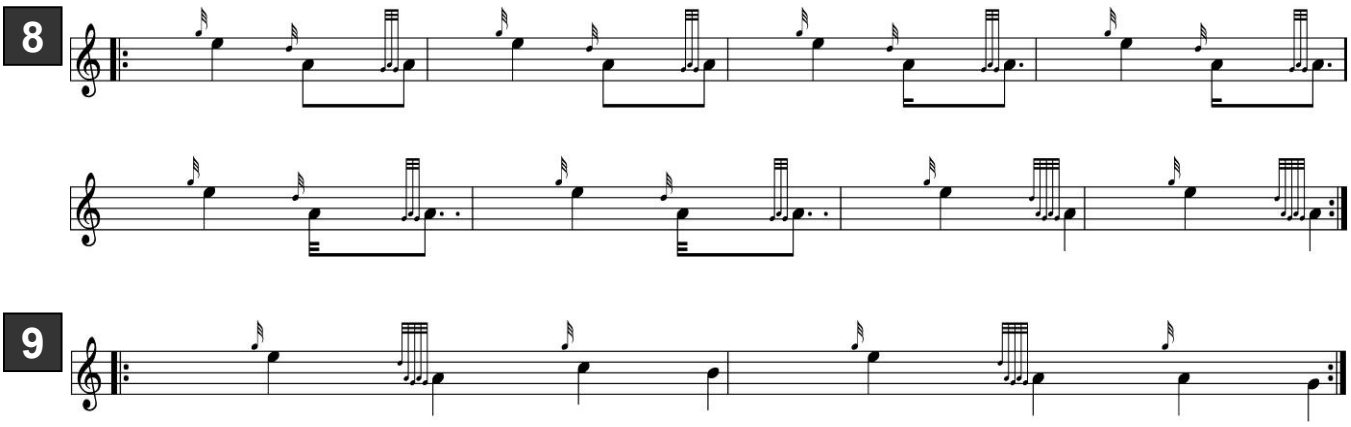
ECA Cadence



EBA Cadence

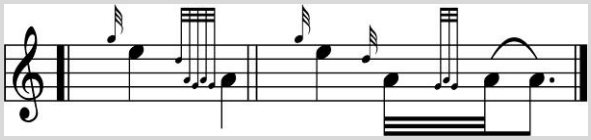
Cadences are music devices or sequences of notes that are used to finish a phrase. In piobaireachd the two most common cadences are the ECA and the EBA three-note cadences. The ECA / EBA cadence is comprised of a themal E grace note to a passing D grace note to a C / B followed by a din to low A.

Hiharin

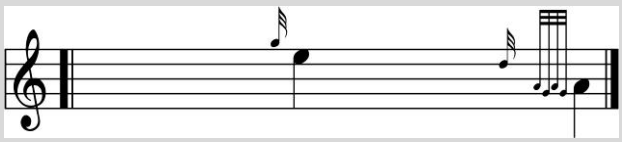


Hiharin *(hee ha rin)*

Written vs. Played



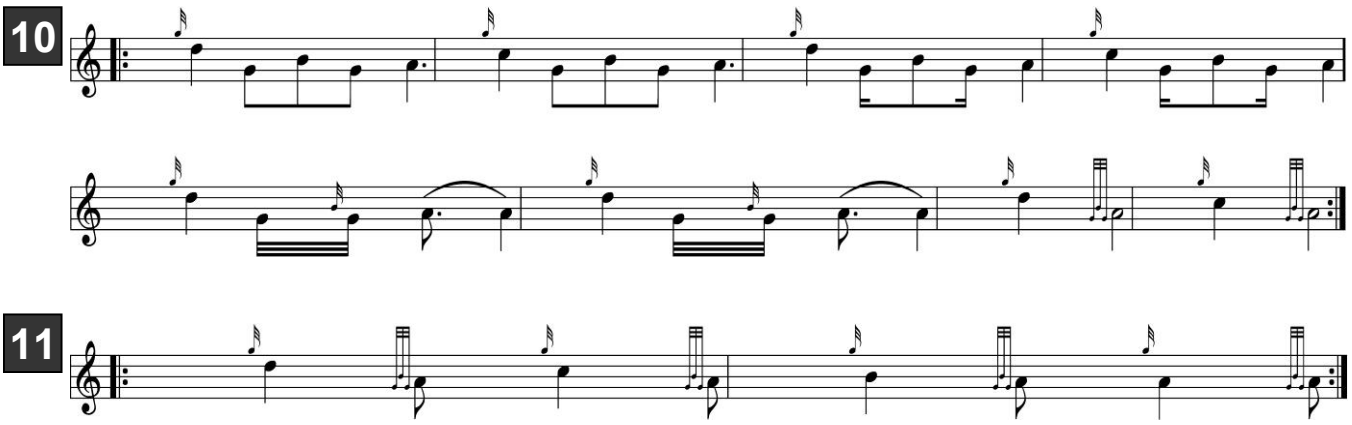
Written Played



Hiharin

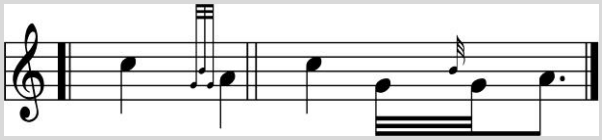
The hiharin (Hee ha rin), also known as the “little finger movement”, is a piobaireachd movement consisting of a passing D grace note on a low A, followed by a birl. In practical use, the hiharin is preceded by a high G grace note on E, and always ends on a low A.

Rodin

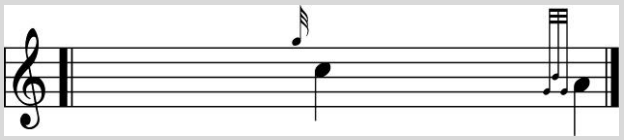


Rodin *(roe din)*

Written vs. Played



Written Played

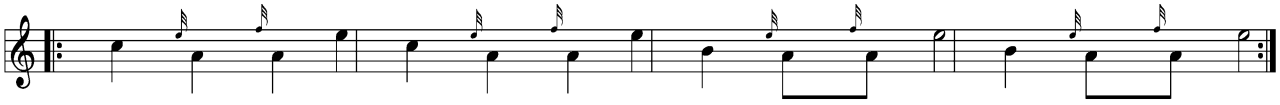


Rodin

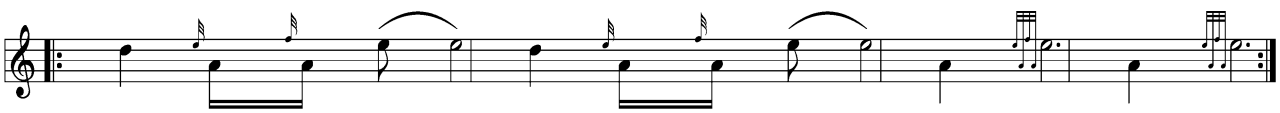
The rodin (roe din) is a piobaireachd movement consisting of two low Gs separated by a B grace note. The rodin is used as a transition embellishment (performed to transition from a note of one pitch to another); it may be played from any note of the scale and ends on a low A.

Dre

12

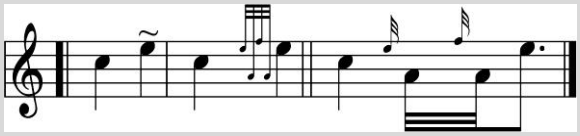


13



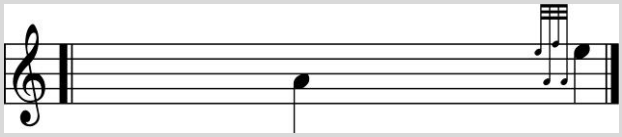
Dre *(dray)*

Written vs. Played



Written Played

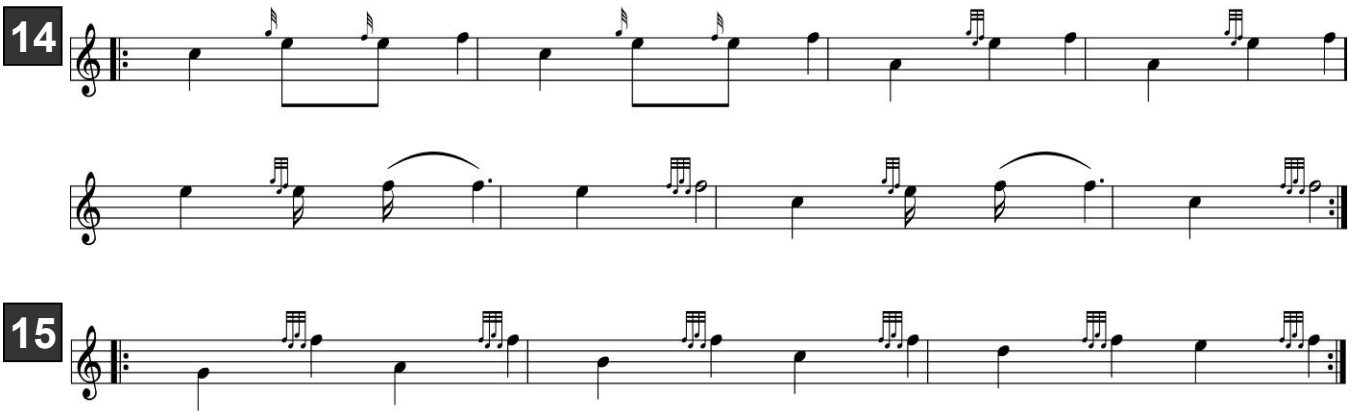
Tada E



Dre

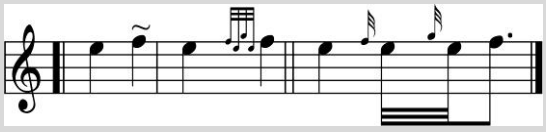
The dre (dray) is a piobaireachd movement consisting of an E grace note to two low As separated by an F grace note ending on an E. The dre is used as a transition embellishment (performed to transition from a note of one pitch to another). The dre may be played from any note on the bottom hand (low G, low A, B, C, or D) but always ends on an E.

