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THE

Compleat Tutor

For the

PASTORAL or NEW BAGPIPE,

Containing

All the necessary Instructions for such as are desirous to play that Instrument, and attain the true knowledge of all the Principles thereof; never before Publish'd wrote by Mr. Jn. Geoghegan.

To which is Added

A Collection of some familiar Airs, light Jigs, &c: Curiously Adapted to that Instrument.

Printed for & Sold by John Simpson

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London

Where may be had Bagpipes, & Books of instructions for any Single Instrument

PREFACE

The Bagpipe being at this Time brought to such Perfection as now renders it able to perform y^e^ same Number of Notes with y^e^ Flute or Hautboy, I thought it might be acceptable to the Curious to set forth this small Treatise, and I hope my Labour will not be intirely unworthy their Notice, having taken the same with a View of explaining all the Difficulties which deter a great many from attempting it, and prevents any Improvement to be made in the Musick of this Instrument. ——

I have known some young Gentlemen, Who had not only a fine Taste for all Sorts of Musick, but also a fine Genius, to have a great Desire to play the Bagpipe, yet have been hindered from what their Inclinations so urged them to, by this Instrument's wanting a Scale or Gamut to learn by, which all other Musical Instruments of any Value have. ——

My principal Design in this Treatise is, by a Scale or Gamut, to shew the Manner of making all y^e^ Notes that appertain to this Instrument, Natural, flat & sharp, with the Way of adjusting them exactly, whereby a Man may thoroughly understand y^e^ Principles of this Instrument. I have also explain'd all y^e^ Shakes & other Graces particularly adapted to this Instrument, by perfectly understanding these Rules & Scales. Those of good Genius who are disposed to play this Instrument may be able to improve the Musick of it very much beyond what at present it is. —— I flatter my Self this Treatise will not be unacceptable to y^e^ Professers of this antient pastoral Musick or to y^e^ Makers of y^e^ Instrument, one of whom I am inform'd has of late invented a Way of fixing two Keys to y^e^ Chanter or Pipe whereon y^e^ Notes of Musick are made, which perform a Note more than any other Pipe or Hautboy, and make some flat and sharp Notes with great Exactness. But since I have not met with any Pipe of that kind, I hope it will satisfy them them that I have made this Scale so as to explain the Manner of making all the Flats and Sharps, Independant of any Keys. ——

A Treatise on the Bagpipe....

Of the Situation of the Body, and placing ye Hands

As to placing the Hands which is the principal thing first to be learn'd. It must be observ'd that the lower hole of the Chanter cannot be turn'd to ye little finger, as the Flute, therefore the lower hand must be plac'd with the Fingers so far in on the holes of ye Instrument as will be convenient for the little Finger to reach the lower hole. ——

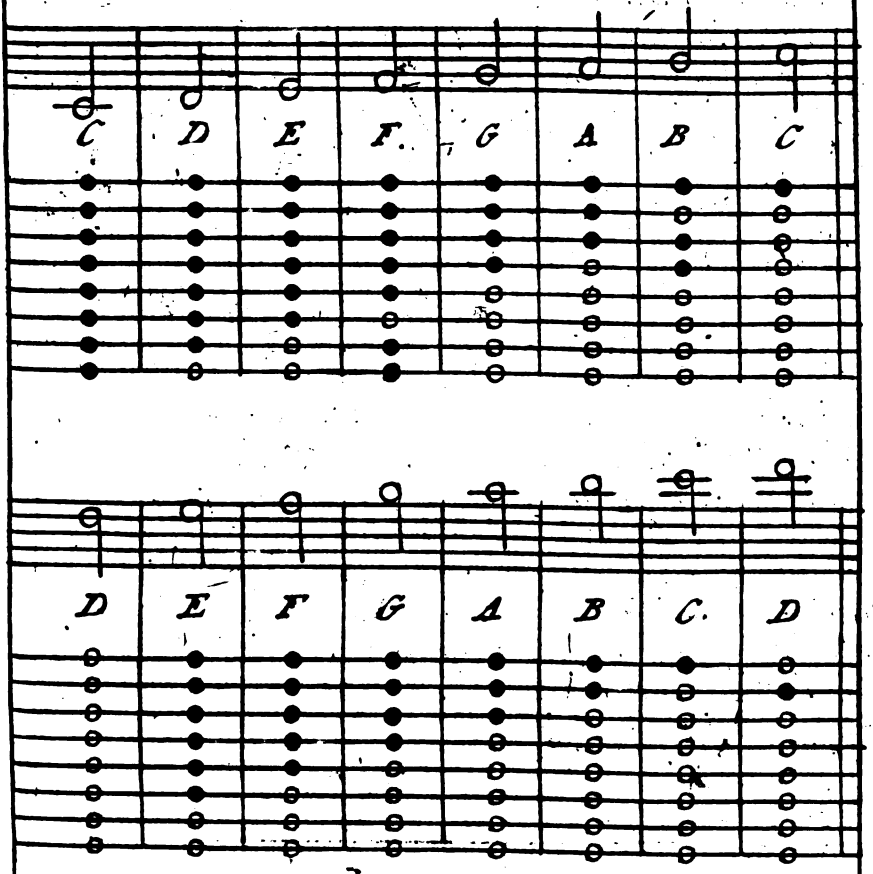
The fixing this Instrument to the Body so as to give Wind to it whereby the Sound is perform'd, I scarce have Occasion to describe, the Knowledge of that being so easily had. however since this Instrument may by the Scale now made to learn it by, become more universal, not only in this but other Nations, I shall herein describe it with the greatest Exactness I am capable of. ——

The Bellows has always a Strop or Belt fix'd to it, which is to be buckled round ye Body, keeping the Bellows on one Side convenient for ye Arm to blow it with. but it must be observ'd that the hand the Learner accustoms himself to hold on the lower Part of ye Chanter, that is ye Arm he must blow with holding ye Bag under ye other Arm and the Drones over ye Arm with which he blows, or if sitting, on his Knee. There is a Ribbon always fix'd to one End of ye Bellows which is to be turn'd over the Ellow and Thumb. there is likewise a small Pipe tyed to the Bag, the Top of which is to be fix'd into the Mouth of the Bellows in order to convey ye Wind into ye Chanter & Drones. All this being done the Learner must observe to make ye Motions of ye Arm he blows with, as equal & steady as possible. ——

The

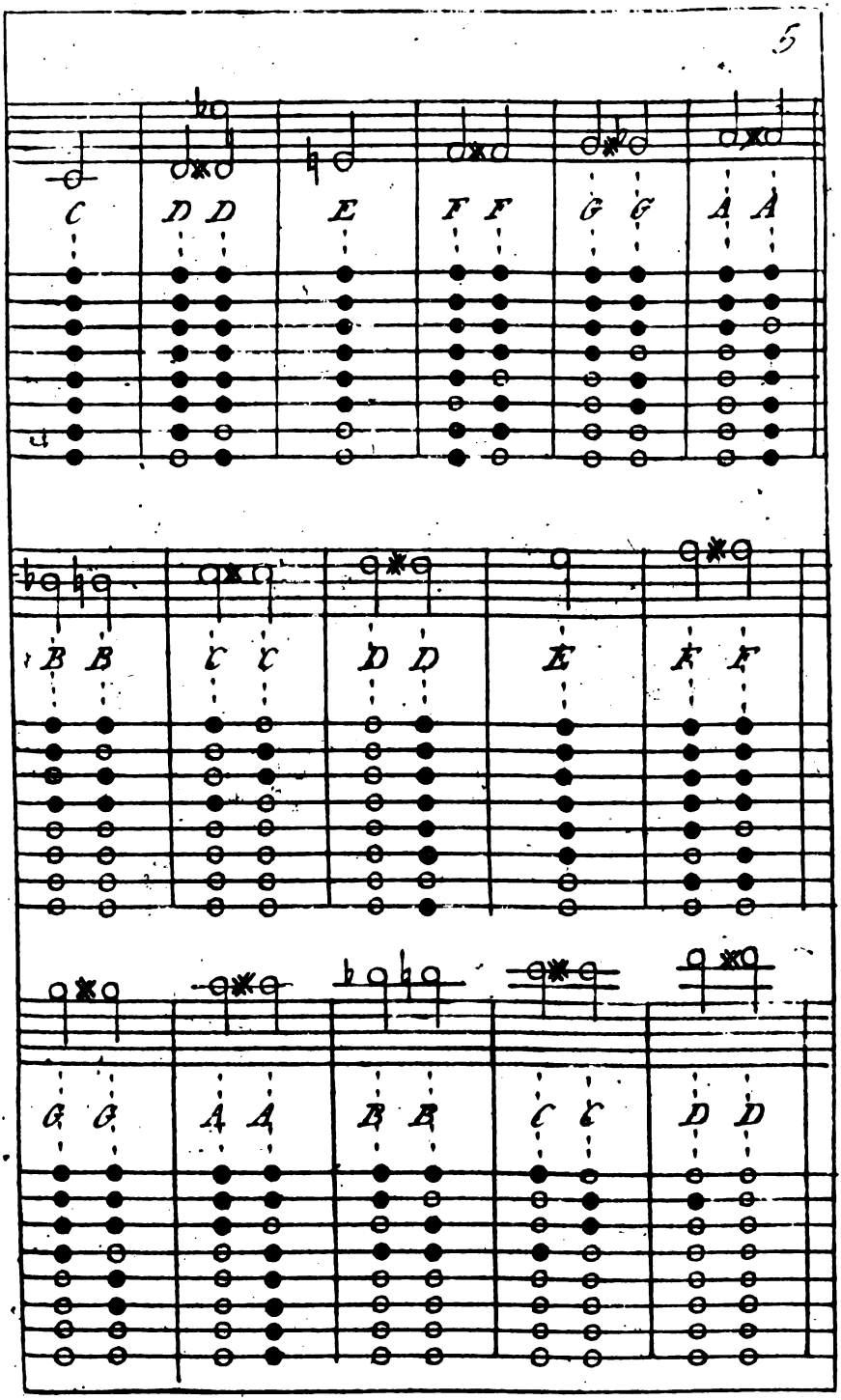
The Manner of Tuneing as follows.

The Bass or longest Drone must be stopt. Then sounding Alamire to the Tenor or lesser Drone it may be screw'd inward or outward till ye Sound of it is equal to A. then sounding the Bass or longest Pipe it may be screw'd in the same Manner till ye Sound of it is an exact Octave to ye rest which may readily be perceiv'd by ye Sound of each Pipe agreeing so as if they were one & the same Note. Being thus Master of tuneing & winding this Instrument he may proceed to the Scale or Gamut of all the Notes as are hereafter set down.



An Explication of the first Scale.

In this Scale the first thing to be observ'd is the Notes of Musick plac'd on five paralel Lines as may be seen in the upper Part of the Scale, and distinguish'd by the proper Name of each Note. Secondly there is a Table which shews how to raise each Note. this has Eight paralel Lines which represent the Eight holes of the Chanter. On these eight Lines may be seen a Number of Black and White Dots to signify such holes as are to be stopt or kept open. the Black signifying the holes that are to be stopt, the white such as are to be open. The high Notes or what are call'd pinch'd Notes on the Flute begin in E la. which must be rais'd by closeing y^e^ Arm somewhat more than in sounding y^e^ other Notes. The first Note to be made on this Instrument is C. which is done by having all the holes perfectly stopt which in the Table may be seen by observing so many black Dots on the Lines representing the eight holes of the Chanter. the next is D which is mark'd in the Table with a white Dot on the lowest Line to signify that the lower Finger is to be rais'd. The Learner must take Notice where there is one or more white Dots either in the upper or lower Part of the Table he must have so many Fingers rais'd. the Lines of the Table will direct him what Fingers to raise or keep down of either of his hands. the upper Lines & Dots to signify the upper hand and y^e^ lower Lines the lower hand.


