

# THE INTERNATIONAL PIPER

Volume 1 Number 8 — December 1978 35p



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- Crossword
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- Piping in South Africa
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# THE INTERNATIONAL PIPER

Volume 1 Number 8 December 1978

## IN OUR OPINION

This is the time of year for taking stock and although this is only the eighth number of *The International Piper*, we feel that we have made sufficient impact to allow us review piping in 1978. During the year we have witnessed the successes, so often the reward of preparation and forethought: and, too, the disappointments which in many cases were the result of a little bad luck, but which occasionally resulted from the lack of sufficient knowledge and know-how.

We would particularly like to congratulate those overseas pipe bands and solo pipers who made long journeys to pit their skills against the home-bred champions. Their efforts are two-fold. Not only are they required to put in long hours of musical preparation, but they also engage in much fund-raising to ensure the necessary financing of their travelling expenses.

In this respect may we single out the Queensland Irish Pipe Band, Australia, the Prince Charles Junior Pipe Band from San Francisco and the Toronto and District Pipe Band; all who achieved considerable success. Jack Lee of Surrey, British Columbia, Canada, was obviously this year's champion Overseas piper. To win both the Marches and Strathspeys & Reels at the Northern Meeting simultaneously is an achievement reached by few other pipers. We congratulate him.

The Northern Meeting and the Argyllshire Gathering must be pleased with their success in pruning the over-long Gold Medal entries; yet the Northern Meeting are obviously aware that a Silver Medal problem has now been created. May we suggest that the creation of a Silver Medal competition was not the answer to solve the Gold Medal problem? Instead of grading pipers on their *past* form, their *present* form would be a much better yard-stick. It would require little administration to organize a seeding

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immediately before the Gold Medal competitions. Setting a high standard would easily regulate entry. There can be no place for mediocre playing at any level at Oban and Inverness!

At home, Neil Johnstone, Oban, John MacDougall and Pipe Major Angus MacDonald were the pipers of the year — many congratulations!

Sadly we have suffered bereavements, particularly on the teaching side with the deaths of Bob Nicol, Balmoral, and John Rennie, Inverness and John Wilson's tune *The Lament for the Old Reedmakers* is a particularly apt title to describe the death of Willie McRostie who was a supreme craftsman.

Shotts and Dykehead Caledonian and Dysart and Dundonald will both be proud of their success as Champion of Champions and World Champions respectively. They know, more than most that such success is greatly due to maximum effort and application.

We had the advent of two types of Electronic Bagpipes, but apart from the much-publicised fact that their volume can be controlled, we now hear little about them. Imagine the giants of The Clan MacFarlane Pipe Band preferring them to the Piob Mhor to produce their celebrated attack!

No longer when we ring 225 8065 do we hear Mr. Andrew Ross reply "Glen the Bagpipe maker". After sixty-seven years with Glen's, Mr Ross retired this Year and a kenspeckle figure well-known in Edinburgh's Lawnmarket is now absent. We send Andrew our best wishes for a happy retirement. Happily "Glens" continue under the care of the equally kenspeckle Mr Gordon Stobo.

The composers do not appear to have been particularly struck with the muse in 1978 for we cannot recall any tune which became top of the piping pops this year. Maybe next?

Congratulations to pipers everywhere on the high standard of bagpipe tone heard. This was most evident in the many performances heard by the Editors in Canada, U.S.A., South Africa and, of course, in Britain. Not only did the high standard pertain to solo pipers but also to Pipe Bands. Do we hear the Bagpipe makers and reedmakers say "We should fit in here somehow?" Yes! You all deserve praise.

Finally we wish our readers a Merry Christmas and a Happy Year and hope that 1979 will bring us all success, not only in piping but also in the many other pursuits which pipers follow world-wide.

## THE PIPE BANNER

by  
Sir Crispin Agnew of Lochnaw, Bt.

The Pipe Banner is a flag which is flown from the bass drone of the bagpipe. Although its origin as a heraldic flag is rather confused, it developed during the 19th and 20th centuries, principally as a military pipe banner flown and used by the pipers of Scottish Regiments. The modern pipe banner is a guidon-shaped flag about 1 ft. x 1½ ft. in dimension which is flown from the large or bass drone of the bagpipe and hangs backwards over the piper's shoulder displaying a coat of arms on one side and the regimental charges on the other.

The early use of pipe banners is difficult to date but a French manuscript of the 14th century shows a piper carrying a pipe banner. It would appear that their use in Scotland dates from the 17th century. The bass drone of the bagpipe from which the banner is flown was probably only added to the tenor drones of the Highland bagpipe during the 18th century, but it has been suggested by some writers that this was preceded by a long stock from which a flag was flown. It would not have been possible to fly a pipe banner from a tenor drone which is too short. Paris Kirk, who travelled in Scotland in 1679 writes that on visiting a Highland Chief he was made welcome by a piper "with his loud pipes and his Lordship's Coat of Arms on a Flag". The next example is the portrait of the Chief of the Grant's piper carrying a banner which appears to be about 3½ft. x 2 ft. on which is displayed the complete Grant Coat of Arms. A pipe banner as large as this would be unwieldy and difficult to fly out of doors, but probably artistic licence has enlarged the flag.

Although pipe banners have been used by Highland Chiefs from the mid-17th century their subsequent development is mainly military. When a Chief was asked to raise a Highland regiment for the Government he would be accompanied by his own piper who would carry his Chief's pipe banner. However, the practice soon developed into a military habit governed by regimental traditions.

A print by Bickham dated 1743 shows a piper of the Black Watch carrying a long streamer-type pennant of the St. George's Cross, and this type of flag, sometimes with the Union Jack including the regimental number, seems to have been common at this date. Personal banners became more common and we have an example in 1856 when some ladies of the 93rd Highlanders made a pipe banner with the Duke of Sutherland's Arms "to replace the shabby Union thing".