Dare



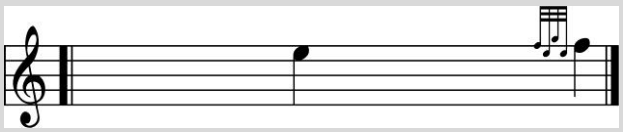
Dare *(dah ree)*

Written vs. Played



Written Played

Tada E



Dare

The dare (dah ree) is a piobaireachd movement consisting of an F grace note to two Es separated by a G grace note. The dare is used as a transition embellishment (performed to transition from a note of one pitch to another). It may be played from any note lower than F (low G, low A, B, C, D, or E) and always ends on an E.

PO 518 – SIGHT-READ MUSIC

1. **Performance.** Sight-Read Music.

2. **Conditions**

   a. Given:

      (1) Primary instrument,

      (2) Music, and

      (3) Supervision.

   b. Denied: Assistance.

   c. Environmental: A quiet classroom free from distractions.

3. **Standard.** The cadet will sight-read music, while observing:

   a. rhythm,

   b. a steady tempo,

   c. pitch, and

   d. musical flow.

4. **Remarks.** The music will be the first part of a tune selected from the Level Four repertoire.

PO 519 – PERFORM LEVEL FIVE REPERTOIRE

1. **Performance.** Perform Level Five Repertoire.

2. **Conditions**

   a. Given:

      (1) Primary pipe band instrument, and

      (2) Supervision.

   b. Denied: Assistance.

   c. Environmental: A quiet room free from distractions.

3. **Standard.** The cadet will perform Level Five repertoire from memory, while observing:

   a. appropriate attack,

   b. rhythm,

   c. tuning,

   d. musical expression,

   e. technical execution,

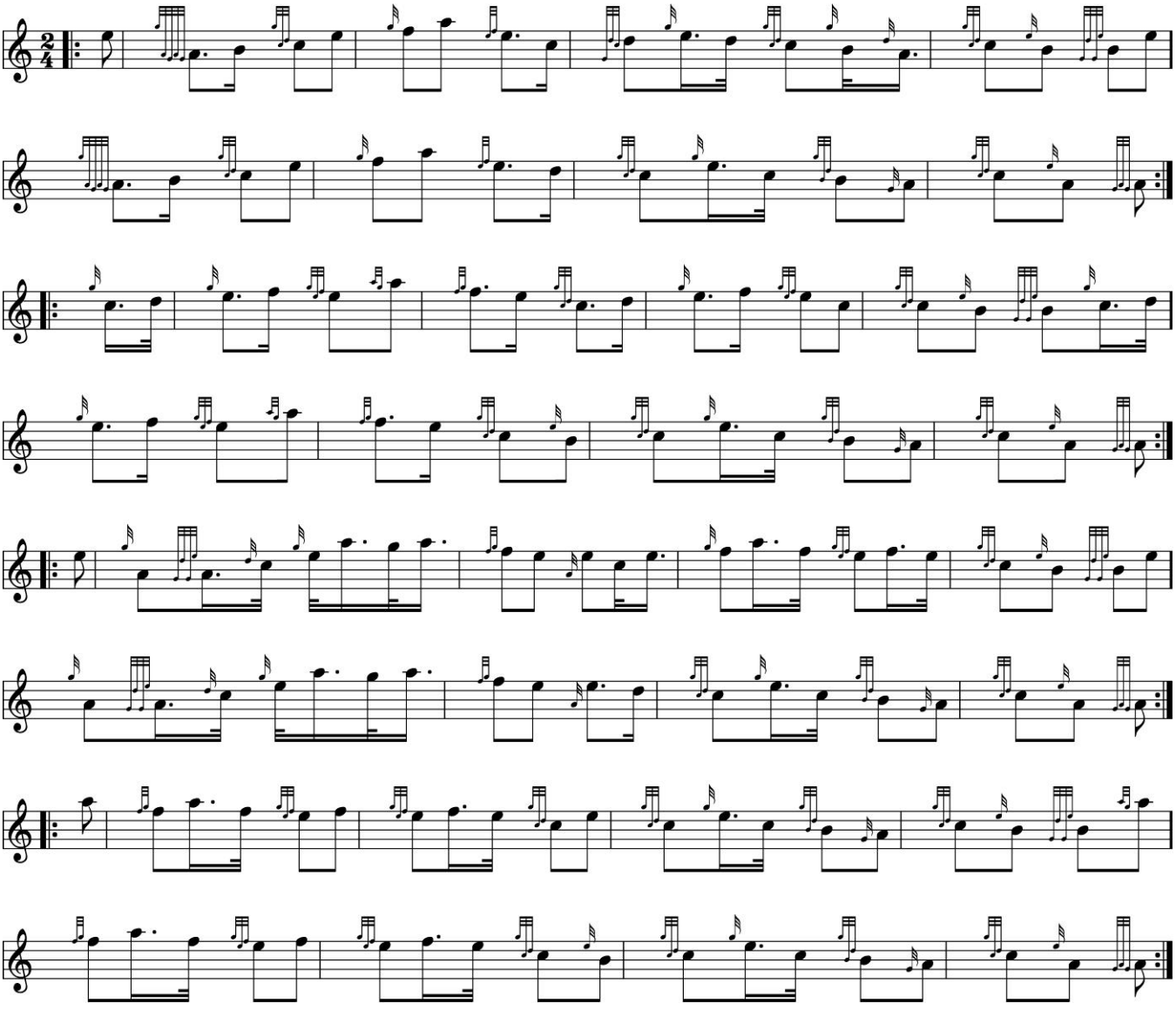
   f. tone, and

   g. a steady, appropriate tempo.

4. **Remarks.** N/A.