C
D D
E
F F
G G
A A
B B
C C
D D
E
F F
G G
A A
B B
C C
D D

Of the Flats and Sharps.

A Sharp is a sounding of a Natural Note to half a Note higher, a Flat is likewise a sounding a Natural Note to half a Note lower. So that the greater Part of the Notes being thus divided into half Notes they are commonly call'd Flats & Sharps. the former whereof are usually mark'd thus ♭. the other thus ♯. for the easier explaining of which I have made the whole Scale of the Gamut ascending. wherein all these half Notes are set down with a Table as in the first Scale to shew what Fingers to raise or keep stopt. In this Scale it must be observ'd that over D sharp. the Note E. is mark'd flat. to signify that they are both perform'd in one and the same Manner. likewise Alamire flat is perform'd in the same Manner with G sharp and it must be noticed in the Scale. that over G sharp in the Place of A. there is a Mark thus ♭ to signify that A flat is the same with G sharp. ———

Of the Cadences or Shakes

A Shake is an Agitation or Mixture of two Sounds together which is perform'd by a quick Motion of the Finger. and is commonly mark'd thus (tr) over the Note on which the Shake is to be made. the first Shake on this Instrument is made on Ela. which is done by a quick beating of the first Finger of the lower hand and holding the middle Finger stopt and all the Fingers of the upper hand. All the rest of the Shakes are done by a quick Motion of each Finger as they gradually ascend or descend. ———

After having explain'd the Manner of making all the Notes and Shakes. It's now requisite I should say something of the Graces that are absolutely necessary to the well playing this Instrument and particularly adapted to it. they are call'd curling Notes. which is the properest Epithet could be given 'em. the Sound of them almost plainly expressing y^e Word.

the

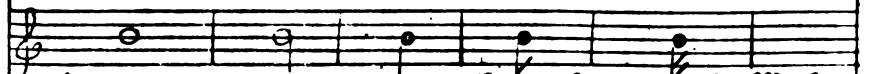
The first and chiefest Curl is perform'd by the little Finger of the lower hand on the Chanter which is done by a doubling the little finger on the lower hole, this Double is done by a moveing the finger to and fro on the lower hole it performs the Sound of two Quavers which when a Man is Master of doing and playing a few Tunes he will be able to give several Graces therewith. ——

The following Example shews how this first Curl is prick'd in Musick. ——

This Example is not to be put in Practice till the Learner is able to play some familiar Tunes & understands ye Difference of Time which is hereafter explain'd.

The Notes, their Names, Number and Proportion.

Semibreve, Minum, Crotchet, Quaver, Semiquaver.



The Semibreve is counted the Master Note in Musick which in Time is equal to two Minums, two Crotchets to a Minum, two Quavers to a Crotchet, two Semiquavers to a Quaver. There are three Notes more, which are call'd a Large, Long, and Breve, but as they are seldom met with, I have not set them down. ——

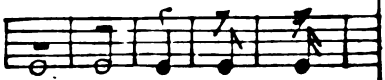
Of Prick Rests, and Pauses in Musick.

A Prick is always plac'd on the right Side of all Notes thus 9· for the prolonging the Sound of the Note to half as much more as it is, for the Prick which is plac'd after the Minum which before was but the Proportion of two Crotchets, is by the Addition of the Prick, made equal to three Crotchets in one continued Sound. ——

A Rest or Pause in Musick is an artificial Omission of the Sound proportion'd to a certain Measure of Time by Motion of ye hand or Foot.

Wherein

Whereby the Quantity of Notes & Rests are directed by an equal Measure, and is commonly mark'd as in the following Example

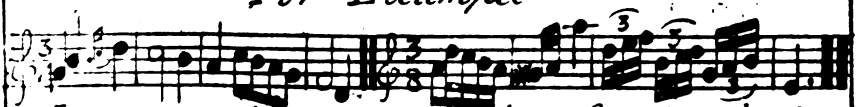


In this Example may be observ'd that under each Rest the Note is set down to signify that y^e Rest is equal to the Time of such a Note as is set under it.

Of Tyed Notes

Tyed Notes are so made by a Stroke drawn cross the Ends of the Tails of two or more Crotchets. two tyed Crotchets are equal to one Crotchet, and double ty'd that is with two Strokes drawn cross their Tails is equal but to a Quaver. and triple ty'd equal but to a Semiquaver. three Crotchets single ty'd are equal to three Quavers, if two of them be double ty'd they are equal to two Quavers. these ty'd Crotchets according to the Number of Lines drawn cross their Tails are to be play'd slower or quicker.

For Example



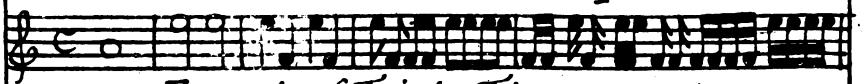
It must be observ'd that the three Crotchets in the first Bar of the foregoing Example must be play'd in the same time as in pronouncing the Words, One; Two, Three. The Minum in the 2^d Bar to be held as long in Sound as will answer the Time of two Crotchets, and the four ty'd Crotchets in the third Bar to be play'd as quick as will answer the Time of two Crotchets unty'd. In the other Example which is mark'd $\frac{3}{8}$. it must be observ'd that every Bar is to be play'd in the same Time with the first. In the 3^d Bar of the latter Example. there are nine Crotchets double ty'd. To each Tye there are three Crotchets with a Dash thus ⁀ over each. this Dash is commonly call'd a Slur. and is to signify that every three of those Crotchets in the 3^d Bar is to be play'd as quick if possible as to make the three one Sound and are equal to three Quavers. for the better understanding of which I shall now

set

Set down the Moods of Time. There are two Sorts of Time. (Viz.) Common and Triple. Common Time is mark'd thus C. and must be play'd slow, or thus ¢. to shew a somewhat faster Motion or thus 𝄵 to denote a brisk Movement. Triple Time is mark'd thus $\frac{3}{2}$ to signify a grave Movement or thus $\frac{3}{4}$ which Mark is usually prefix'd to slow Airs, or thus 3 which Mark serves for Minuets. or thus $\frac{6}{4}$ for Jiggs.

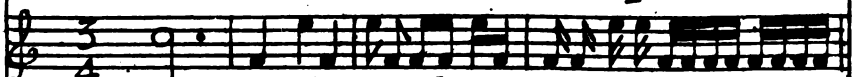
Example of Common Time.

Semibreve Minums, Crotchets, Quavers, Semiquavers.

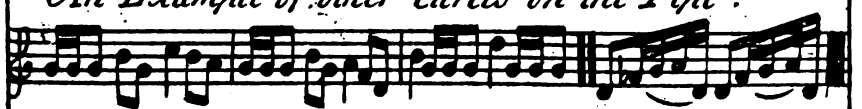


Example of Triple Time.

Minum. Crotchets, Quavers, Semiquavers.