By 1800 the shapes of the military pipe banner had become somewhat formalised. Two types were common; the first was a fish-tail shaped flag of approximately 3 ft. x 1 ft. which over the years got smaller (Fig. 1) By the middle of the 19th century the fish-tail type had been rounded off into the more common guidon shape flag used nowadays (Fig. 2). The custom of using military pipe banners received a considerable boost after the Crimean War when pipers were officially authorised on the establishment of Highland regiments. They were authorised for Lowland regiments in 1919, although these regiments had pipers before this date. It was during the 1860s that more regiments started the custom of allowing their Company Commanders to have pipe banners which were carried on parade, or at Officers' Mess functions. The actual format of the banner varied from regiment to regiment as did the date of its introductions.

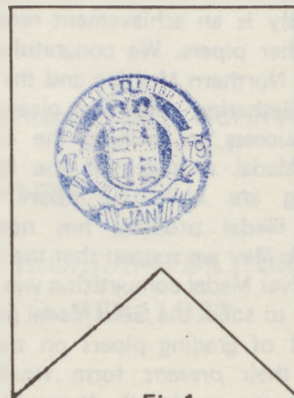
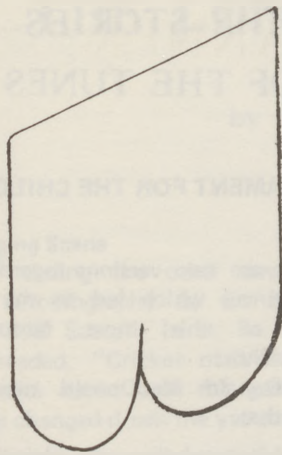


Fig 1

Fig 2



### HERALDIC FLAGS

Pipe banners were mainly developed by the military during the 19th century. Where civilian pipe banners were used they, on the whole, conformed to the military shapes although the guidon shape would seem to have been more popular. This is understandable as the guidon shape by virtue of its slanted leading edge hangs very much better from the bass drone of the pipes. We have briefly indicated something of the history of pipe banners and must now go on to discuss their use today. As heraldic flags, pipe banners in Scotland fall under the jurisdiction of the Lord Lyon, King of Arms. They are subject to the common law of Scotland and to use a pipe banner improperly or with an incorrect Coat of Arms on it is an offence in Scotland which may be prosecuted in the Lyon Court. It is, therefore, very important when using pipe banners to ensure that the proper rules are obeyed. Regimental rules of usage have developed over the years and need concern us no further as they are sanctioned by old customs.

Probably the most difficult aspect of pipe banners is to decide exactly what they should display. Sir Thomas Innes of Learney the late Lord Lyon, laid down that the correct item to display on a pipe banner is the whole Shield of Arms of the owner of the pipe banner. This is certainly followed by some people but it is more common to see either the full achievement including shield, helmet, crest, motto and supporters (if any) displayed on the banner or only the crest and motto. The practice of using the chief's crest within a belt and buckle on the pipe banner has been declared by Lord Lyon to be incorrect. On regimental pipe banners it is usual for one side to have the personal Coat of Arms of the

officer and the other side to have the regimental badge and insignia. If civilian pipe bands follow this custom then they will have a personal side which will show the arms of the person presenting the banner and a band's side on which would be displayed a symbol appropriate to the band in question. If the symbol is in any way heraldic, in other words, like the Coat of Arms or like a regimental badge, then, by law, it must be registered at the Court of the Lord Lyon.

We are basically interested in two sorts of occasions when pipe banners might be carried. First when an individual appears with his own piper. The late Lord Lyon Learney laid down that the only individuals who are entitled to appoint pipers are Chiefs of Clan's, Chieftains of major branches of clans and the Fuedal Barons of Scotland. Having laid down that these are the only people who are entitled to personal pipers it follows that only they are entitled to personal pipe banners. It would be presumptuous for anyone else to have a personal pipe banner carried on his own ceremonial occasions. The Campbell, Chieftain of Dunstaffanage as Captain of Dunstaffanage Castle, is entitled to a special pipe banner which is 1½ ft. wide by 4½ yards long with a St. Andrew's Cross in the hoist and the flag tail emblazoned with the word "VIGILANDO". Other Chiefs and Chieftains use pipe banners of the normal shape with their Coat of Arms emblazoned on both sides of the banner.



*The Pipe Banner (Regimental side) of Prince Philip, Colonel-in-Chief - Queen's Own Highlanders*

As well as individuals who may have pipe banners there are certain officials who, when appearing on official occasions representing their organisation, may have a personal piper who would carry a pipe

banner which would display their official Coat of Arms. These officials would be people like Lord Provosts, Provosts or Chairmen of major companies who have their own Coat of Arms.

Secondly, civilian pipe bands may wish to carry pipe banners. It is probably true to say that if they follow Regimental Customs they cannot go far wrong. The pipe banners carried by military pipe bands are usually banners of their Commanding Officer, Company Commanders, Burghs of which the regiment has received the freedom, and others given by Institutions or people with whom the regiment has a strong connection. Provided the pipe banner is carried, not as the personal mark of the person concerned (unless he banner is carried, not as the personal mark of the person concerned (unless he is present) but as decoration to signify some connection between the pipe band and the individual whose Coat of Arms is displayed, then no offence should be taken by the Lyon Court. Suitable banners for presentation to civilian pipe bands would be those of patrons of the Band, civilian firms and local burghs who have a connection with the band. However individuals or Institutions cannot present pipe banners unless they are legally entitled to the Arms.

Pipe banners are a very colourful addition and if carried by an individual piper accompanying his Chief or Chieftain they are indicative of the person for whom the piping is intended. Equally, if they are carried by pipe bands they are able to strengthen the ties and connections between the bands and the local Burghs, personalities or businesses which support these bands.

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# PIOBAIREACHD

by another method

by  
Roger Gould-King

## THE OLD WOMAN'S LULLABY: A COMPARISON

The previous sections dealt somewhat briefly with the main structural elements of piobaireachd and have hopefully introduced a new notation which will serve to show piobaireachd the way it is played.

On the next page, the first line of *The Old Woman's Lullaby* is shown in linear notation and below it how it would be played if the staff notation were directly translated into finite time elements.

On this page the first line of *The Old Woman's Lullaby* is shown in linear notation and below it how it would be played. The first version is directly derived from a tape recording of this tune made by the late Pipe Major Robert U. Brown. The recording was played back at a speed eight times slower than the original and each note timed to one tenth of one second.

