

# Basic Piobaireachd Movements

hiem      hien      hia      hihin      hihio      hiho

Half cadence on Low G, Low A & D      Cadence on Low A, B & C

tra      hiharin

Throw on D: light & heavy

dre      edre      dare      vedare

Throw on E, from below and above      Throw on F, from below and above

embari      endari      chedari      hedari

Throws to High G

cherede      hiharara      hihorodo      herere

Double echoes

hindarid      hiodarid      hodarid      hadarid      chedarid      hedarid      hidarid      Idarid

Taorluath movement

hinbandre      hiobandre      hobandre      habandre

Crunluath movement

chebandre      hebandre      hibandre      lbandre

Crunluath movement

# Piobaireachd Exercises

dre/edre

Two staves of musical notation for the 'dre/edre' exercise. The first staff begins with a treble clef and a 4/4 time signature. The music consists of a sequence of eighth-note patterns, each followed by a quarter rest, creating a rhythmic exercise. The second staff continues the pattern with similar eighth-note figures.

dare/vedare

Two staves of musical notation for the 'dare/vedare' exercise. The first staff starts with a treble clef and a 4/4 time signature. The exercise is composed of eighth-note patterns with quarter rests, similar to the first exercise. The second staff continues the sequence with more eighth-note figures.

dithis

Two staves of musical notation for the 'dithis' exercise. The first staff begins with a treble clef and a 4/4 time signature. The music features dotted eighth notes followed by sixteenth notes, creating a specific rhythmic pattern. The second staff continues this pattern across the measure.

Crunluath a mach movement

Two staves of musical notation for the 'Crunluath a mach movement' exercise. The first staff starts with a treble clef and a 4/4 time signature. The exercise is characterized by sixteenth-note patterns with dotted eighth notes, typical of the Crunluath style. The second staff continues the complex rhythmic sequence.

# MacIntosh's Banner

William MacKenzie

## Urlar

che en o dro ve che o hio e che en o dro ve che o hio dro o

che en o dro I ve e ho e che en o dro I ve o hio dro o

che en o dro I ve e o e he e ho e o hio ve o hio dro o

## Dithis Singling

hin en he hin ho en che hin hin en he hin che o hio dro o

hin en I en he hin che hin hin en I en he o hio dro o

hin en I en he hin che hin he hin che hin he o hio dro o


## Dithis Doubling

hin en he hin hi en che hin hin en he hin che hin ho en


hin en I en he hin che hin hin en I en he en ho hin

hin en I en he hin che hin he hin che hin he en ho hin


2 Taorluath Singling



hin darid he darid ho darid che darid hin darid hedarid che o hio dro o



hin darid I darid he darid che darid hin darid I darid he o hio dro o



hin darid I darid he darid che darid he darid che darid he o hio dro o

Taorluath Doubling



hin darid he darid ho darid che darid hin darid hedarid che darid ho darid




hin darid I darid he darid che darid hin darid I darid he darid ho darid




hin darid I darid he darid che darid he darid che darid he darid ho darid


Crunluath Singling



hinbandre hebandrehobandre chebandre hinbandre hebandre che o hio dro o



hinbandre Ibandre hebandre chebandre hinbandre Ibandre he o hio dro o



hinbandre Ibandre hebandre chebandre hebandre chebandre he o hio dro o

Crunluath Doubling

hinbandre\_ hebandre hobandre chebandre hinbandre hebandre chebandre\_ hobandre  
hinbandre Ibandre hebandre\_ chebandre hinbandre Ibandre hebandre\_ hobandre  
hinbandre Ibandre hebandre chebandre hebandre chebandre hebandre hobandre

Repeat complete urlar following Crunluath doubling.

hinbandre Ibandre hinbandre Ibandre

# Catherine's Lament

Urlar

che em dan ha e ve en hihorodo\_ hihio din ha e ve en hiha o a em hiharin\_ hiharin  
him o darid ha e ve en hihorodo\_ hihio din ha e ve en hiha o a em hiharin\_ hiharin  
che em dan ha o a din hihorodo\_ hihio din ha o a o hin to dre o hiharin\_ hiharin  
cheem dan he e tra e hihorodo\_ hihio din dare e ha o hin to dare o hiharin\_ hiharin

The 'Urlar' section consists of five staves of music. The first four staves are in 2/4 time and feature a melody with lyrics. The fifth staff is in 4/4 time and contains a single melodic line without lyrics. The music is written in treble clef with a key signature of one flat.

Dithis Singling

The 'Dithis Singling' section consists of two staves of music. Both staves are in 4/4 time and feature a single melodic line without lyrics. The music is written in treble clef with a key signature of one flat.

### Dithis Doubling

Musical notation for Dithis Doubling, consisting of three staves of treble clef music in 2/4 time. The melody is a simple, repetitive sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first staff ends with a repeat sign. The second and third staves are identical to the first.

### Taorluath & Crunluath Singling

Musical notation for Taorluath & Crunluath Singling, consisting of three staves of treble clef music in 2/4 time. The melody is a simple, repetitive sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first staff has 'T C' labels under the first, second, and third notes. The second and third staves are identical to the first.

Taorluath & Crunluath Doubling; Crunluath a Mach

The musical notation consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The notes are quarter notes, and the fingerings are indicated by letters T, C, and CM below the notes. The first staff ends with a repeat sign. The second and third staves do not have repeat signs.

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
1	T C C	T C C	T C C CM	T C C CM	T C C	T C C CM	T C C	T C C
2	T C C	T C C CM	T C C CM	T C C CM	T C C CM	T C C CM	T C C	T C C
3	T C C	T C C	T C C CM	T C C CM	T C C	T C C CM	T C C	T C C

Finish with Line 1 of Urlar



# Clan Campbell's Gathering

Traditional

Urlar

The Urlar section consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with frequent grace notes. The second and third staves continue the melody, maintaining the same rhythmic and melodic patterns.

Variation 1

Variation 1 consists of three staves of music. The notation is similar to the Urlar section, but with some melodic alterations. The first staff starts with a treble clef, one flat, and 4/4 time. The melody continues with eighth and sixteenth notes and grace notes. The second and third staves complete the variation.

Variation 2

Variation 2 consists of three staves of music. The first staff begins with a treble clef, one flat, and 4/4 time. The melody is characterized by a more active eighth-note pattern compared to the previous sections. The second and third staves continue this variation.

Taorluath Singling

The first section, 'Taorluath Singling', consists of three staves of music. Each staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The first staff contains six measures, the second staff contains six measures, and the third staff contains six measures. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

Taorluath Doubling

The second section, 'Taorluath Doubling', consists of three staves of music. Each staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The first staff contains six measures, the second staff contains six measures, and the third staff contains six measures. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

Crunluath Singling

The third section, 'Crunluath Singling', consists of three staves of music. Each staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The first staff contains six measures, the second staff contains six measures, and the third staff contains six measures. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

Crunluath Doubling

The image shows three staves of musical notation for the piece 'Crunluath Doubling'. The music is written in treble clef with a 6/8 time signature. Each staff begins with a key signature change to one flat (B-flat). The first two staves contain six measures each, and the third staff contains five measures. The notation features a complex rhythmic pattern with many sixteenth notes, often grouped in beams, and includes various rests and accidentals. The piece concludes with a double bar line.

Finish with Line 1 of Urlar, or complete Urlar if you wish.