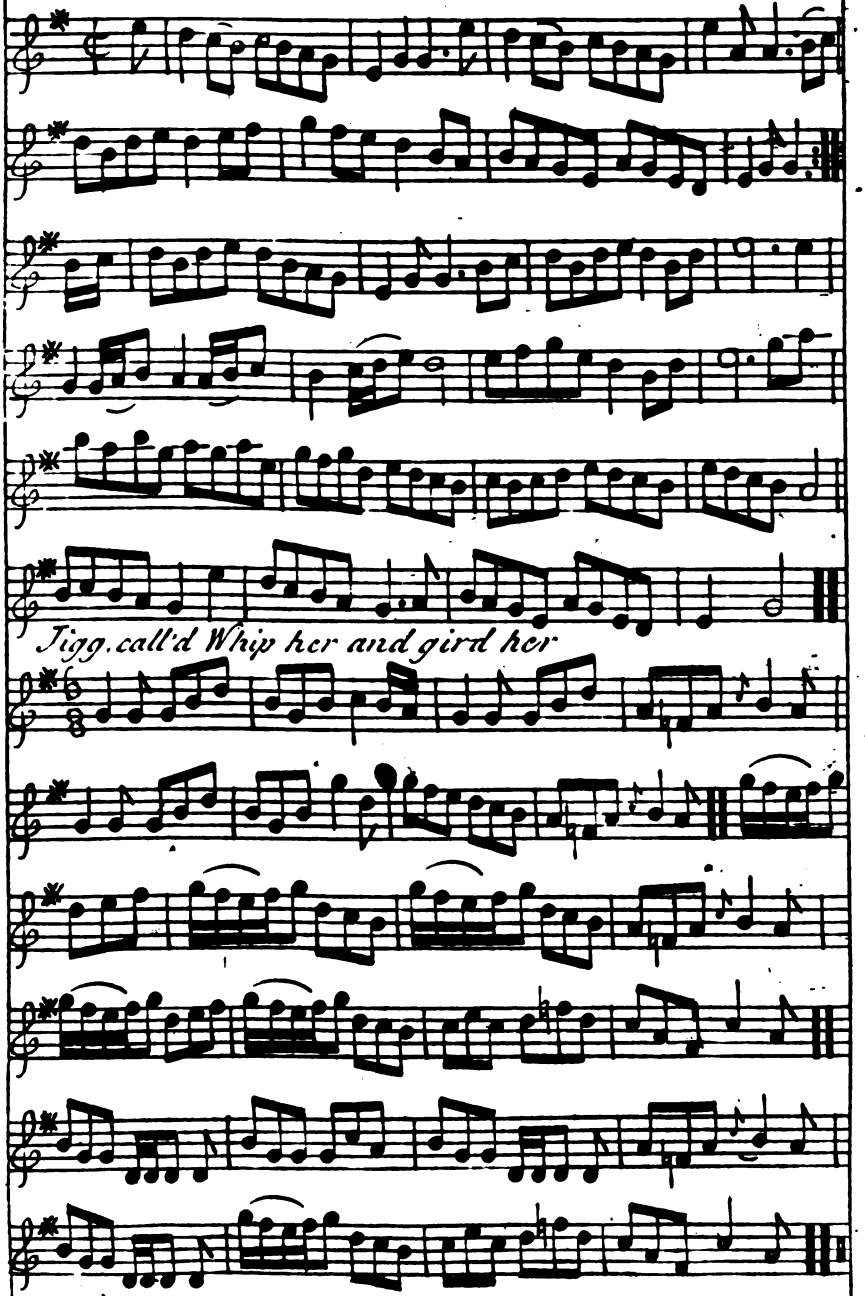


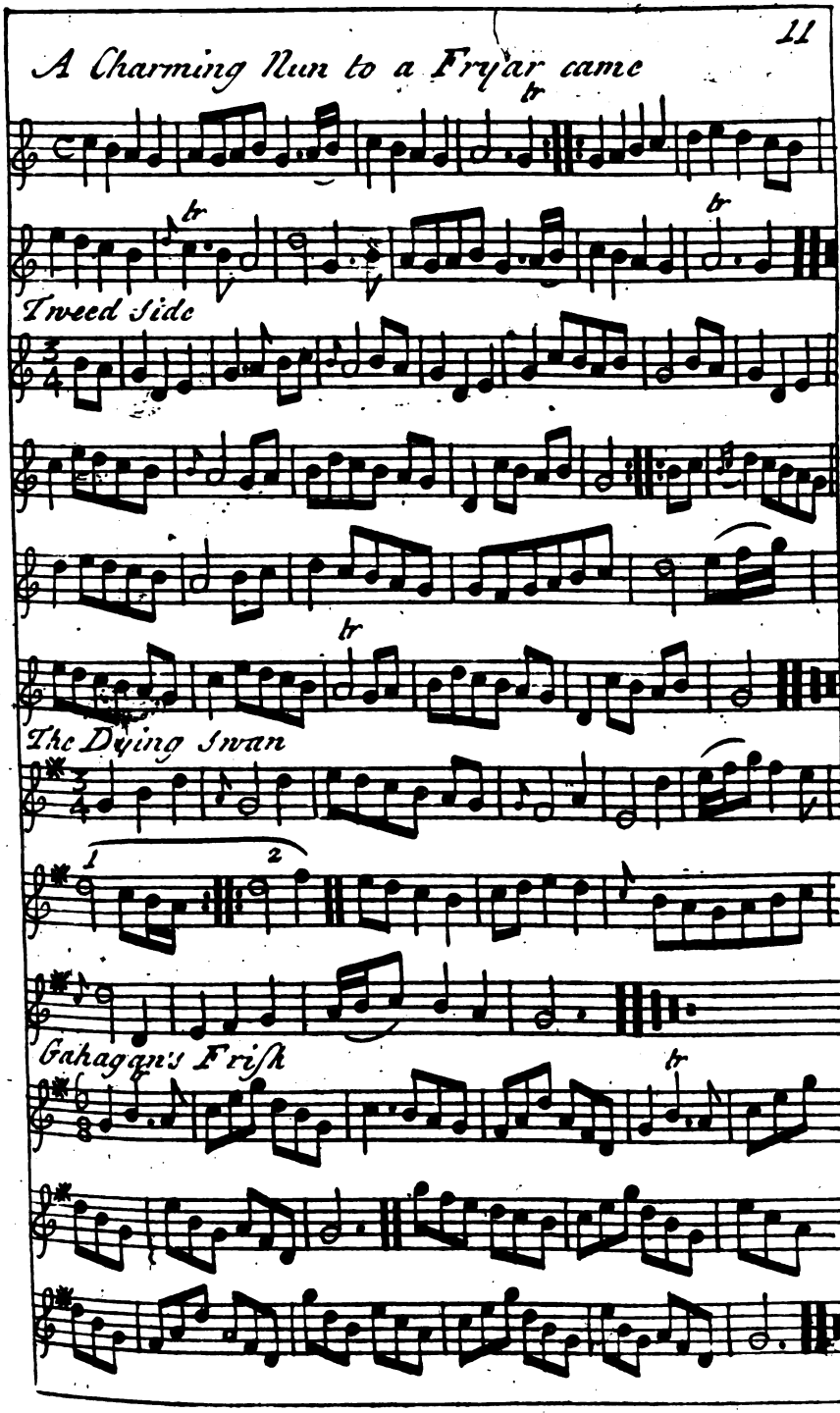
An Example of other Curles on the Pipe.



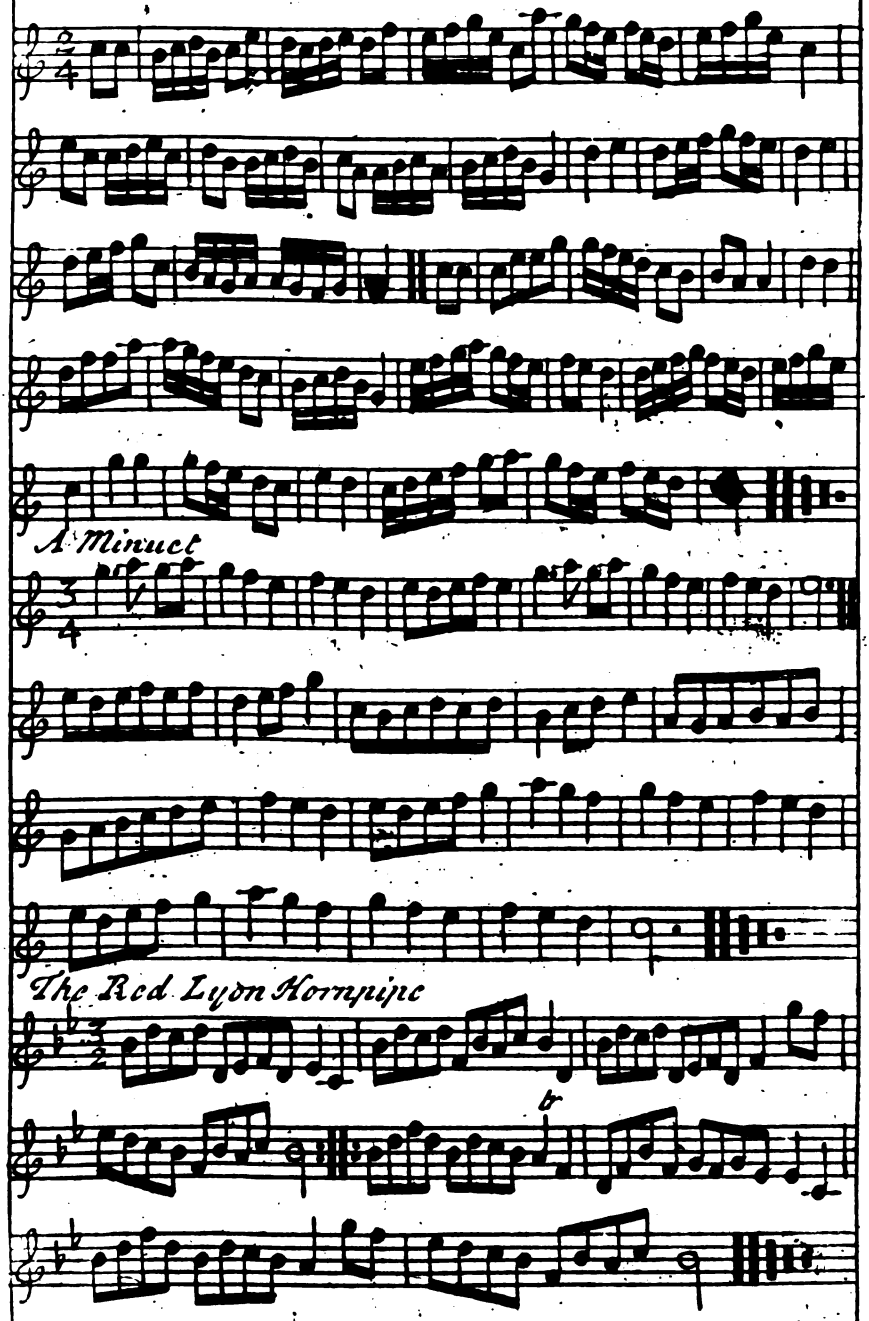
The two first Quavers in the first Bar is perform'd by rubbing down the fingers of the lower hand cross the lower holes keeping all the upper holes perfectly stopt in the Second and third Bar likewise. The last Curle which is mark'd with Slurs, is perform'd by sounding the Note **D**: by a sudden Pat of the lower finger of the upper hand then slurring the other Notes as quick as possible which performs two Quavers. and are called Curles on the Bagpipe.

A Scotch Measure

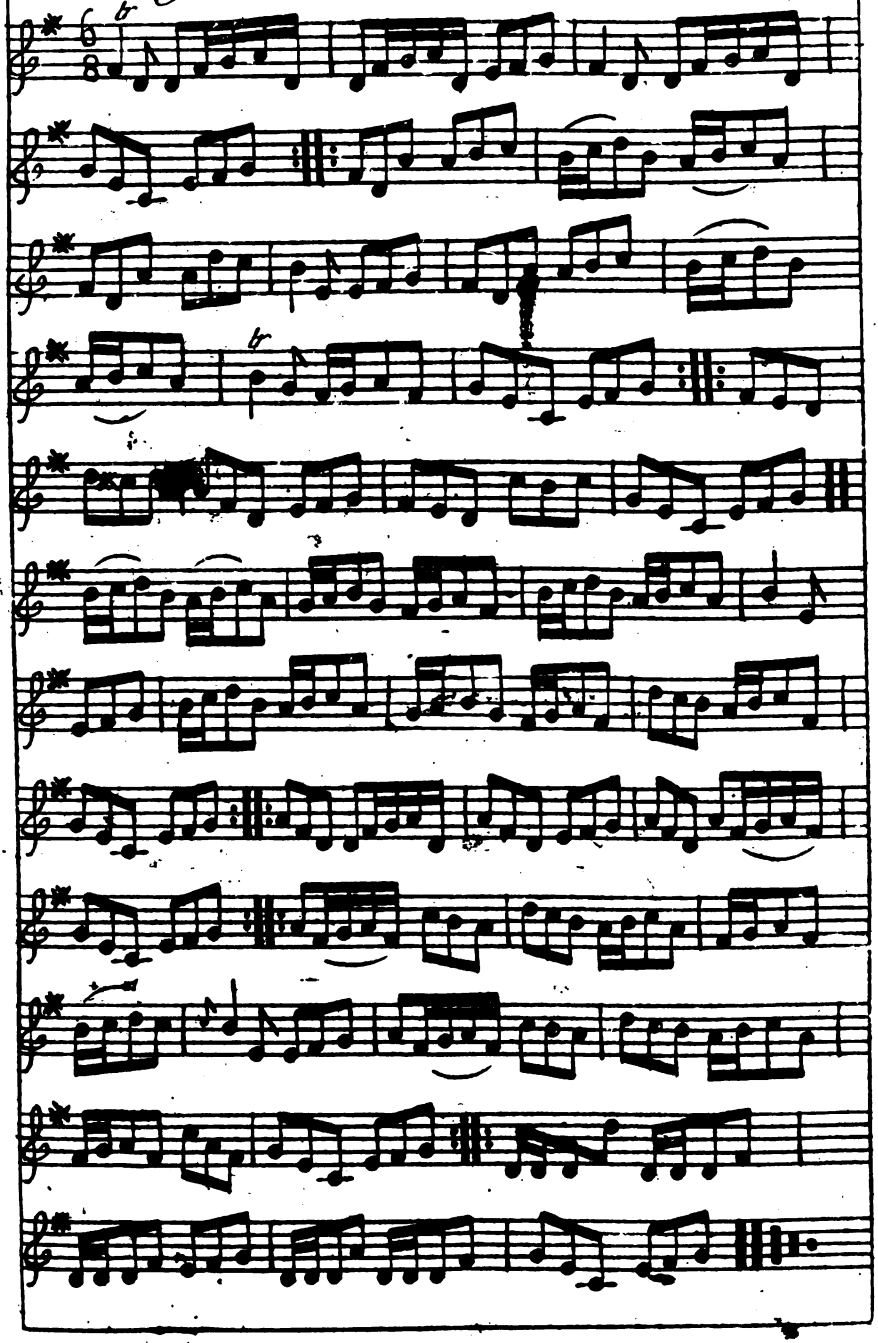



A Charming Nun to a Fryar came
tr
tr
tr
Tweed Side
tr
The Dying Swan
1
2
Gahagan's Frisk
tr