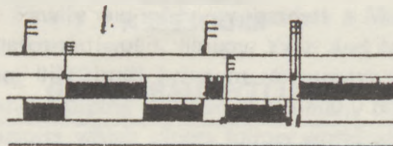
In the Western staff notation version  $\text{p}$  is assumed equal to two seconds.

The differences are plain and although the proposed linear notational method may not be as elegant a solution to the problem as some people might wish, it is at least an attempt to solve a long-standing problem.

The transcription of piobaireachd into the new notation will not mean the automatic redundancy of other systems. The available publications are still very necessary to memorise the tune and for general study purposes. Linear notation together with the canntaireachd will be a valuable aid to playing the tune.

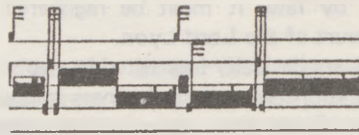
The effort needed to effect these aims will be necessarily enormous, but on the other hand the writer thinks that the work involved will be relatively minute compared to the cultural and musical wealth represented by piobaireachd.

## *The Old Woman's Lullaby* Urlar: R.U. BROWN

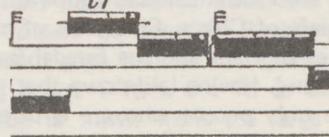


conclusion

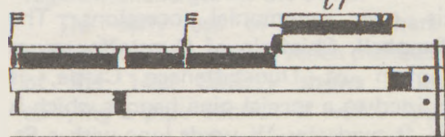
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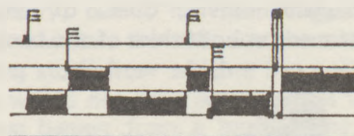
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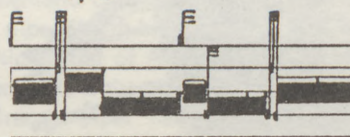
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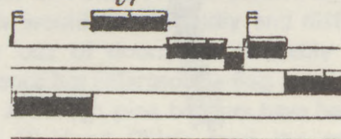
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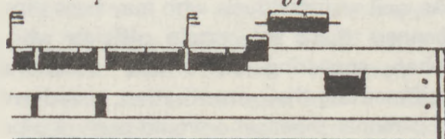
K.2



K.3 tr



K.4



## THE STORIES OF THE TUNES

### "THE LAMENT FOR THE CHILDREN"

There are two versions regarding the circumstances which led to the composition of this most famous of Piobaireachds.

The Donald MacDonald manuscript records that

"The subjects of this very plaintive Piobaireachd, were three ladies, two of them Campbells, the other, Cameron of Locheil's daughter. These ladies went to bathe in a linn of water near Sir Ewen Cameron's house. Sir Ewen and his lady, wondering why the ladies were so long in returning, sent their servant to ascertain the cause of their delay, who, when she could not find them, returned and told Cameron and his lady. They became very alarmed and proceeded to the linn in which the ladies intended to bathe. On their looking into it they beheld, to their great grief the three ladies lying lifeless at the bottom of it.

The above air was played after their corpses at their funeral, the common custom in those days."

The version from Angus Mackay's book of Piobaireachd reads—

"This Lament was composed by Patrick Mor MacCrimmon and records a most pathetic event in the history of his family. It is recorded that on one occasion Patrick Mor and his eight sons, all "braw lads" marched to church and that before the end of that year seven of them slept beneath the sod in Kilmuir Churchyard. This melancholy fact supplied him with the sad theme of his plaintive wail "CUMHA NA CLOINNE" — *The Children's Lament.*"

Editor's note: There is a tradition that Patrick Mor's seven sons contracted smallpox which was brought ashore by sailors when their ship called at Dunvegan, which at that time was a thriving port on the western seaboard. It is also held that the remaining son was Patrick Og.

As a piece of music *The Children's Lament*, (or as it is better known today *The Lament for The Children*) is a masterpiece. Many pipers consider it to be the finest piobaireachd ever to be composed.

# THE LONDON LETTER

by JOHN SHONE

## The Changing Scene

I was reading the other day that masterly autobiography by Sir Neville Cardus, "Full Score". In it, he has a chapter headed, "Cricket of Vintage", and he talks about how the game of cricket has changed down the years:—

"It (cricket) has responded, as ever, to the *ZEITGEIST*; it has developed a routine standardised efficiency at the expense of the personal touch".

Could this be said of present-day competitive piping? Would Calum Piobair recognise in our immaculate, somewhat standardised Piobaireachds the great music he taught and loved? Would John Ban Mackenzie feel at home in today's competitive atmosphere with large numbers of contestants, (among them competitors from Australia, Africa and America), and the specially selected tunes and significant increase in public interest?

I believe these men would feel quite comfortable. Read the accounts of the competitions held in the early 1800's and you will find that nothing much has changed, except for the value of the prizes and the instrument.

First, the prizes. We read quite regularly of a prize pipe being awarded — I challenge the reader to name more than three or four present-day competitions offering a first prize of equivalent value, say £400 — £500? No, the value of our prizes has deteriorated.

But has our instrument improved? For certain, over the last 25 years or so, the pitch of the chanter has risen significantly.

I have had cause recently to test several chanters from one of our foremost manufacturers. In comparison with a chanter purchased 12 years ago, the drones tune down a full 1" (with the same reeds of course). No, our forebears would not immediately recognise the sound from the present-day pipe. Would they, however, regard the change as an improvement? I think they would.

When testing these chanters recently, I took the precaution of asking a professional musician to give me his preference after listening and comparing one with another. He was quite adamant that the higher pitch was preferred; he used

words such as "sweeter", "more interesting", and "clearer" to describe his preference.

Where will these developments which are gathering momentum end?

## The London Season

The London season has got off to an excellent start. What with a magnificent recital from Murray Henderson to start the Winter season's programme of recitals at the Piping Society of London meetings each month followed by an absolutely superb Annual Competition run by the same society, no one should have any doubt but that the music of the Gael flourishes in the metropolis.