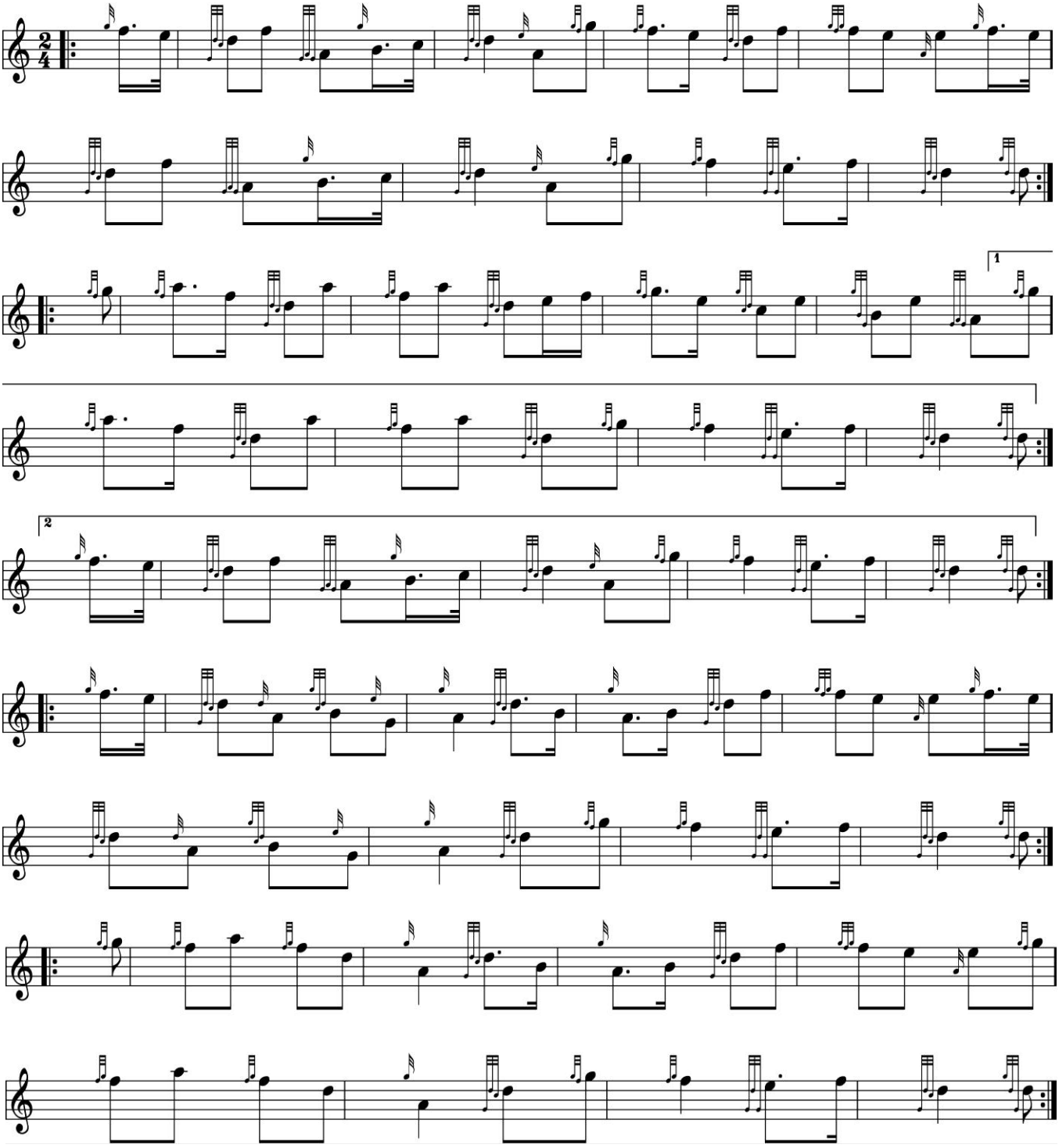
Major C.M. Usher OBE

March **Pipe Major G. MacLennan**



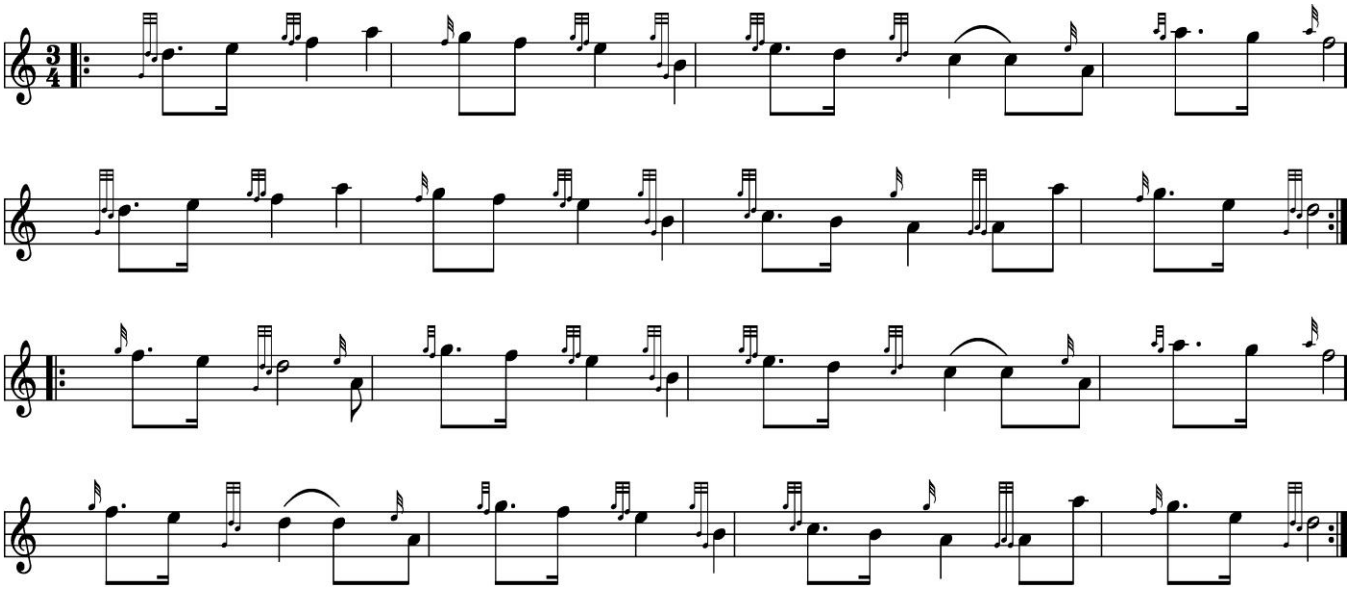
Major Norman Or Ewing

March **Pipe Major William Ross**

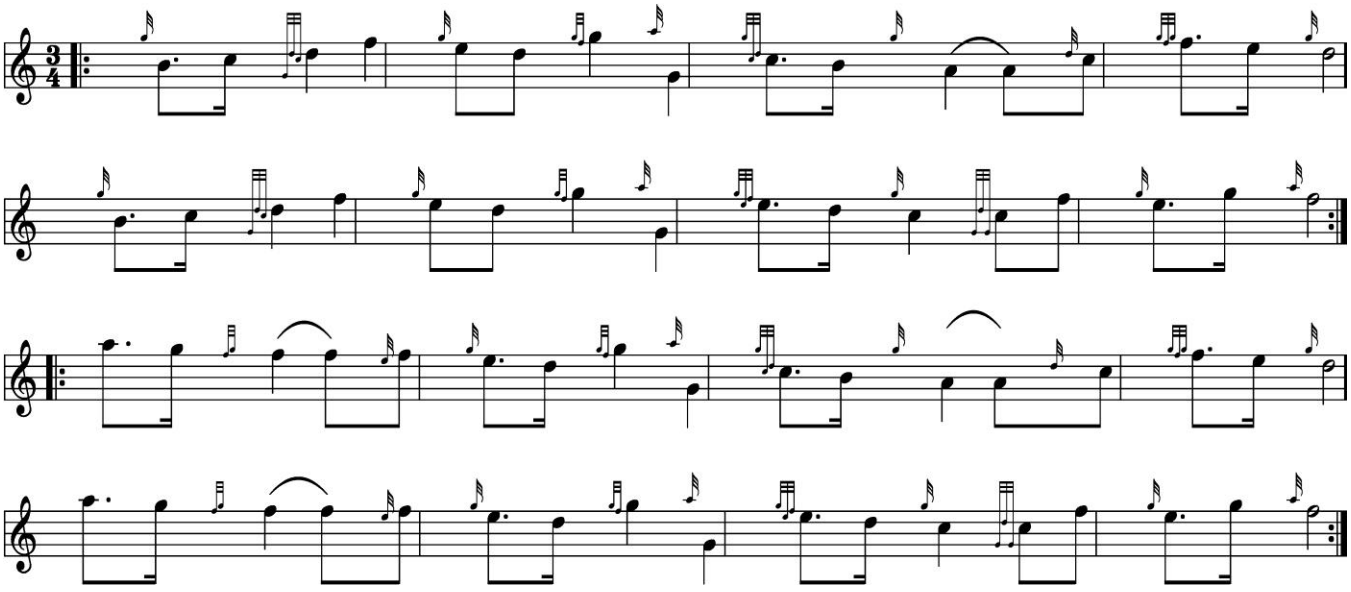


General Ramsey M. Withers

Retreat March **Maj A.M. Cairns MMM CD**

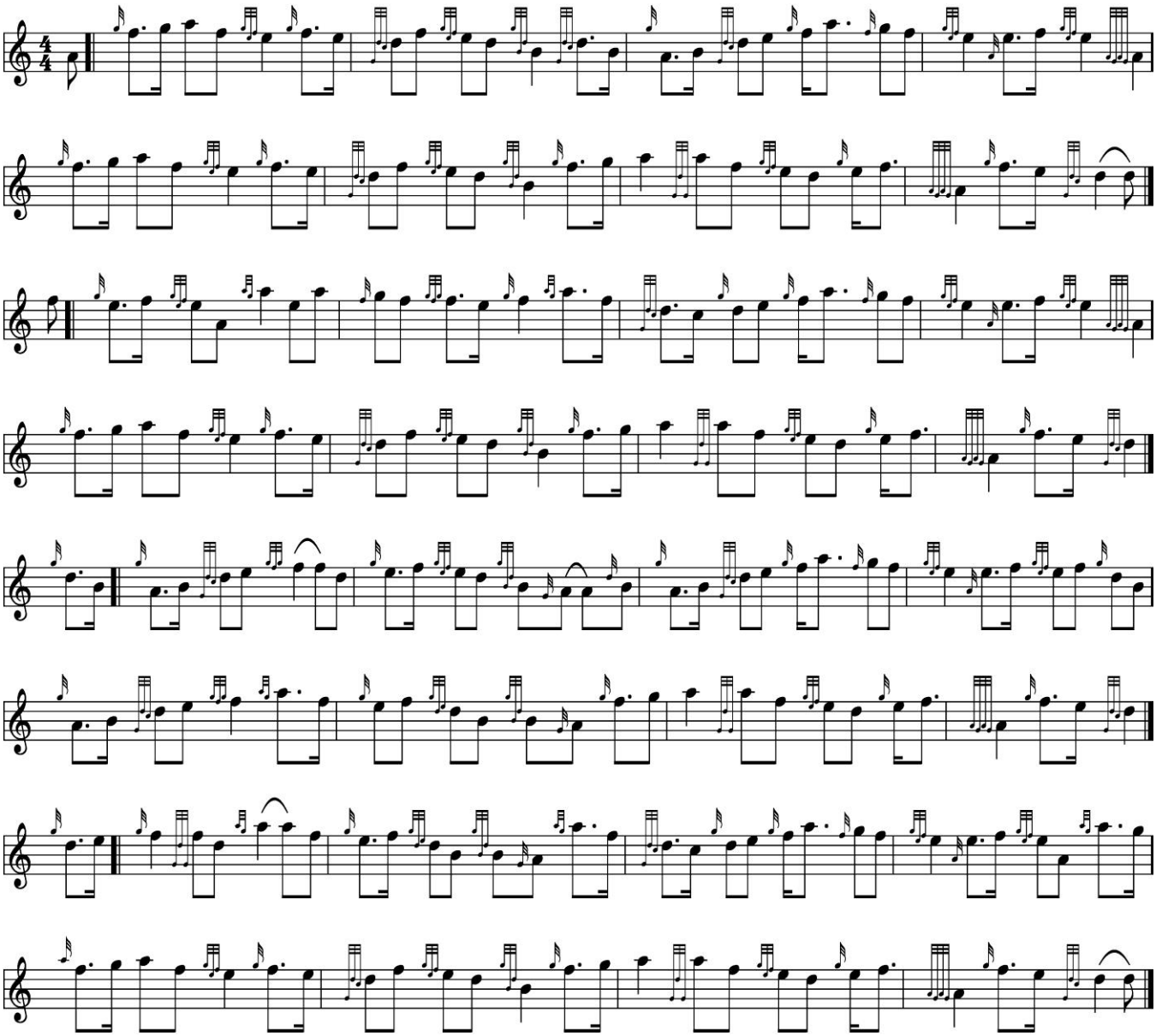


Harmony **Maj A.M. Cairns MMM CD**



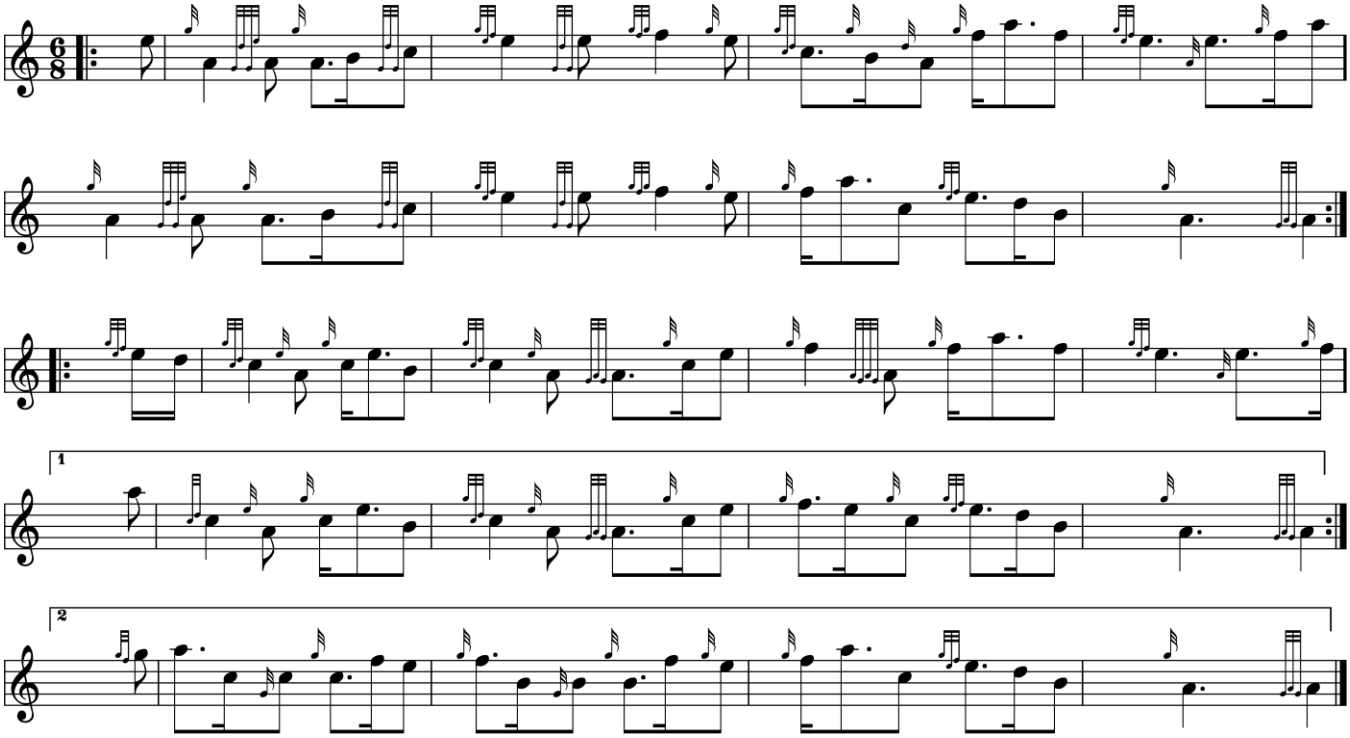