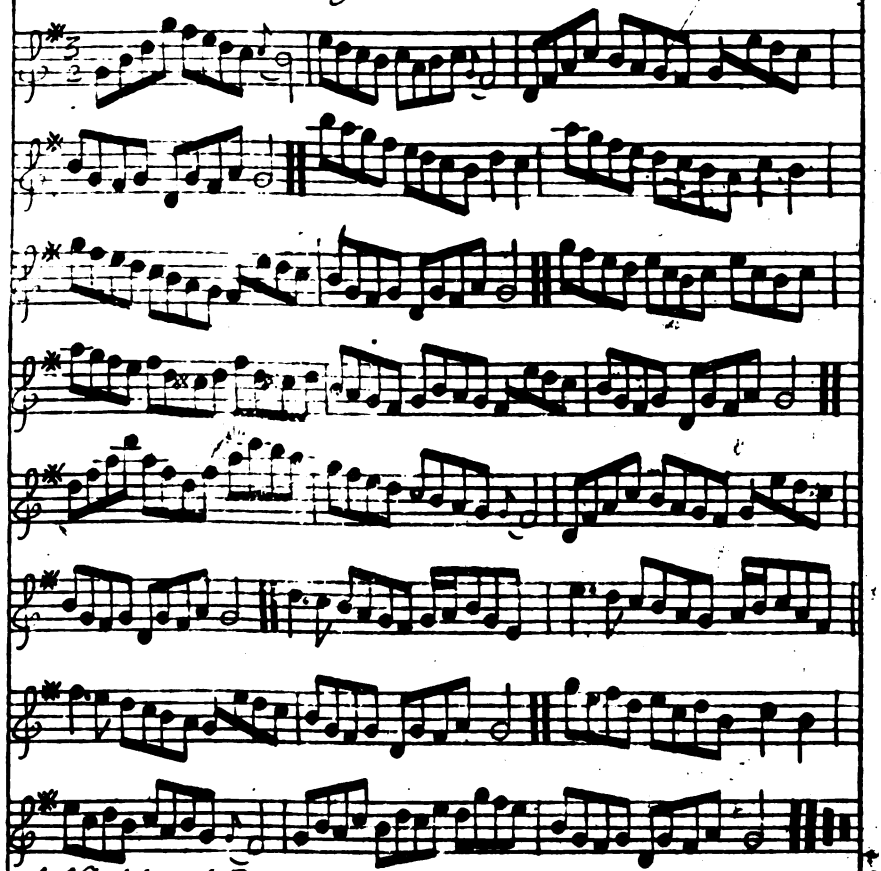
The Mamina



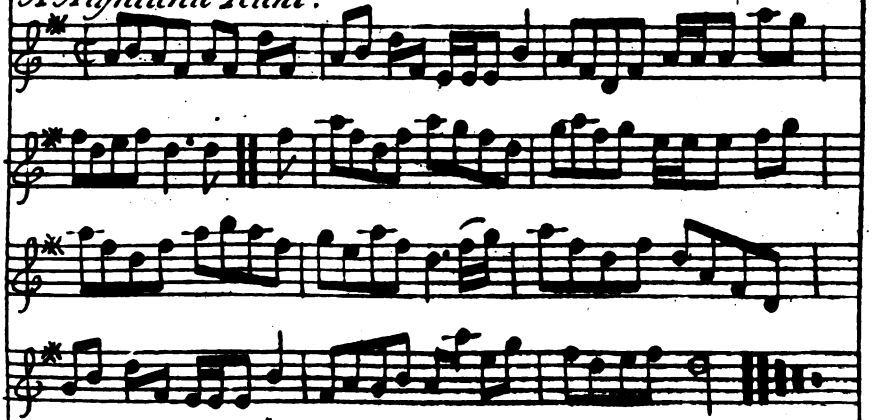
The Mayjor.



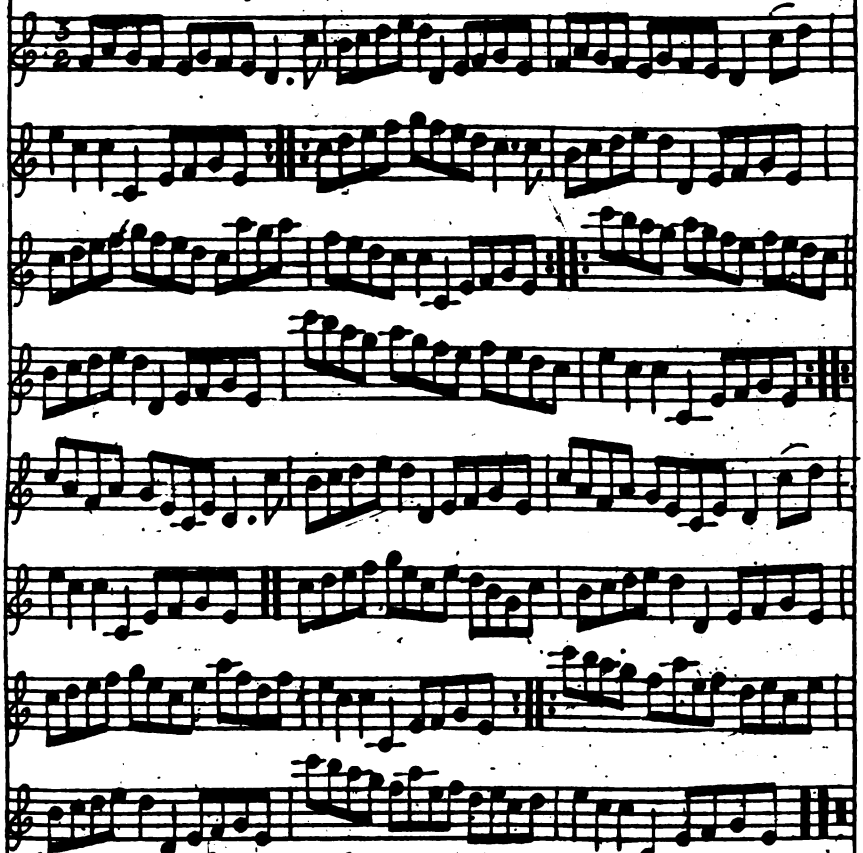
Ravencrofts Fancy



A Highland Rant.

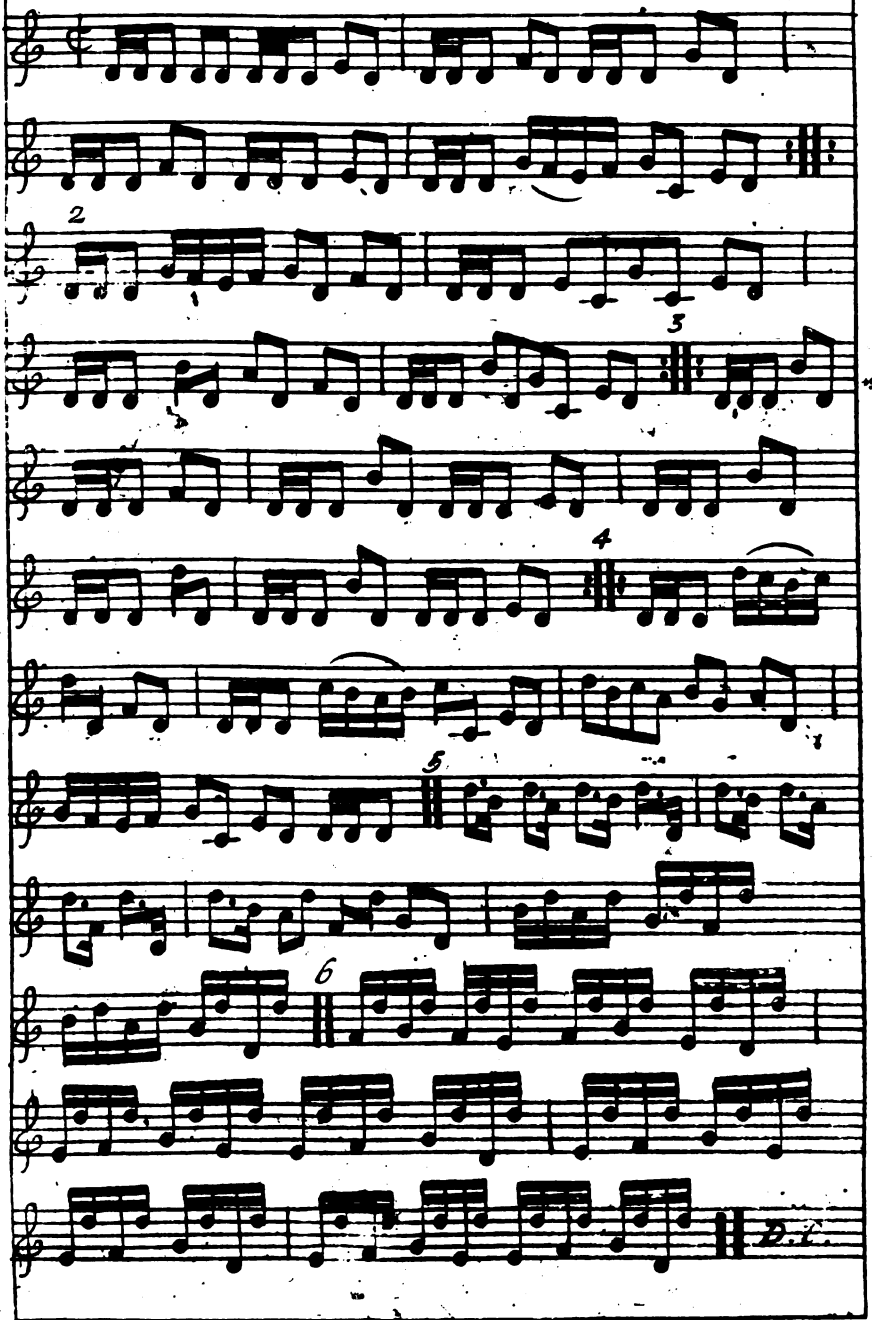


New York. a Hornpipe.

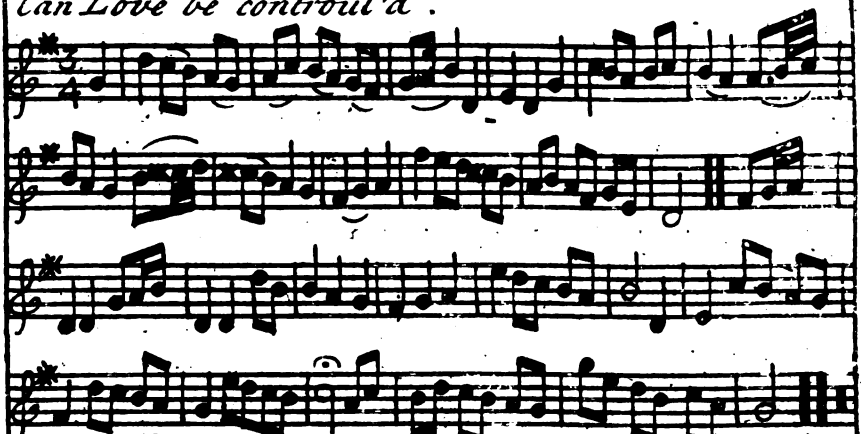


The Lass of Levinstone.