Firstly, the recital. Murray treated us all to an evening of piping at its best. He was in top form and showed a large audience that he is a master of his chosen craft, at home with Jig, Hornpipe, March, Strathspey, Reel and Piobaireachd. He played all with confidence and a high order of technical ability. His sheer repertoire alone left one wondering how he finds the time to learn and keep up so many varied tunes.

He finished the first half of the recital with the Piobaireachd *Lament for Donald Doughal MacKay*. It was a masterful performance meriting high praise indeed. In the second half, we were treated to that great tune, *The MacDougalls' Gathering*. He was certainly "gathering" the clan during this recital! Again, we were treated to a masterful exposition of the piece.

Well done Mr. Henderson, Please do not leave it too long before you return!

## THE 39th

### LONDON ANNUAL COMPETITION

The 39th London Annual Competition of the Scottish Piping Society of London took place at the Glaziers Hall, London Bridge, on 4th November.

The Glaziers' Hall is a magnificent setting for this much-respected contest. It is now some years since the competition left the Buckingham Gate headquarters of the London Scottish and the Society has never really found a setting quite as good. However, the Glaziers' Hall was superb and it is to be hoped that this venue will become permanent. The

Glaziers' Hall stands on the South side of London Bridge and belongs to the Worshipful Company of Glaziers and Painters of Glass and stands adjacent to Southwark Cathedral. It is a restored "listed building" and was originally a warehouse dating from 1808.

The competitions commenced at 10.00 a.m. and ended with the completion of the Open Piobaireachd contest at approximately 7.54 p.m.

The results were as follows:—

## Amateur Piobaireachd:

### London Highland Club Challenge Cup:

1 Neil Johnstone, Oban, 2 W. Gass, Bath; 3 Judy Pittman, Glasgow.

## Amateur March, Strathspey and Reel:

### Highland Society of London Challenge Targe:

1 Neil Johnstone, Oban; 2 Kevin Sutherland, Peterborough; 3 W. Gass, Bath.

## Amateur March

### Scottish Clans Challenge Cup:

1 John Smith, Feltham; 2 Audrey Smart, Bristol, 3 Rod Livingstone, Norwich.

## Piobaireachd:

### Dr. Calum MacCrimmon "Bratach Gorm" and £100:

1 Murray Henderson, Eassie; 2 Andrew Wright, Bishopton; 3 Iain MacFadyen, Kyle of Lochalsh; 4 James MacIntosh, Dundee.

## Open Piobaireachd:

### William Gillies Cup and £75.

1 Angus MacDonald, Scots Guards; 2 James MacIntosh, Dundee, 3 Andrew Wright, Bishopton, 4 Murray Henderson, Eassie, 5 John Wilson, Strathclyde Police.

## March, Strathspey and Reel:

### Royal Scottish Pipers' Society Bronze Star

1 Iain MacFadyen, Kyle of Lochalsh; 2 Angus MacDonald, Scots Guards, 3 John Wilson, Strathclyde Police; 4 Hugh MacCallum, Bridge-of-Allan.

## March, Strathspey and Reel:

### James T. Strachan Trophy:

1 P. Grant, Glasgow; 2 R. Barnes, Kelty; 3 R. Wallace, Glasgow.

## Jig for the Flora Beaton Cup:

1 John Wilson, Strathclyde Police, 2 Pat Grant, Glasgow; 3 Angus MacDonald, Scots Guards.



## TOPICAL TIPS



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#### The Bratach Gorm

The major competition of the day was the "Bratach Gorm" contest. The "Bratach" is a beautiful blue banner and is regarded as one of the most prestigious prizes in the piping world.

Fifteen of our top performers entered for the event and thirteen played. One only broke down and the judges said afterwards that the standard of playing was extremely high. It is very difficult to know which of the performances to comment upon; all had merit and all were worth the listeners' attention.

Kenneth Maclean playing *The King's Taxes* had bad luck when, after a musical performance, he hit a wrong melody note in the final two or three bars of the Crunluath and decided to call it a day. James McIntosh played a steady *Old Men of the Shells* on a perfectly-tuned instrument. Jimmy is often accused of striking a "thin" tone, but his pipe in the Bratach certainly silenced any critics he might have on this issue. I thought he played the tune very safely and he left the audience with the impression that he had nothing new to say about its interpretation. It was, however, a perfectly adequate performance and many pipers

would wish to be able to play the tune as well.

Murray Henderson playing *The Lament for the Children* carried off first prize with a performance rated by many as good as heard in the Bratach for several years. Murray's pipe was excellent and remained in tune from start to finish. His Taorluath and Crunluath variations were good but he does close up these movements somewhat, the fingering is so fast that much of the beauty of these grace notes is lost. But the holding of the melody notes in these movements was an object lesson to any piper present.

Someone has to come second and on this occasion Andrew Wright was so placed. He was given *The Lament for the Departure of King James* and a most melodious and balanced performance he gave to a packed hall. The only blemish on an otherwise excellent performance was the unusually long pauses on the final A at the end of each line of the ground.

Throughout the day of these varied competitions one couldn't but notice the varying tone and pitch struck by our foremost pipers. I was interested to hear both low and high pitched chanter's played in the top competitions.

Pipe Major Angus MacDonald (Scots Guards) played a very high pitched pipe whereas Andrew Wright's was pitched much lower. However, no one I spoke to, once they had become accustomed to the sound of one after the other on the competition board had a particular preference. This is a very interesting observation posing the question: why, therefore, are we all striving for a higher and higher pitch to the pipe chanter?

#### The Bronze Star — March, Strathspey and Reel

After a very good Bratach contest we were all treated after lunch to a good March, Strathspey and Reel competition. Pipers must be highly qualified to enter this contest and have to submit three sets of four Marches, four Strathspeys and four Reels. The judges select one of each at random to make up a set and each has to be played twice through. A stiff test indeed.

Sadly Pipe Major John D. Burgess was not present to demonstrate his expertise in this event. However, with such players as Angus MacDonald, Iain MacFadyen, Murray Henderson, Hugh MacCallum, Andrew Wright, Jimmy McIntosh, Willie MacDonald John Wilson and Malcolm

MacRae taking part we need not have feared for the standard.