Prince Edward Island (PEI)

March **Maj A.M. Cairns MMM CD**



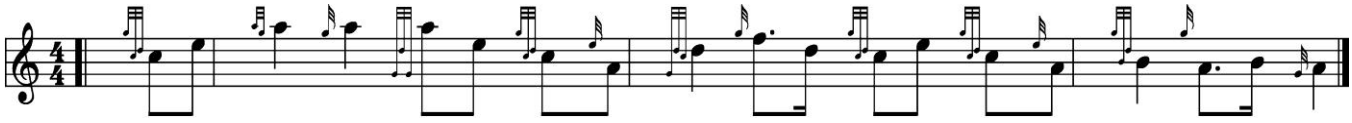
The Glendaruel Highlanders

Quick March **Traditional**

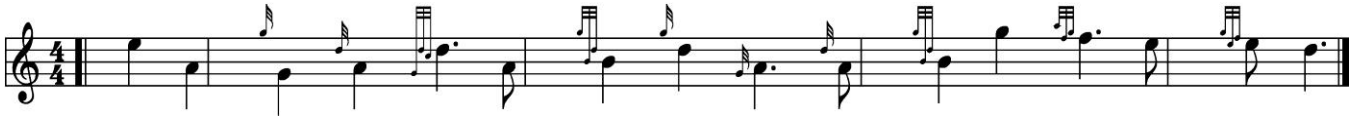


Advance and General Salute

Advance – March ***Scotland the Brave*** **Arr: Maj A.M. Cairns MMM CD**

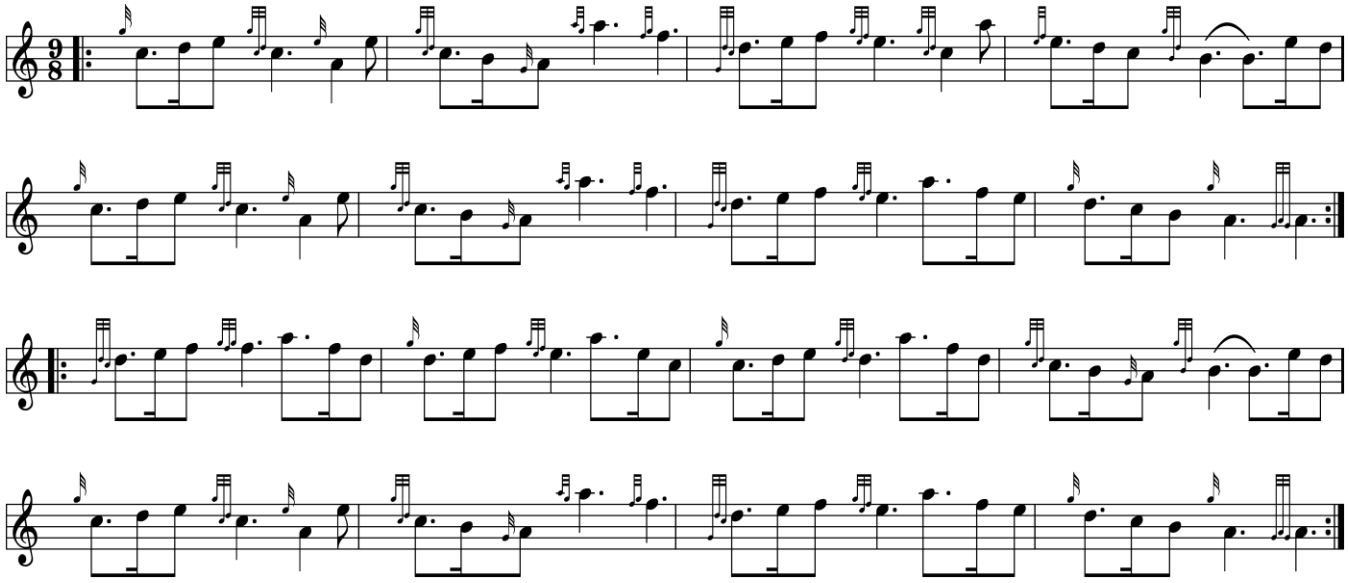


General Salute – March ***The Maple Leaf Forever*** **Arr: Maj A.M. Cairns MMM CD**