16 A Bagpipe Concerto call'd the Battle of Aghrem, or the Football March.

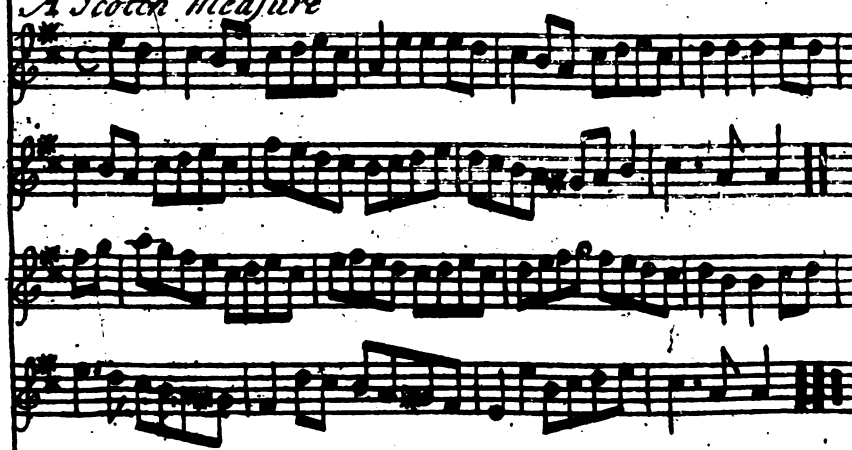


Can Love be controul'd.

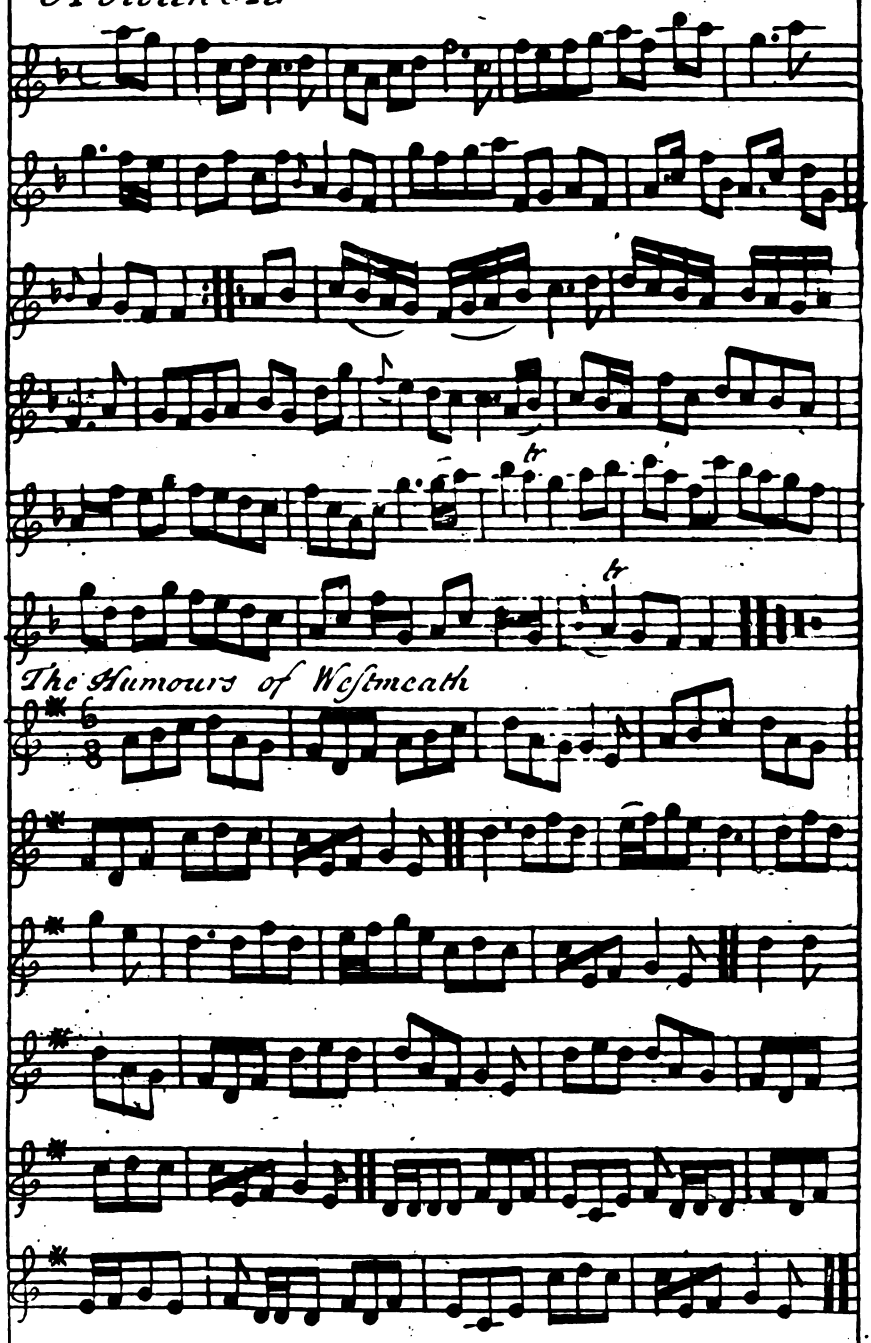


At the Brow of a Hill.