Next month, I will analyse the types of tunes submitted by these masters.

Iain MacFadyen carried off first prize playing:— *The Lonach Gathering, Susan Macleod and Major Manson.*

I should think it has been some time since Iain had played *The Lonach Gathering* Nevertheless, he gave us a masterly performance and followed it with an excellent rendering of *Susan Macleod*. His reel was slightly rushed and could have been at a slower tempo. The high standard of pipe we have come to expect from Iain was very apparent.

Having to be satisfied with second place on this occasion was Pipe Major Angus MacDonald. His tunes were:— *The Braes of Brecklet, Delvinside and Mrs. MacPherson of Inveran.*

What a difficult job the judges must have had separating these two players. Perhaps Angus' March was played just a little too fast and his pipe just a little "thin" for a March, Strathspey and Reel, but what a master he is of this music!

Third in this competition was John Wilson and fourth was Hugh MacCallum.

Hugh submitted sets including a little heard march these days, *Clan MacColl*, and a very tuneful performance he gave us. No doubt many pipers in the audience took note to look up this tune on their return home.

Both these competitions were judged

by Mr. Charles MacTaggart and Captain John MacLellan.

#### The Open Piobaireachd

Forty-four entered this competition and although some two or three were scratched before the day of the contest and a further two or three on the day, some forty pipers played in front of Capt. A. Pitkeathly and Lt-Col. Graham Murray between 10.00 a.m. and 7.45 Much debate is centred currently on the problem of the large numbers entering Piobaireachd Contests and both the Northern Meeting and the Argyllshire Gathering have recently altered their rules in an effort to limit numbers entering. However, their alterations are not proving successful and it will not be long before "the Silver Medal" competitors list becomes just as embarrassing to the organisers!

Naturally, with so many taking part, the standard of playing was mixed, but in general the judges found the standard of the performances very high. In fact, so impressed were the judges that a special 5th prize was awarded and John Wilson was the lucky recipient.

#### Amateur Competitions

The amateur competitions were well supported and the march for the "Clans Cup" particularly so with 11 entries. Someone should really point out to some of the young competitors in this contest that a piper is not awarded the prize on a

choice of a difficult tune but on the standard of performance of the piece submitted. So many of our young pipers attempt to play heavy pieces far in advance of their ability.

It was good to see a young piper Roderick Livingstone, who gained third place, submit three simple marches to the judge and play well at a good pace the chosen march.

#### Jig

Unfortunately, the Jig competition had to be run late into the evening and pipers by then were either on their way back North or had one eye on the clock and did not continue the day's high standard. The winner, John Wilson, carried on to the end with a very melodic and accurately played tune in what was a competition of mixed standards.

All in all, London provided a memorable contest in a delightful venue and the President and his Committee who worked so hard are to be congratulated.

The judges were:— Captain John MacLellan, Pipe Major John S. Roe, Mr. Charles MacTaggart, Lt. Col. G.B. Murray, Captain A. Pitkeathly, Mr. Robert S. Brown.

Just one last point — next year, can London arrange for the pipers' board *NOT* to be hollow and sound like a bass drum accompaniment to any March, Strathspey or Reel?



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
# TONE IN THE PIPE BAND

by

Pipe Major R.T. Shepherd  
Dysart & Dundonald Pipe Band

conclusion

Figure 6

	Pitch	Quality	Volume
Chanter	X	X	
Bass Tenor Drones Tenor		X X X	
Bass Drum		X	
Tenor Drum		X	
Snare Drum	X		

From the table it is observed that Pitch is employed both by chanter and snare drum and a balance between them must be achieved. Added to this balance would be the background of a good quality drone sound harmonious to the chanter, enriched by the pulses of the Bass and Tenor drums giving the overall sound produced a depth of character and providing the "Heart Beat".

The volume as previously explained should be carefully controlled by the drummers to suit such requirements as (1) number of performers i.e. the ratio between the number of pipers and drummers (2) acoustics (3) the dynamics required for the melodic and rhythmic flow of the music. I would also at this stage like to take the opportunity to suggest that the pipe band circle is outdated and the band should be formed in such a manner that all performers are facing the audience; this would allow the Pipe Major or musical director to place his members in a position where he can study the tonal effects and therefore have a say in the balance and presentation of the band to the public. Under normal circumstance, especially competition, he is obliged to form his band in a complete circle, this obviously means the band

must have different effects on the audience and would be dependent on the listening position of the audience, e.g. one could be placed behind the drum section or vice versa, therefore an unbalanced sound would be heard. This of course also applies to the adjudicators at a competition and is the reason why the ensemble adjudicator has to chose his "listening spot" with care and attention.

Figure 7

		Tape 1	Tape 2	Tape 3	Tape 4
Chanter	Intonation				
	Quality				
Drones	Quality				
Bass Tenor Drums	Quality				
	Volume				
Side Drums	Pitch				
	Volume				

If a semi-circle idea was adopted then both the public and adjudicators would be in a more advantageous position to listen and enjoy the combined sounds of the pipe band. Thy dynamics used by the drummers could possibly be better interpreted by the listener and the Bass and tenor drums regulated to a much finer degree. The final word on this positional set-up departs from my original terms of reference but I think is worthy of a mention to strengthen my argument. With a half circle a conductor could be employed to conduct the band, which I believe more and more Pipe Majors do anyway at their own band rehearsals. I never allow my own band to perform in a circle except of course at a competition where it is compulsory to do so. I set my band up using the bands normal marching formation, i.e. rank and file with myself in front. This way I can hear the overall effect of all the instruments whilst the close proximity of the front rank allows me to detect any lack of chanter or drone unison in that rank and by changing the ranks i.e. bringing the second rank up to the front then the third and so on. I can by correction eliminate any chanter or drone imbalance that exists.

In conclusion perhaps by using a series of pre-recorded tapes or some form of recordings, the following comparative analysis exercise could be attempted, which has been designed to develop the basic understanding of three characteristics of sound discussed and their application to the various instruments of the pipe band.