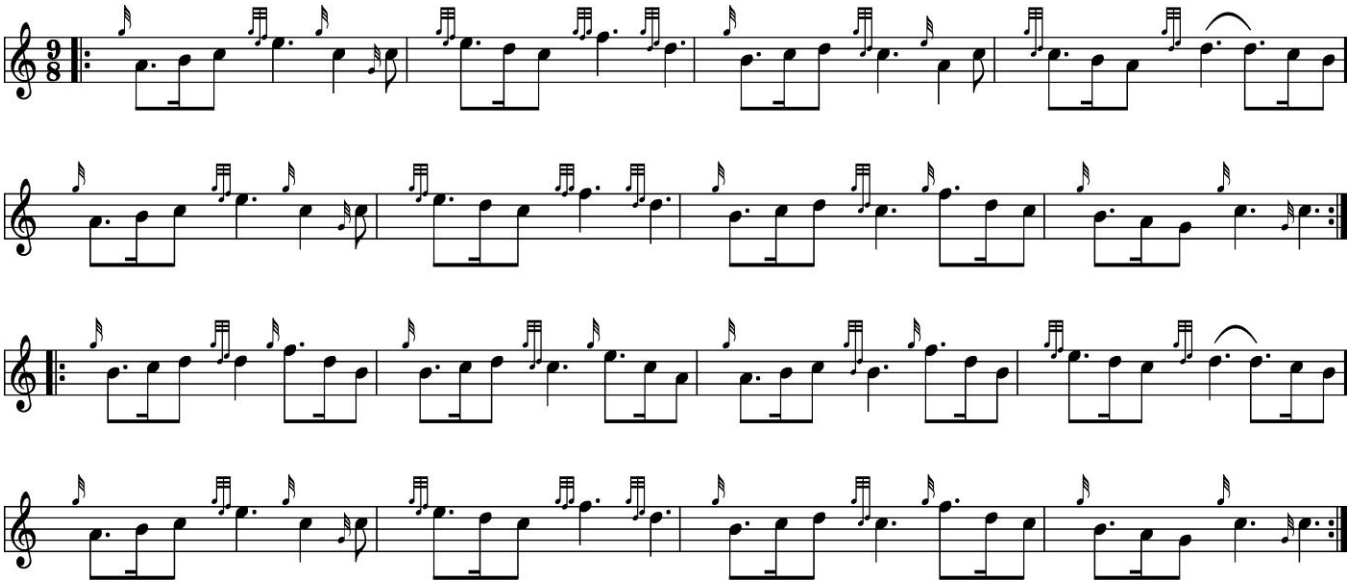


Pipe Major William Day

Retreat March **Maj A.M. Cairns MMM CD**



Harmony **Maj A.M. Cairns MMM CD**

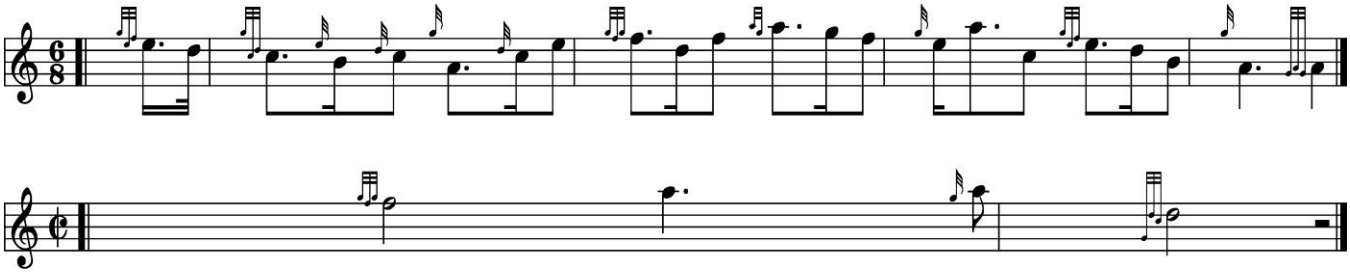


Royal (Vice-Regal) Salute and Royal Salute

Royal (Vice-Regal) Salute
Slow Air / March

Mallorca / O' Canada

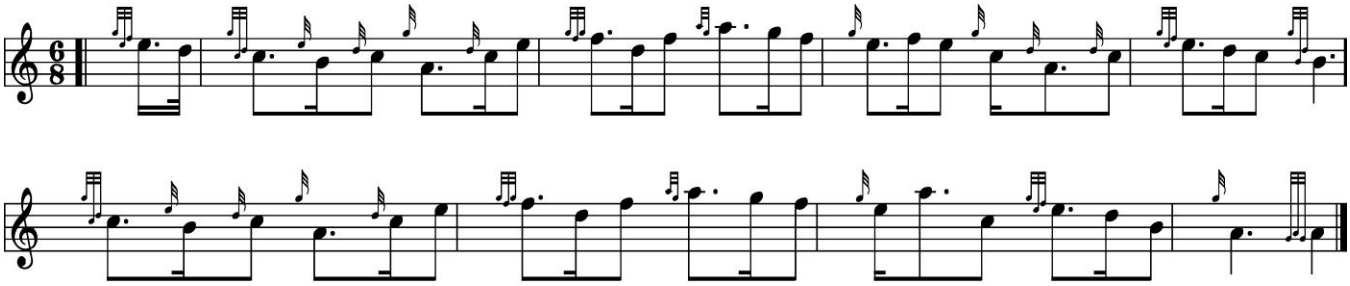
HRH Edward, Prince of Wales
Arr: Maj A.M. Cairns MMM CD