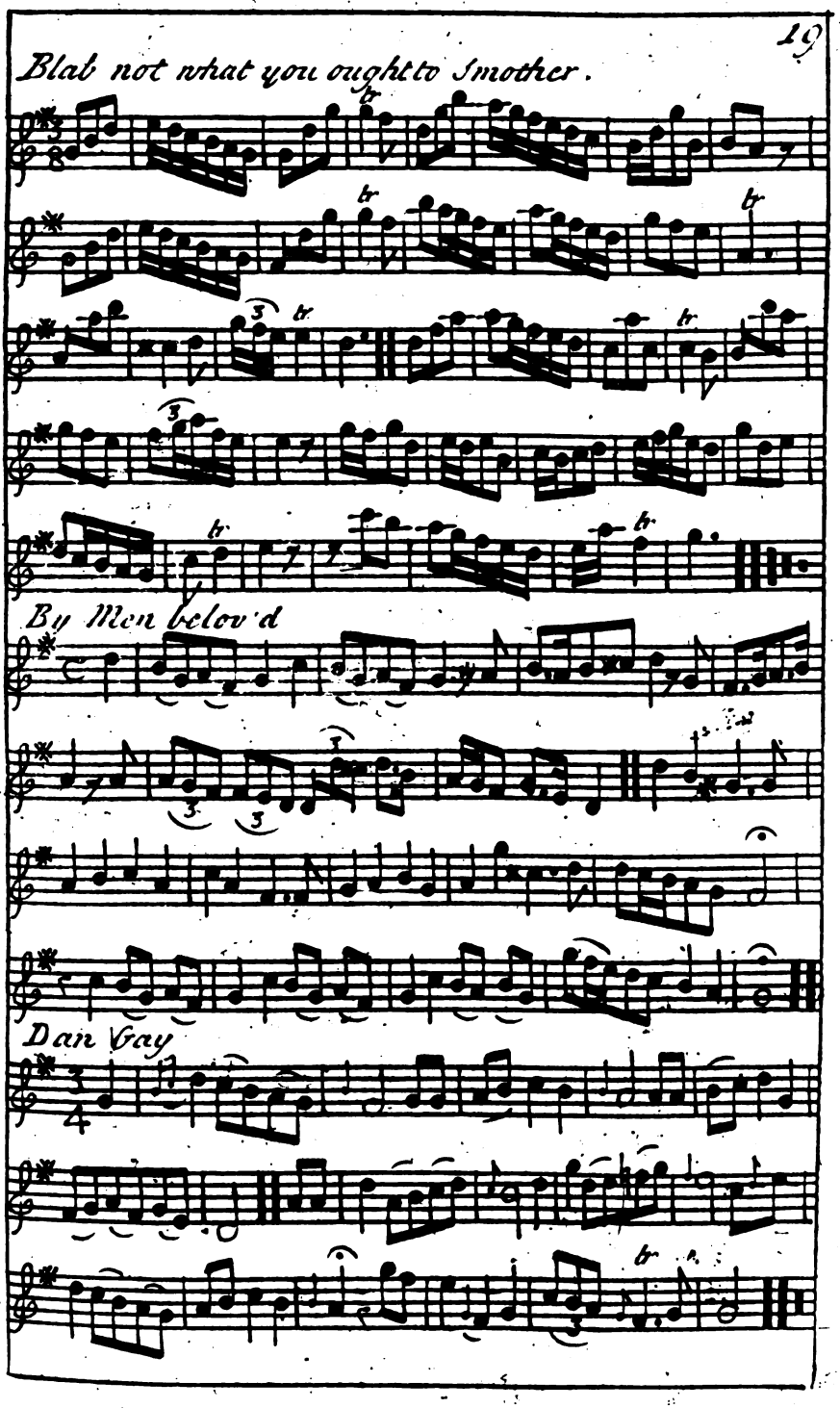
A Scotch Measure



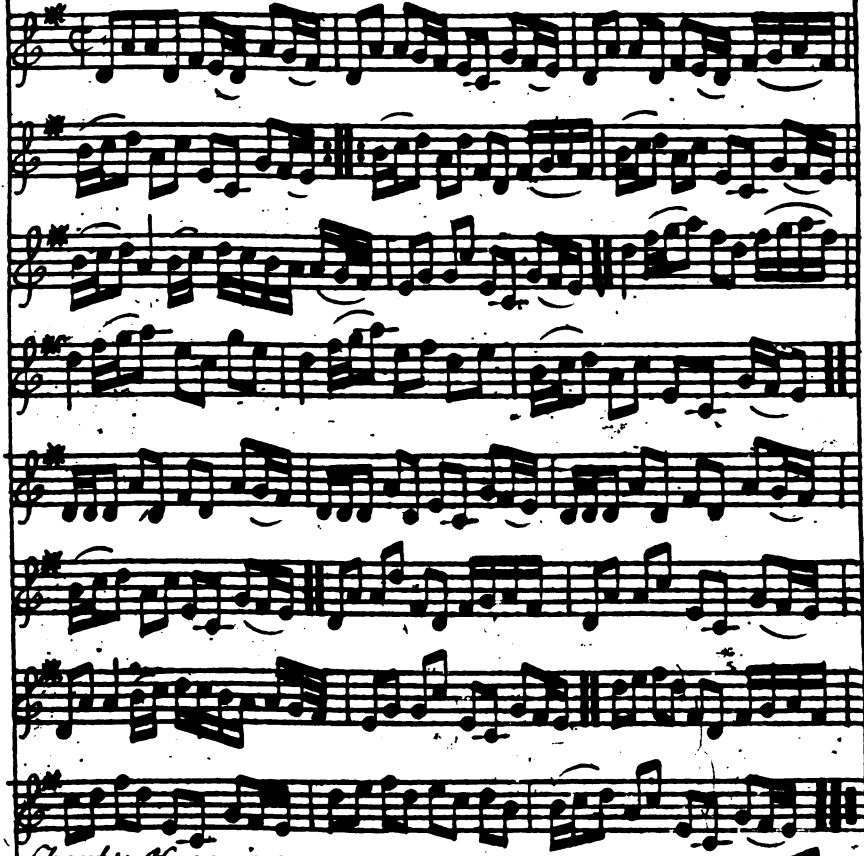
A Scotch Air



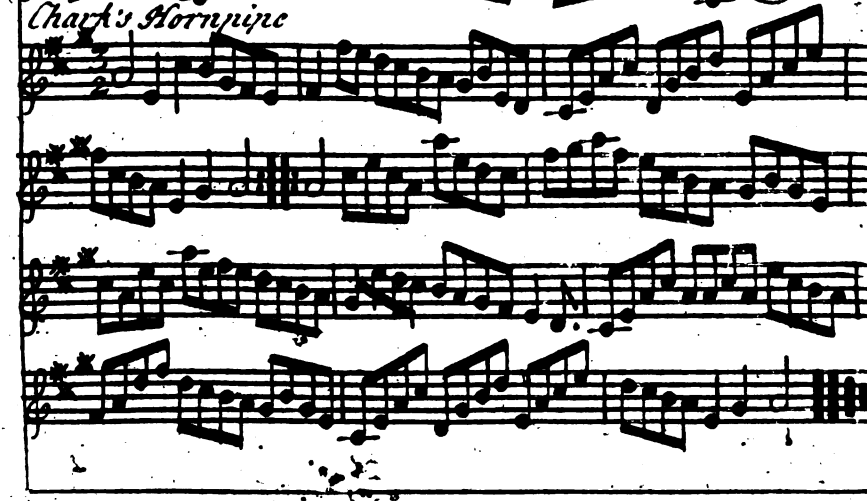
The Humours of Westmeath


Blab not what you ought to Smother.
By Men belov'd
Dan Gay

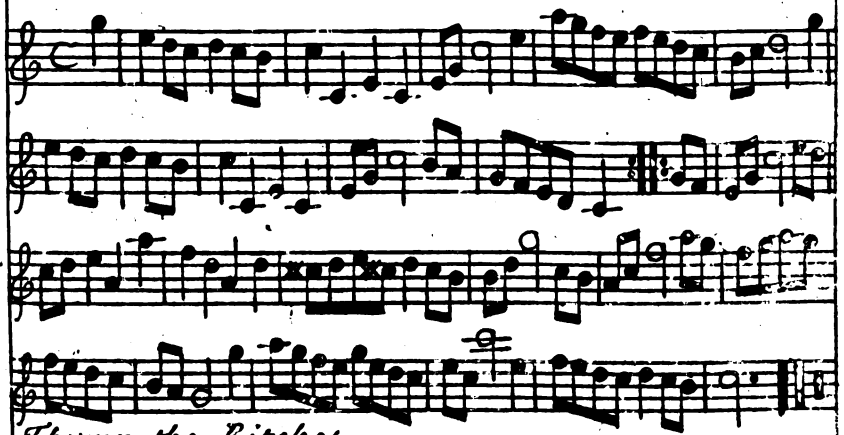
Blind Paddy's Fancy



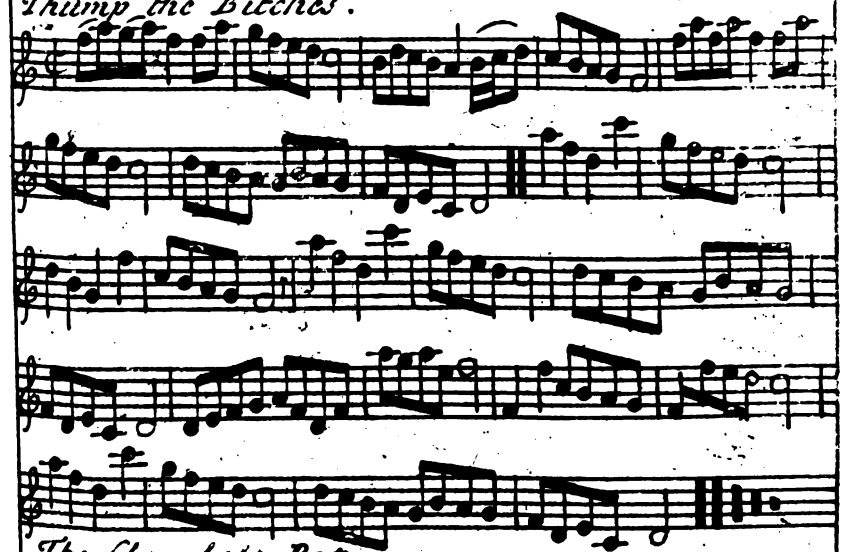
Chark's Hornpipe



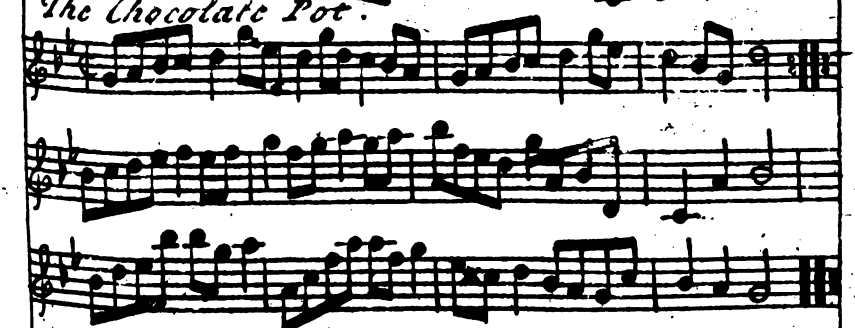
New Mile End Fair.



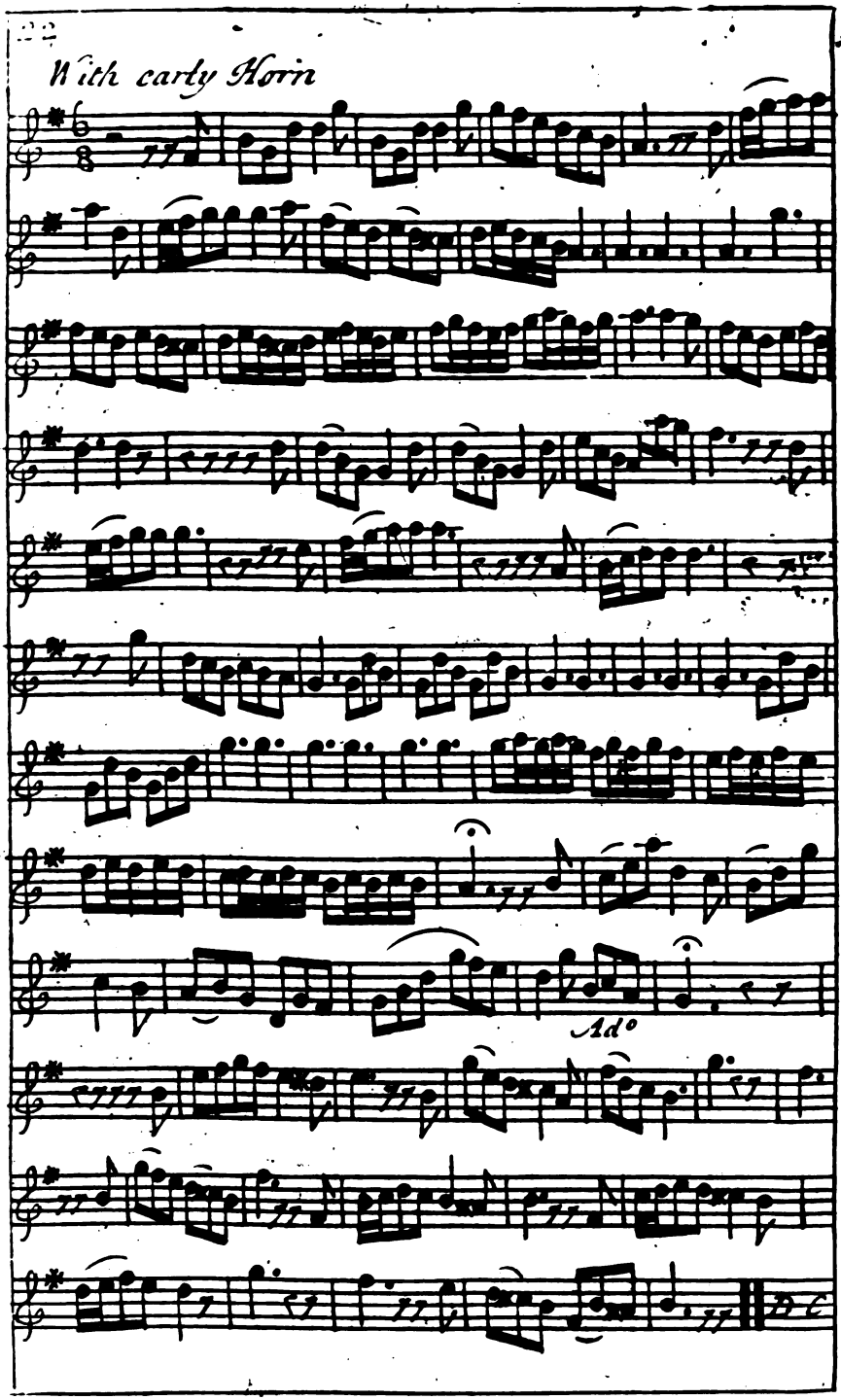
Thump the Bitches.



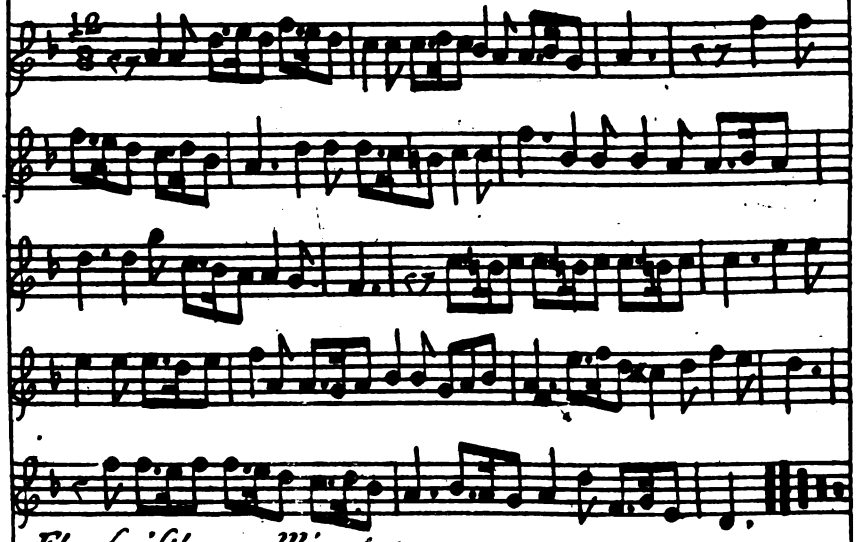
The Chocolate Pot.