The idea is to listen and write down your comments on each unit, trying at all times to listen objectively to that particular unit. ●●

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**MR. JOHN RENNIE**

The death of Mr. John Rennie, Tigh a' Phiobaire, Druim Avenue, Inverness on 13th November, at the age of 54, after a prolonged illness, borne with great courage and fortitude, will be felt with sadness and a sense of loss by the Piping world. An accomplished piper, and a native of Aberdeen, he was taught his piping by P/M Cruickshanks and P/M Brown. A much loved member of Inverness Piping Society, of which he was honorary piper, he will be missed not only for his masterly performance on the Pipe, his unstinting service to the Society but also for his general presence and great sense of humour. Visitors to the Inverness Piping Society's ceilidhs at the time of the Northern Meetings will remember John's neat and trim figure as he played his selection on an ever-tuneful pipe. They will also have pleasant memories of the harmonious renderings on 'goose' and fiddle, together with his friend Jimmy Forbes. Their selections

were the highlight of our ceilidhs. He was a popular judge of Piping at many of the Highland Gatherings, including, Braemar, Aboyne and Strathpeffer. As adjudicator at Highland Music Festivals, his services were much appreciated for his careful assessment and helpful advice to young players on their adjudication sheets. Unfortunately the invitation extended to him to judge the Piping at the Northern Meeting and Royal Pipers' Society Competitions cannot be fulfilled.

When he retired from his post as depute director of Social Work in Inverness in 1975, he was appointed the Highland Region's education department's instructor of Piping in the Inverness schools. This duty he carried out with complete dedication. The many tributes given to him by his pupils bear testimony of the close relationship he had with them and the high regard which they had for him.

Both he and his wife Nancy travelled extensively as teachers of Country Dancing. Their teaching activities took

them as far afield as Brittany, Normandy, Norway and Russia.

Previous to his coming to Inverness in 1967, he was engaged in Social Work in Stornoway. His memory is respected there for his services to Piping as instructor to pupils at the Nicholson Institute. Among his many and varied activities, he was a former pipe-major of Aberdeen and District Pipers' Society and of Comrie Colliery Pipe Band, Fife.

The large number of mourners including the foremost pipers of today, at his funeral to Tomnahurich Cemetery, clearly showed the high esteem in which he was held.

Mr. Angus Macphee representing the Inverness Piping Society, paid a last tribute to him by playing *The Kintail Lament* and *The Lament for the Children*.

Our sympathy goes out to his widow, Nancy, who nursed him with loving care and was a support and comfort to him during his illness.

N.A. Macdonald

## PIPE MAJOR ALEXANDER MACKELLAR

(Composer of *The Barren Rocks of Aden*)



Alexander MacKellar was Pipe Major of the 78th Highlanders (Ross-Shire Buffs). He was born at Craignish near Oban in 1824 and died at the Royal Hospital, Chelsea in 1895. This photograph was taken at Birmingham where his family lived, a few years before he died.

His recently discovered diary of the Persian & Indian Mutiny Campaigns is at present being copied.

[Photograph by courtesy of K.P. Lloyd]

## RECITAL

BY

PIPE-MAJOR DONALD MORRISON

*We are indebted to Mr Neil Angus Macdonald for this report of Donald Morrison's recital.*

On Thursday, 23rd November, Members of the Inverness Piping Society and friends were entertained by a feast of Piping given by Donald Morrison of Aberdeen City Police, a native of South Uist. On a perfectly tuned and balanced Pipe, he played selections comprising 6/8 and 2/4 Marches, Strathspeys, Reels, Jigs and Hornpipes. Several of his tunes were of his own composing. The Gaelic flavour which enhanced his playing was much enjoyed by an appreciative audience. His Ceol Mor tune was the plaintive *Beloved Scotland*. In his playing of the *Urlar*, the sadness and nostalgia of the Highland piper leaving his birthplace and heritage to journey to an unknown land was apparent. This tune could belong to the time of the Highland Clearances but clearly has the genius of a MacCrimmon or Mackay in its unique arrangement. ●●

---

## YOUR RADIO LISTENING

### Saturday 9 December.

More from Grant's Whisky Piping Championship. Presented by Seumas MacNeill.

### Saturday 16 December:

Pipes and Drums. The Royal Scots Dragoon Guards – Pipe Major J. Allan.