Royal Salute
Slow Air

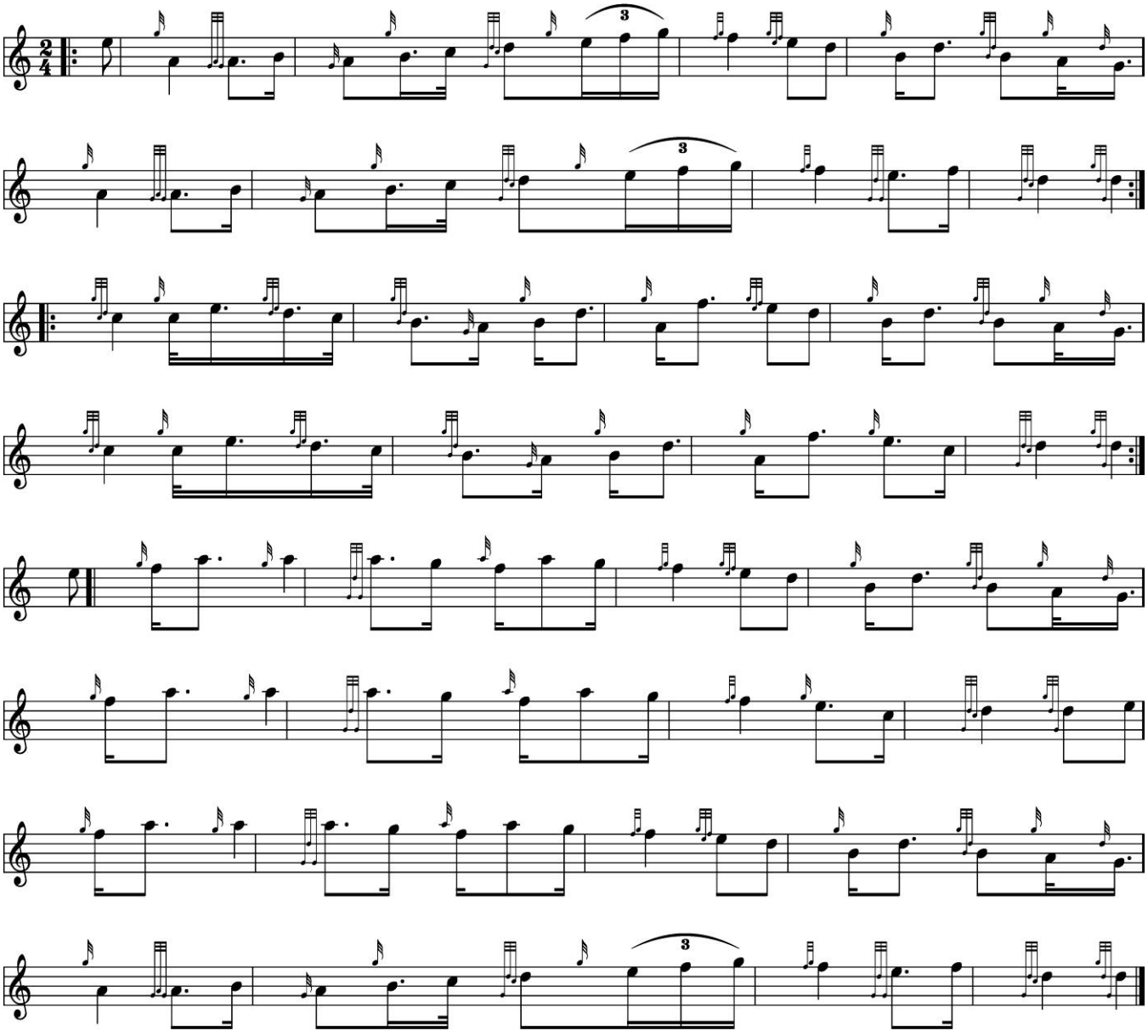
Mallorca

HRH Edward, Prince of Wales
Arr: Maj A.M. Cairns MMM CD



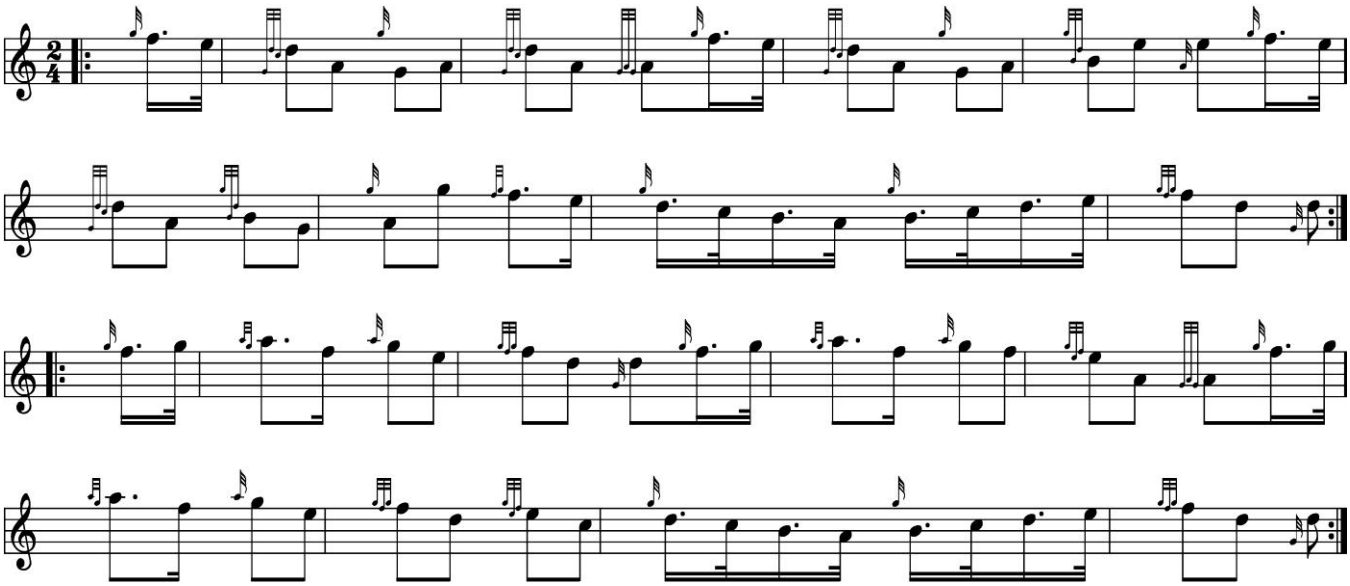
The Flowers of the Forest

Lament **Traditional**



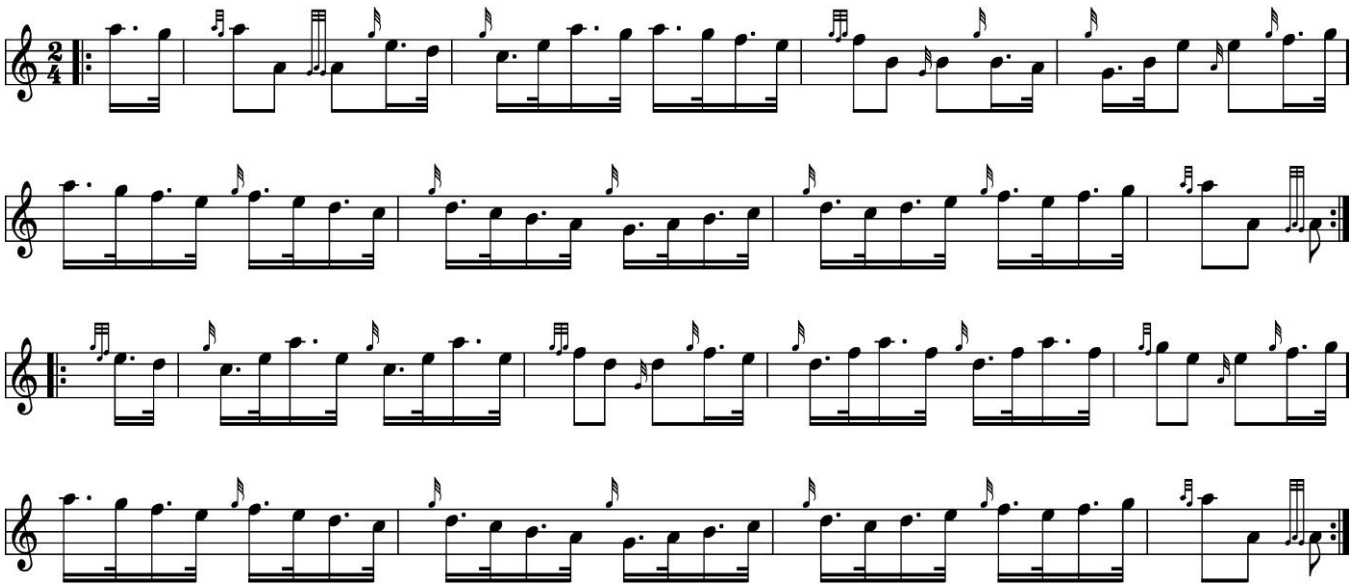
My Love She is but a Lassie Yet

Hornpipe **Arr: Maj A.M. Cairns MMM CD**



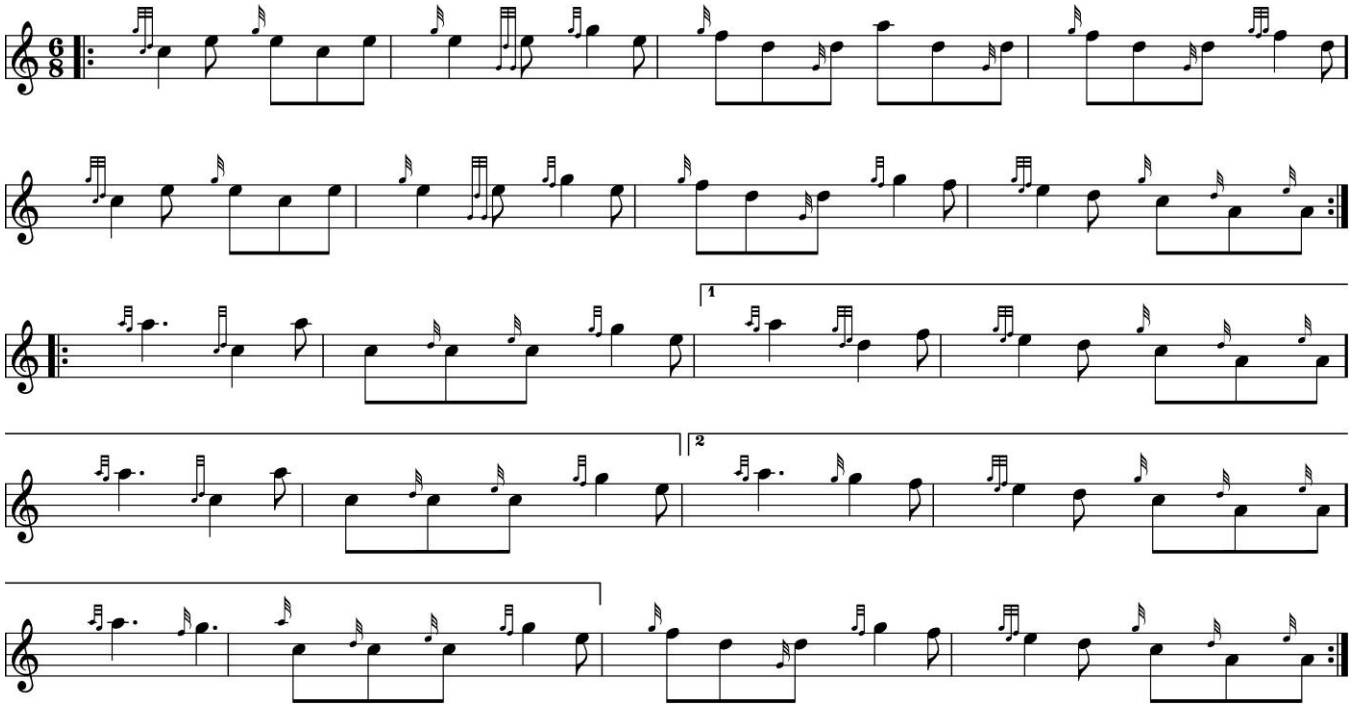
The Sailor's Hornpipe

Hornpipe **Arr: Maj A.M. Cairns MMM CD**



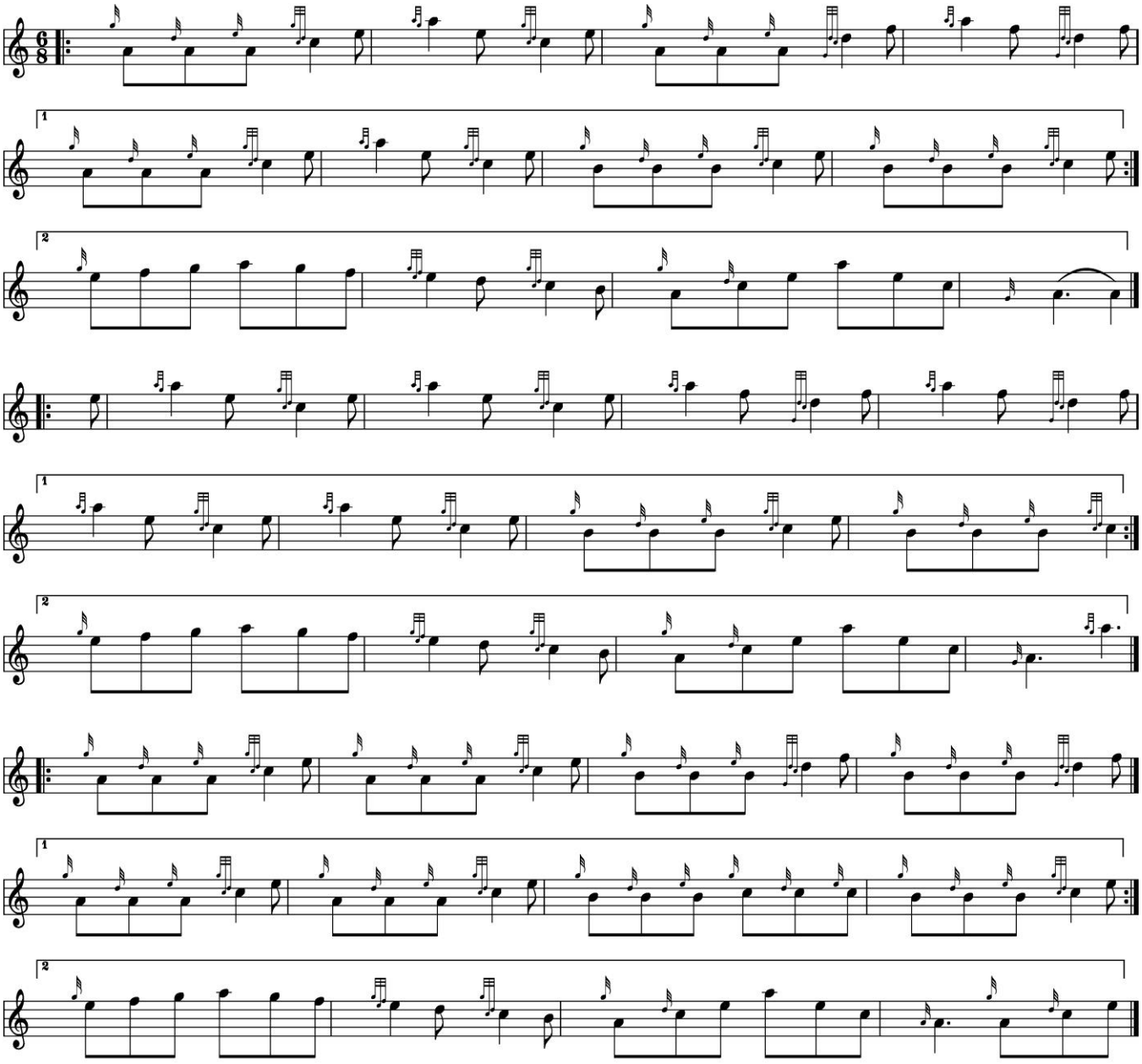
Am Breamatain Tobhain Dubh

Jig **Arr: Pipe Major J. Wilson**



The Banjo Breakdown

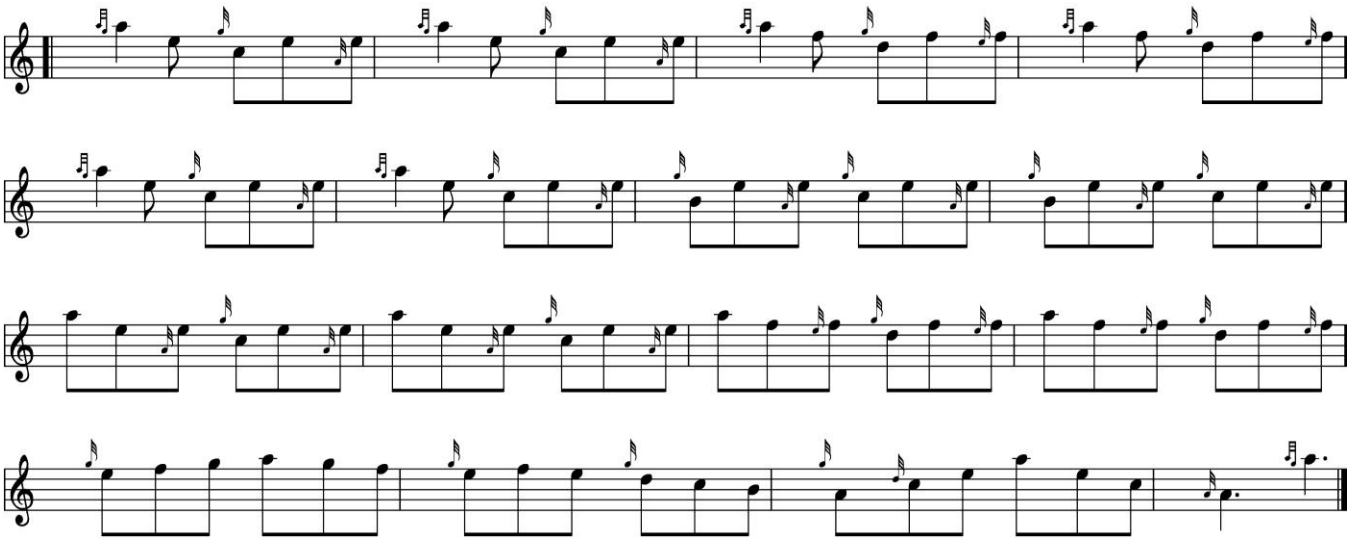
Jig **Traditional**



(Continued on next page)