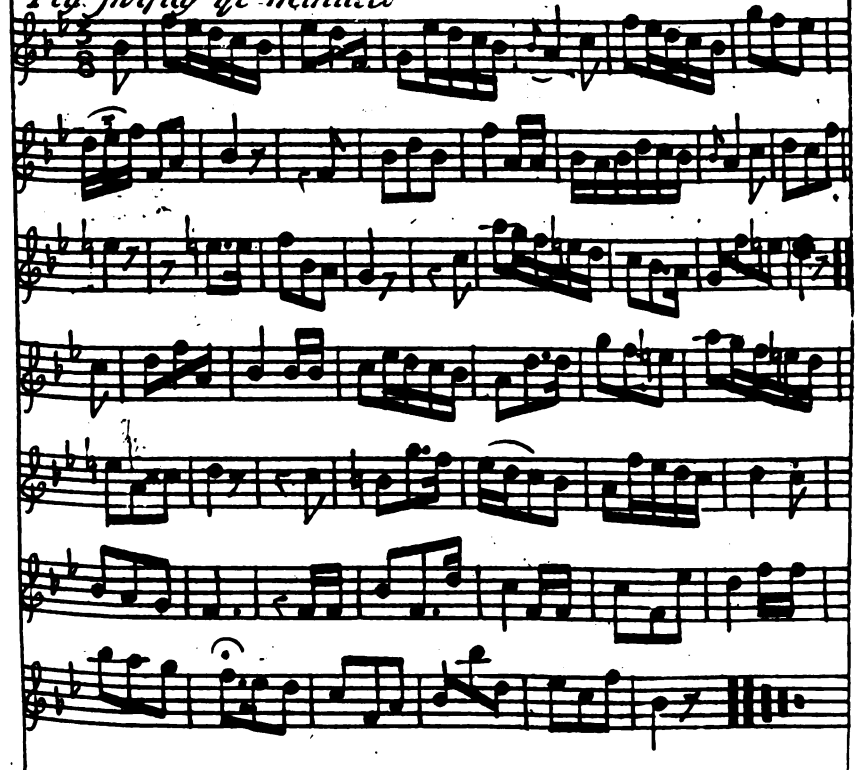
With early Horn



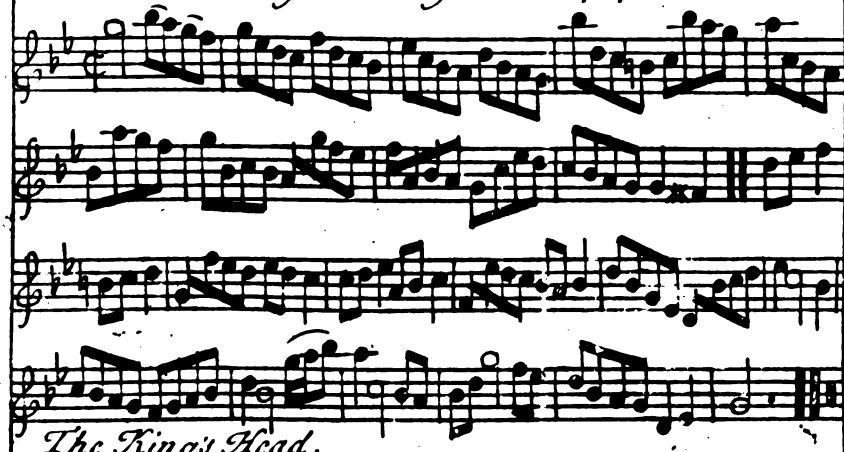
Let me wander



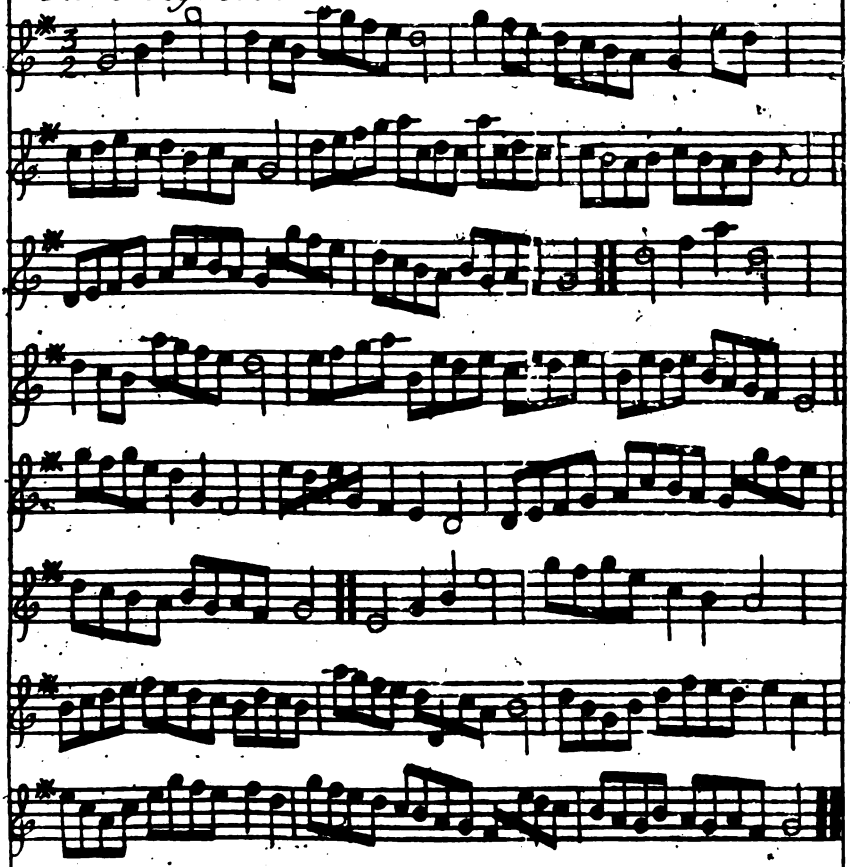
Fly swiftly ye Minutes



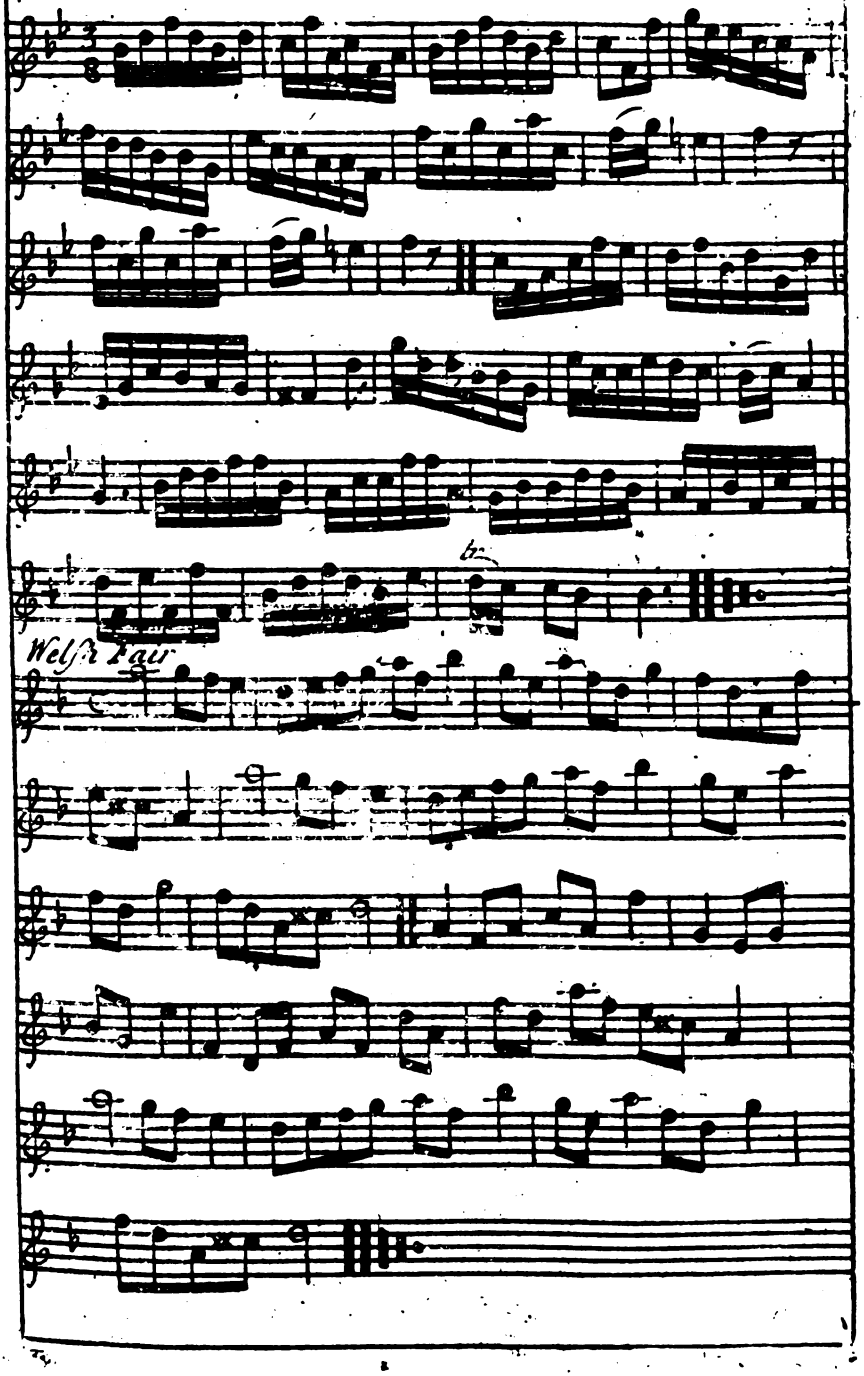
a Monkey or Jegs Hornpipe



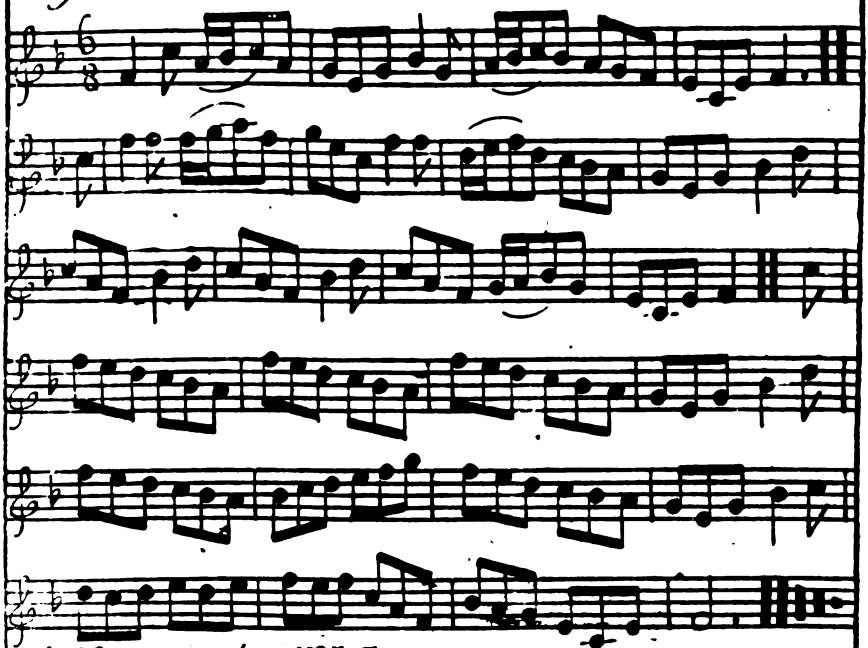
The King's Head.