### Saturday 23 December.

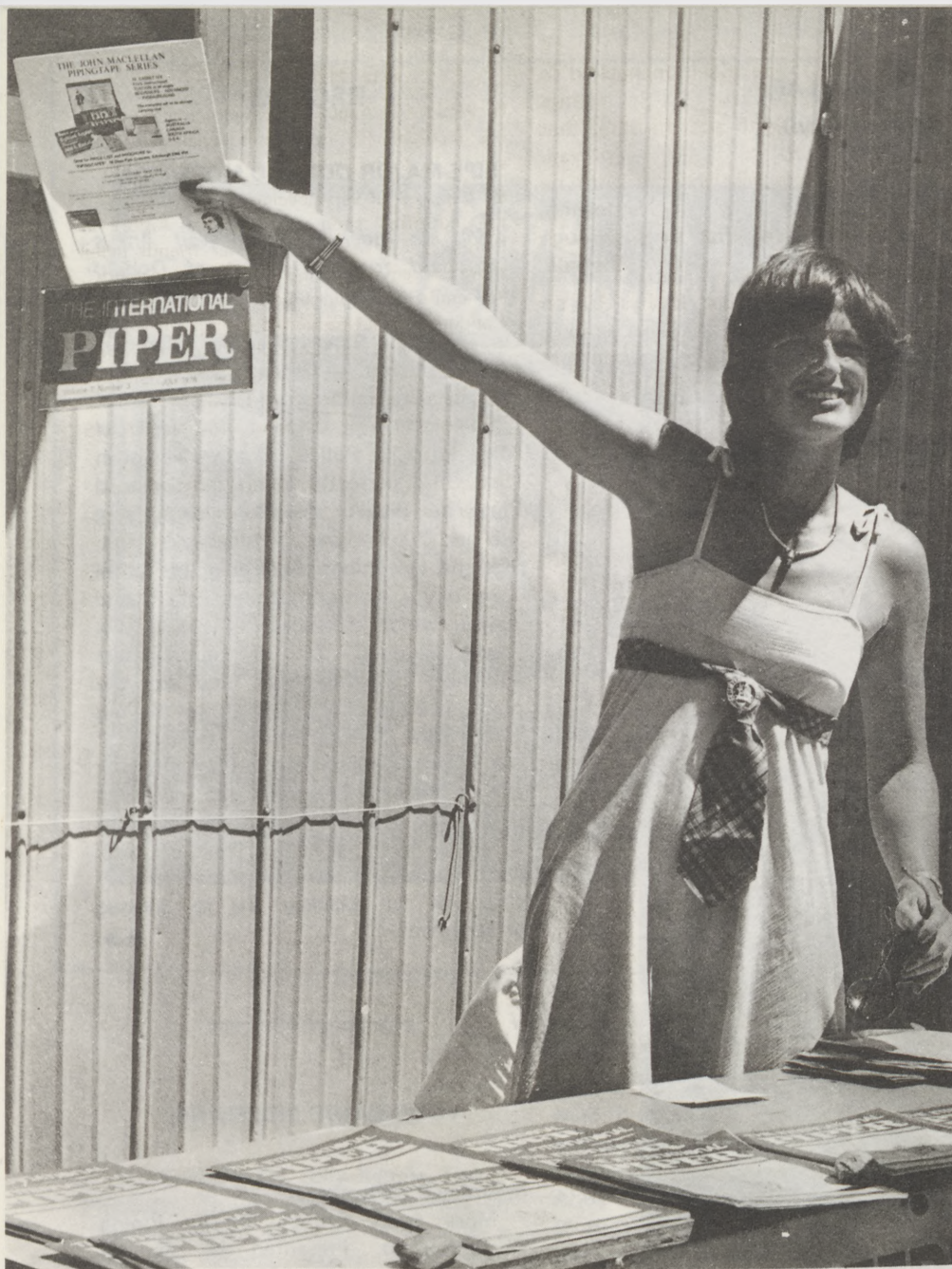
John MacFadyen talks to Bill Livingstone, a piper from Ontario, Canada.

### Saturday 30 December:

Recital of Piping by Hugh A MacCallum who plays a selection of light music and the *Piobaireachd Port Urlar*.

### Saturday 6 January 1979

Pipes and Drums. The Monktonhall Colliery Pipe Band – Pipe Major Wm. MacBride.



## Hi! HERE'S YOUR PIPER

*Miss Mary Macphail at the 1978  
Glengarry Games, Ontario*

(Photograph by courtesy of W. Peacock)

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### James McIntosh retires from Competitive playing

After a most successful competition career culminating in exceptional success this season, Mr. James McIntosh has intimated that he is to retire from the competition platform. His major prizes this year included: The Gold Medal at Oban, The Clasp to the Dunvegan Medal, The Lothian and Borders Police piobaireachd competition and finally he carried off the Eagle Pipers (Class One) Piobaireachd Championship. Now that James has retired from competition he will be concentrating on teaching in which field he has shown considerable success. We wish him well!

### EDINBURGH FOLK FESTIVAL PIPING COURSE

As mentioned in the last edition of International Piper there will be a course of instruction in piping during the first Edinburgh Folk Festival which runs from Friday 23 March to Sunday 1 April 1979. The course will be run in the Music Department of Moray House College of Education, Holyrood Road from Monday 26 to Friday 30 March inclusive and will include up to five hours teaching per day.

Three tutors have been invited to take part in the course — JOHN D. BURGESS, JOHN MacLELLAN and IAN MacLEOD — these three notable gentlemen will share the instruction through the course. While exact costs are currently being worked out it is estimated that the cost of the instruction per pupil (based on a maximum of 30 pupils) will be somewhere between £20 and £25 for the five days. It is emphasised that this estimate does not include accommodation and meals but purely the instruction. For information on accommodation contact the Scottish Tourist Board, 23 Ravelston Terrace, Edinburgh.

It is felt that a minimum standard of proficiency in piping has to be set for the course and that this should be that pupils must have been playing the pipes for at least 2½ to 3 years by the beginning of the course. Also, while a very subjective criterion, intending pupils should feel they have reached a good standard of playing in that time.

The course will offer instruction on pipe band playing, piobaireachd and ceol beag.

For further information on the course contact **Dr. John Barrow, Consultant, Edinburgh Folk Festival, 170 High Street, Edinburgh EH1 1QS.** It is hoped that the next edition of International Piper will include the exact cost of the course and any other relevant details. Please do not send any monies at this point.

## THE LAST PIBROCH

Gie me the pipes lad,  
I'm slippin' awa,  
Jist fill them wi' wind  
And I'll hae my last blaw.

How gently he gripped them and fingered  
them o'er  
And death coming in, held his hand at  
the door.

First feebly then strongly: what music  
of sadness:  
Like day ebbing out with a last rosy kiss,  
No curlew that wails in the season of  
gladness  
Has notes that are wilder or sweeter  
than this.

'Tis the soul of the piper, can Death ever  
bind it?  
The soul of the Great one, the master  
of men.  
Recalling the scenes it is leaving behind it,  
The marching of feet on the road to the  
Glen.

'Tis the soul of the piper unchecked in  
its feelings  
Unhampered by earth and the cares that  
prevail.

Away through the mist and the storm he  
is stealing,  
Away to the river that sings through  
the vale.

Away where the grouse flashes by on  
his pinions,  
Or puffs his red cheeks in a pride that  
is pure,

Where the eagle looks down on his  
terrified minions,

And slowly he circles the waves of  
the moor

Away .....But he falters.....The Pipes  
are downcast

The pibroch has ended.....The piper  
has passed.

Arthur F. L. Paterson.

-----  
This poem has been passed to us. We  
do not have the author's address and  
hope that he approves of our publishing  
it. [Editor]

## WE HEAR THAT

● Pipe Major Angus MacDonald, Scots Guards, has recorded his first commercial recording, which is to be released in the near future.