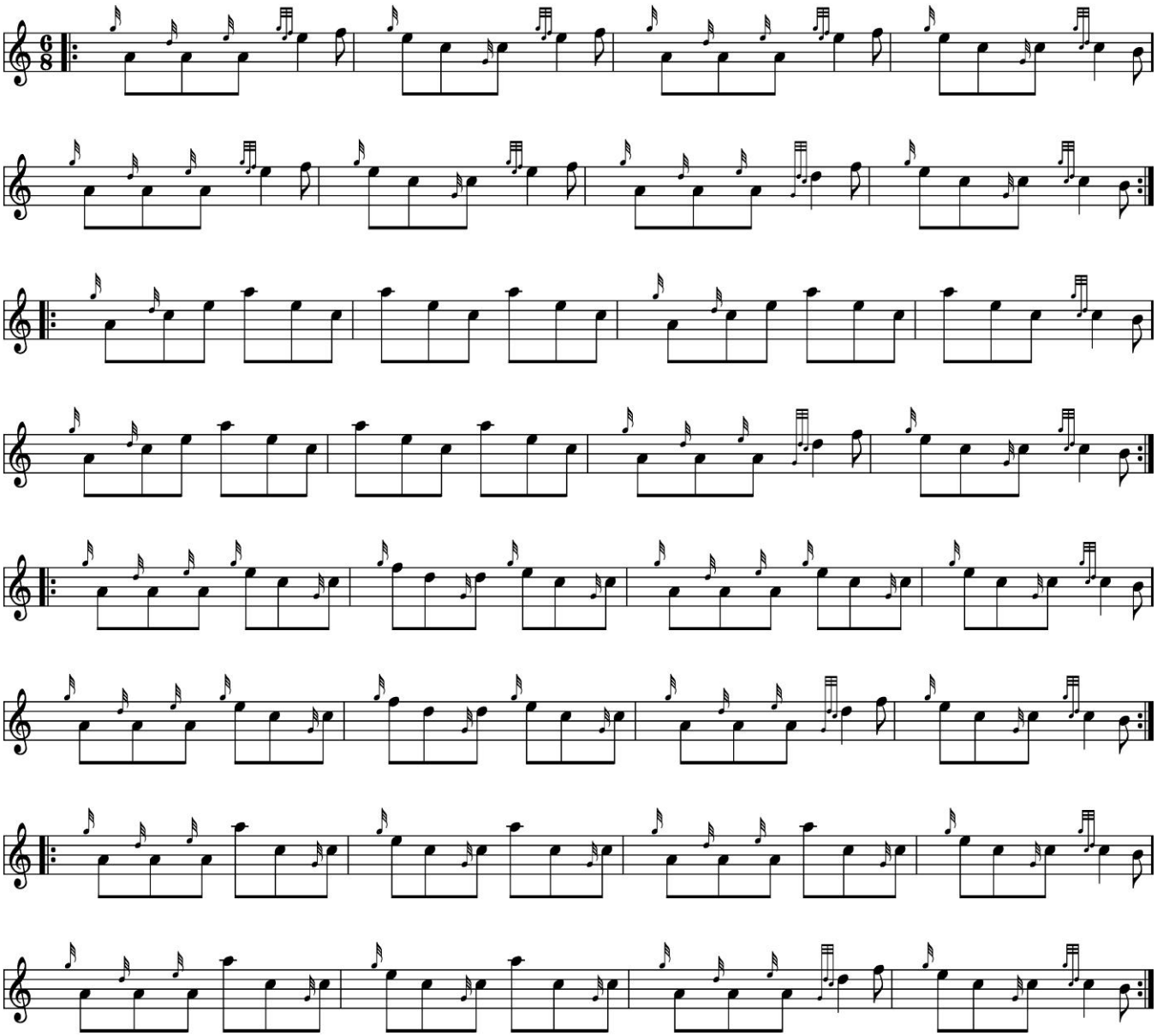
The Banjo Breakdown

(Continued)