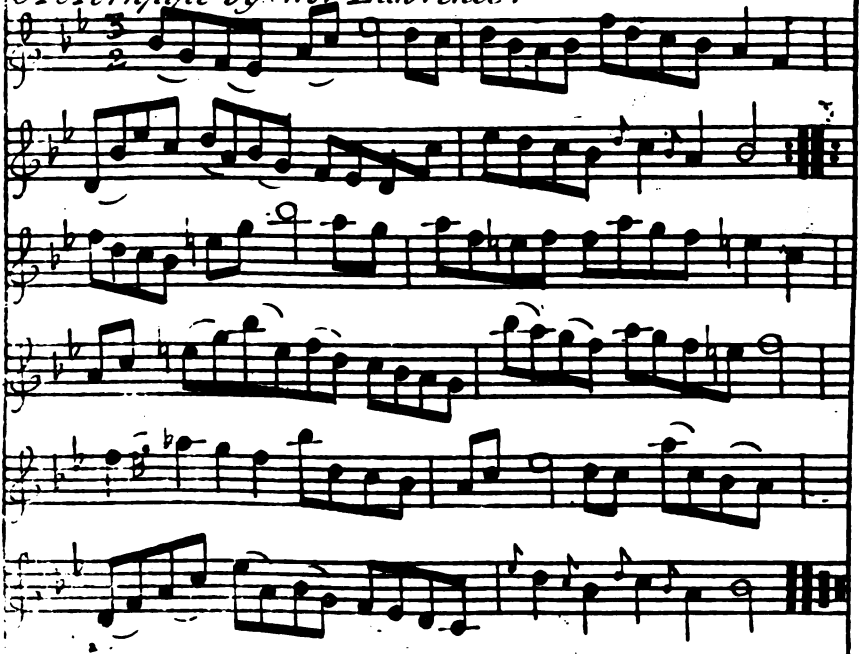
Six and Sevens



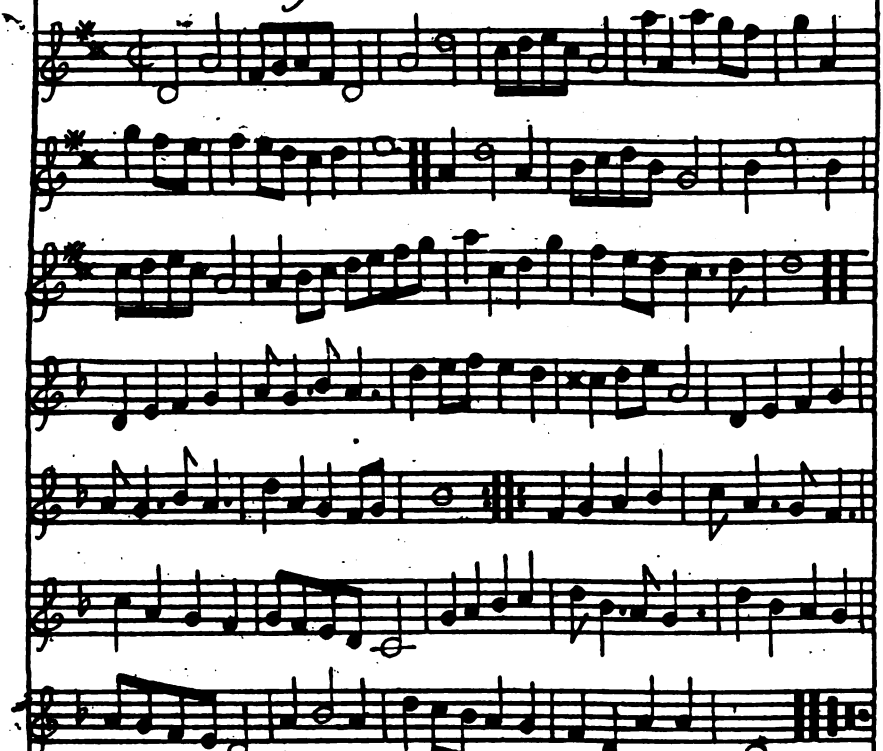
Castle Barr



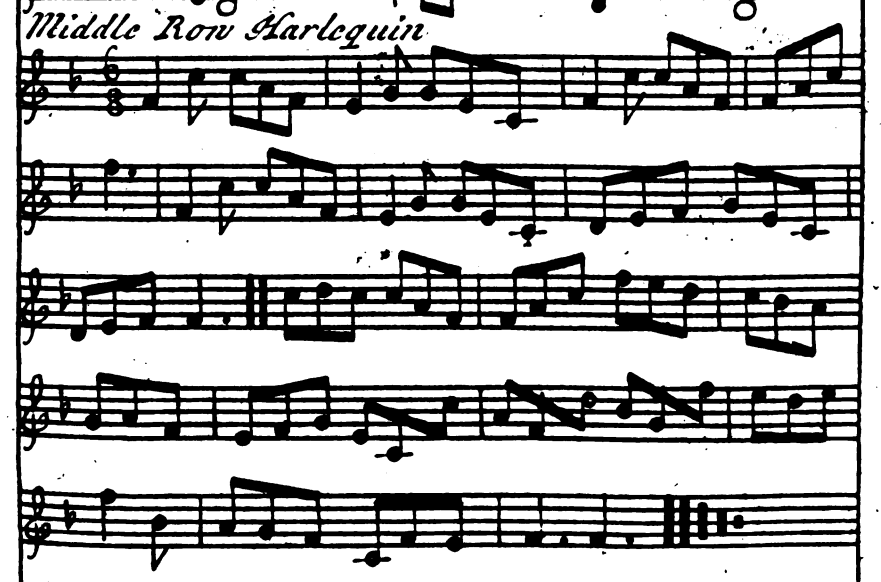
A Hornpipe by Mr Lawrence.



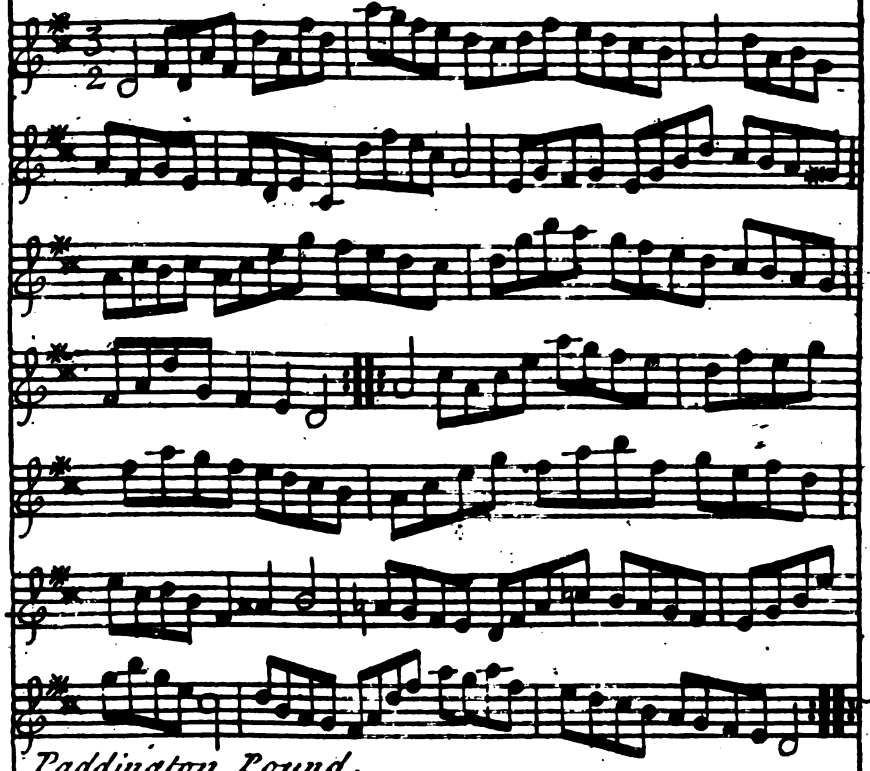
Drunken Peasant



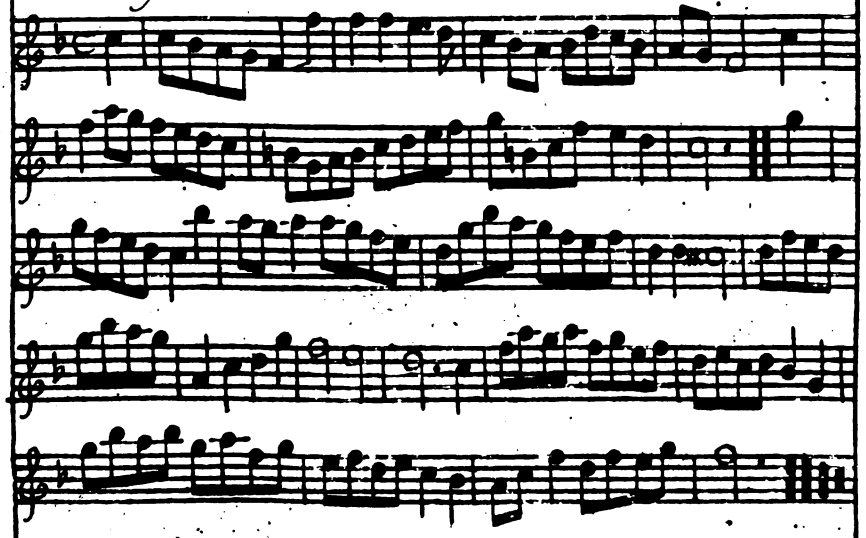
Middle Row Harlequin



Portsmouth Harbour



Paddington Pound.



A DICTIONARY

Explaining such Greek, Latin, Italian and French Words as generally occur in Musick

A

A Bene Placito. at Pleasure.
Adagio. A slow Movement.
Affectuoso. very tenderly.
Allegro, or All.o brisk or quick, especially if the Word be repeated twice.
Andante, from the Verb Andare to go, signifies, especially in Thorough Basses that all the Notes must be play'd equally and distinctly.
Assai, enough, this Word is often joyned with Allegro, Adagio, Presto &c.

B

Basso Continuo, the Thorough Bass for the Organ Harpsicord or Spinnet.

C

Camera, Chamber. as. Arie da Camera. Chamber Airs.
Canon, or Canone, a perpetual Fuge.
Canto, the first Treble.
Con, with, as Cone Senza Violino, with and without Violins.
Canzonetta. A Song in general.

D

D.C. or Da Capo, begin again and end with the first Strain.

E

Ecco, or Echus in Imitation of a natural Ecco. this Word is sometimes used instead of Piano.

F

F. or Forte. loud or Strong &c
Fortissimo, very loud.
Fugha, or Fuge, is when some of the Parts begin a certain Aire, and the other Parts begin some time after that, imitating the first and repeating the same Aire throughout all the Parts

G

Gigha, Giga or Grigue, a Jigg.
Grave, a slow Movement.

L

Largo. very slow.
Larghetto. not so slow as Largo.
Lent Lento, or Lentement slow.

M

Men signifies less, as Men. Allegro, not so quick as Allegro.

N

Non. not. as non troppo presto not too quick. Non troppo Largo &c.

O

Ottava, or Ottava, an Octave or an Interval of Eight Notes
Organo, signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies the Thorough Bass.

P

P. or Pia. or Piano. soft.
Pianissimo very soft.
Piu, signifies more, as Piu Allegro, more brisk than Allegro.
Poco signifies less, as Poco Largo not so slow as Largo.
Presto, fast or quick.
Prestissimo very quick.

R

Ritornello, a short Symphony which either begins before the Song, or sometimes in the Middle or also after the Song is ended.

S

Senza, without, as Senza Violino without Violins.
Solo, alone, as Violino solo, Violin alone, Flauto solo, Flute alone.
Staccato, in a plain and distinct Manner.

T

Tacet, signifies let it be silent.
Tutti, all or all together.

V U

Unisoni, is set over a Piece of Musick, when all the Parts play in the Unison or Octave.
Vivace, Vivacemente, or Vivamente with Life and Spirit.
Volta, or Volti, turn over.
Volti Subito, turn over quick, or without Loss of Time.

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