Cork Hill

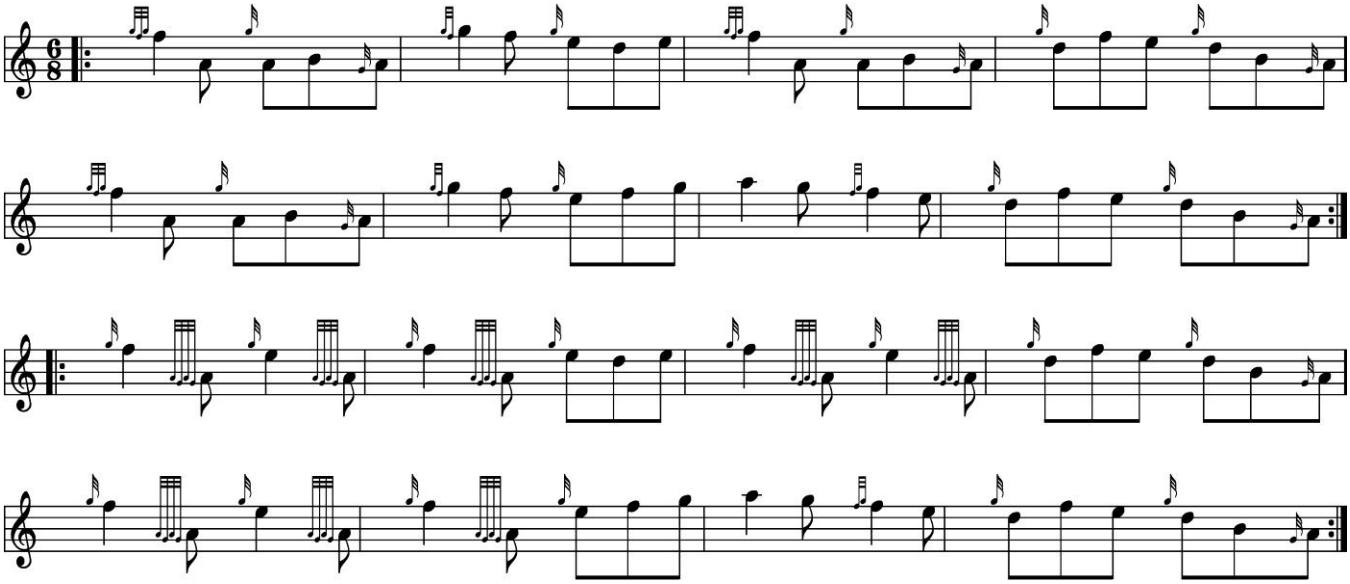
Jig **Traditional**



Paddy O'Rafferty

Jig

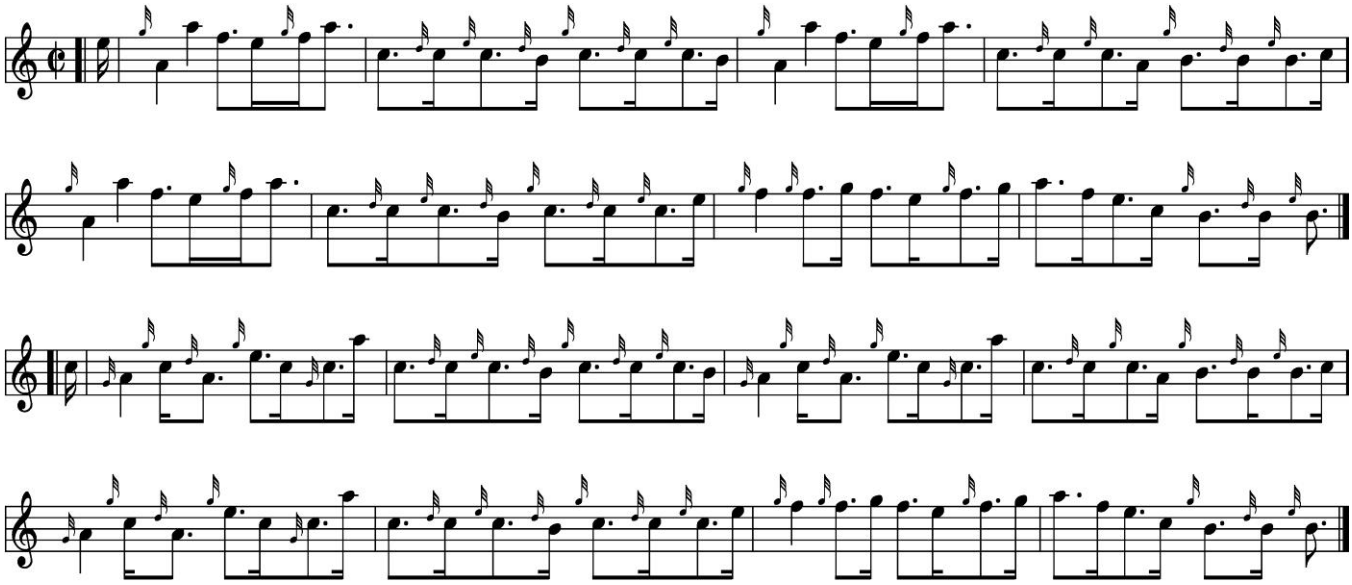
Arr: Maj A.M. Cairns MMM CD



Mrs. MacLeod of Raasay

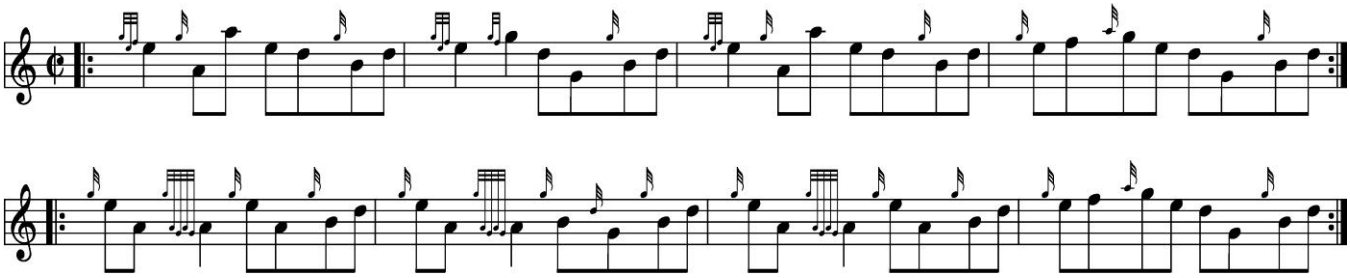
Reel

Pipe Major J. MacKay
Arr: Maj A.M. Cairns MMM CD



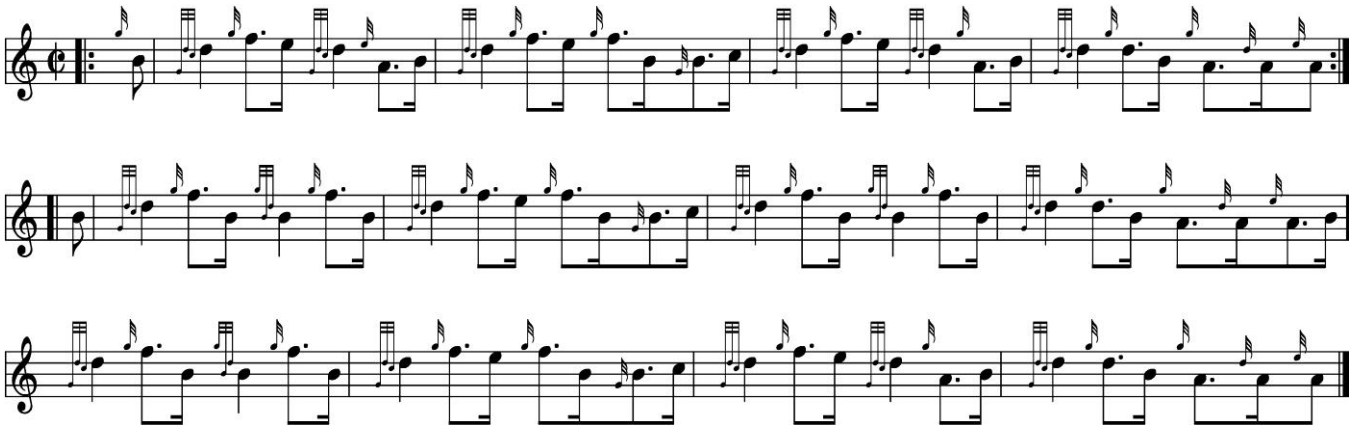
Sleepy Maggie

Reel **Arr: Maj A.M. Cairns MMM CD**



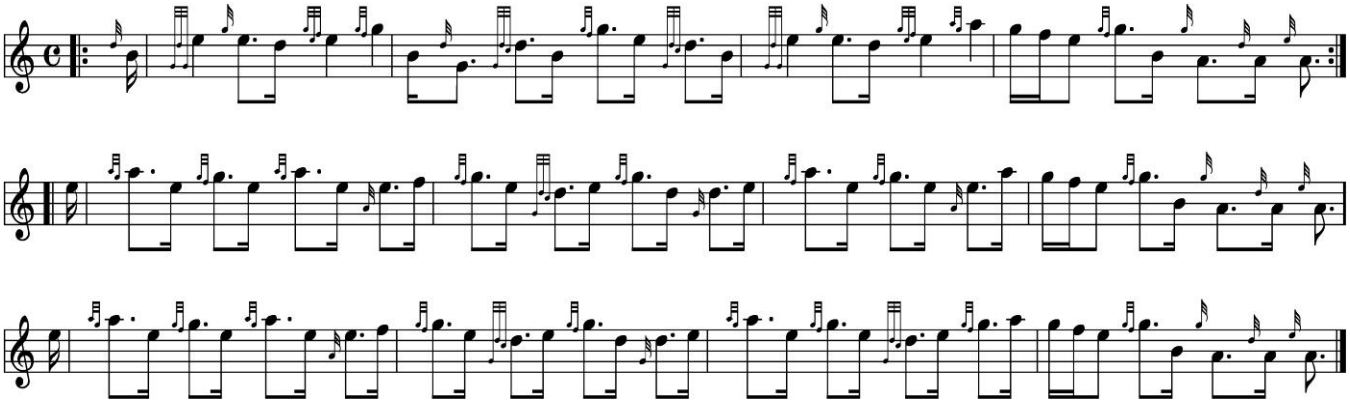
The Piper of Drummond

Reel **Arr: Maj A.M. Cairns MMM CD**



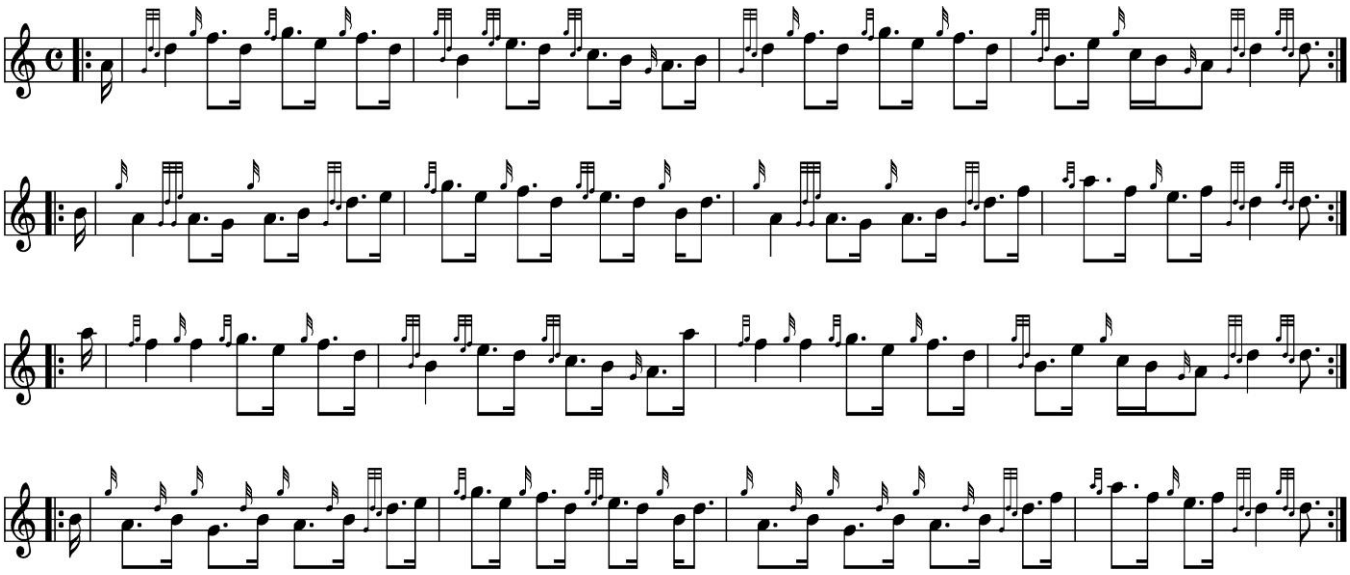
The Braes O'Tullymet

Strathspey **Arr: Maj A.M. Cairns MMM CD**



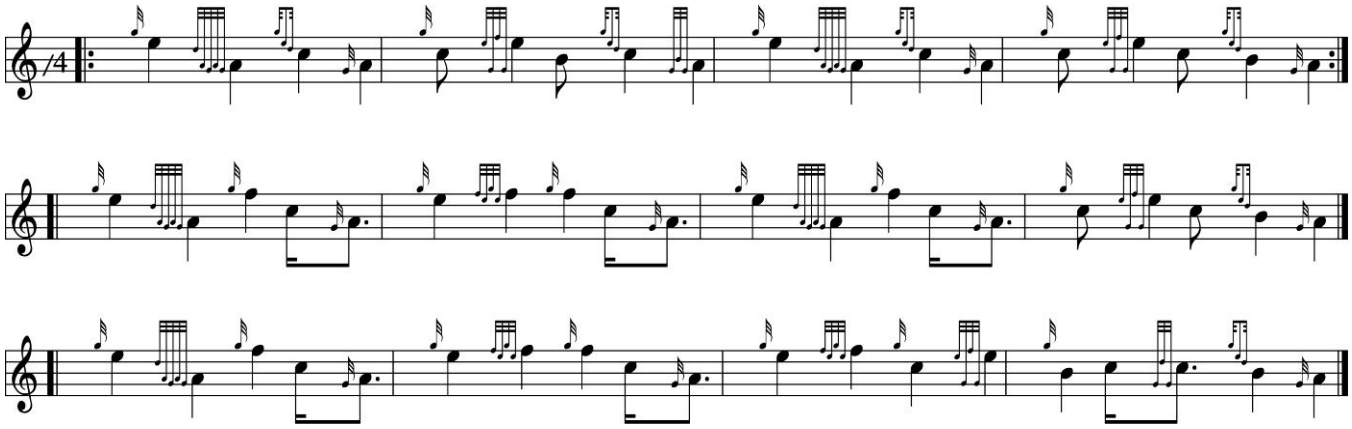
The Marquis of Huntly's Highland Fling

Strathspey **Arr: Maj A.M. Cairns MMM CD**



Lament for Mary McLeod

Piobaireachd

Ground (Urlar)

P.O. McCrimmon