● A parcel of very-special food purchased at the duty-free shop at Salisbury Airport in Rhodesia for some rather dear friends living there caused something of a "cause celebre". We could have purchased the said goods in London but that presented luggage difficulties. Sadly, it goes to show that even the most innocent parcel left at International Airports now-a-days are suspect but happily, all was well, good sense prevailed and our friends received their sustenance.

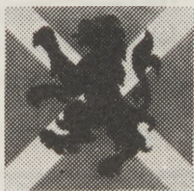
● A poem "The best wee bagpipe tie-er-inner" by James Wilson published in a previous issue is becoming a favourite recitation at Caledonian Society gatherings world-wide. In South Africa recently, we were implored to publish more of the poet's work. So how about it Jimmy? As the Muse strikes keep them coming.

● The Drums and Pipes of the Gordon Highlanders and the Military Bands of the King's Own Scottish Borders and Queen's Own Highlanders and Gordon Highlanders are to make a twelve-city tour of England - north to south, ending in Bournemouth. A grand finale will complete the tour with the massed bands playing in the Drury Lane Theatre, London.

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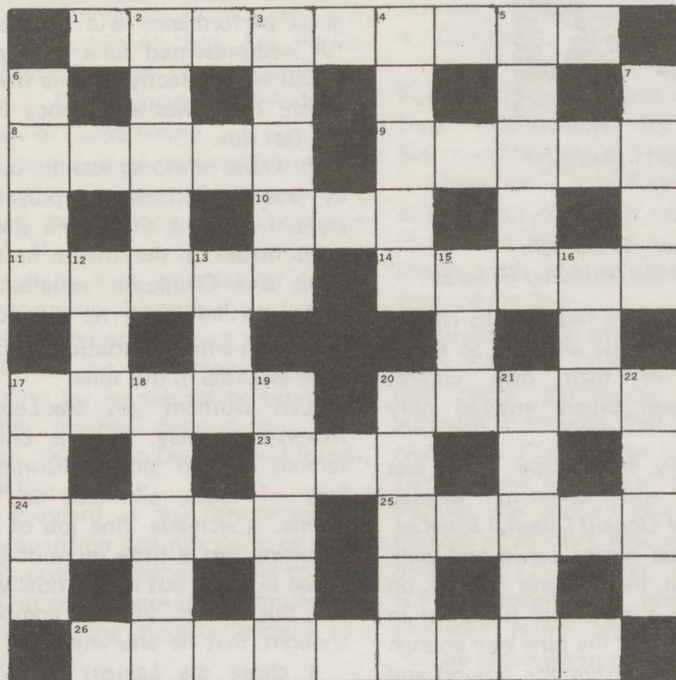
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### CLUES ACROSS

1. Three parted Lord. (9)
8. Ground or base. (5)
9. Musically slow. (5)
10. Patrick Caogach had a defect in his (3)
11. What the Piper gets before the competition? (5)
14. The Red Speckled Bull may provide this! (5)
17. This word used by non-pipers to describe the sound of our instrument. (5)
20. Donald Mor couldn't control his. (5)
23. You need a good one for tuning. (3)
24. This girl is amazing! (5)
25. Gaiters worn by band members usually (5)
26. In the bag, or the soup? (9)

### CLUES DOWN

2. A jig on the banks of this river. (5)
3. Drinking bout. (5)
4. You go over them to the United States. (5)
5. Part of 10 across. (5)
6. Is this involved in "the rowing tune?" (4)
7. Finger or canal. (4)
12. North American pipers might be after its hide. (3)
13. ....James MacDonald of the Isles. (3)
15. What you might do to the hides. (3)
16. Scots affirmative. (3)
17. What the bag does at the end of a long tune? (4)
18. Donald of Laggan was accused of worshipping one. (5)
19. Looks at tunes in a sly way? (5)
20. One of the crimes which Donald Mor was guilty of. (5)
21. Hides again! The contents this time! (5)
22. This William was piper to Queen Victoria. (4)

Once again we thank Mr. Hugh MacCallum for providing this crossword puzzle. Solution on page 22.

## MUIRHEAD AND SONS PIPE BAND DISBAND

The famous Muirhead and Sons of Grangemouth, eight times winners of the World's Pipe Band championship has been disbanded, only five months after they celebrated their golden jubilee!

The band was formed in April 1928 by Mr. and Mrs. F.S. Muirhead of Abbotshaugh, Falkirk. The first Pipe Major was James Wilson and under his direction the band competed successfully and were promoted to Grade One in 1948. In 1952 Pipe Major Wilson retired and was succeeded by Pipe Major Jack Smith who guided the band to their first World championship in 1955, a success which they repeated in 1956 and in 1961.

It was in this year that Jack Smith retired and Robert G. Hardie, Bagpipe maker, Gold Medallist and well-known solo piper of the early 50's took over the reins. Under his Pipe Majorship the band's success has been phenomenal and they were World champions in 1965, 1966, 1967, 1968 and 1969. Pipe Major Hardie decided to retire this year. The Band Secretary, Mr. Lawrence Jenkins said "There is no question of us starting up again. Members of the band will probably join other bands. Now that Pipe Major Bob Hardie has retired we are down to six pipers and we need many more. After a lot of thought and discussion it was decided to disband".

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# PIPING IN SOUTH AFRICA

By Captain John MacLellan

## Part One

Revisiting South Africa for the third year in succession, I have seen a great advancement in piping since my original visit in 1965. During these intervening years some of those whose names are household words in piping have visited, taught and given recitals in the country, whereby a firm groundwork, especially in Ceol Mor has been laid. With the tremendous enthusiasm of the piping fraternity, Piobaireachd playing has so flourished that today there cannot be many groups of pipers anywhere who are so well versed in our ancient music.

### The Scottish Piping Society of the Witwatersrand

It was my pleasure to begin my duties by adjudicating the important 'Hundred Guineas' competition which is held annually. Most of the trophies commemorate those who were responsible for ensuring that piping would endure and go from strength to strength.

There was Lachie Milloy Miller who initiated the Piobaireachd interest and saw that the young pipers of his day were thoroughly schooled. Captain Donald Morrison MacLennan — a man larger than life who, as a genial guiding force drove all before him. Pipe Major George Ackroyd, who, if he did not become a living legend has certainly become a legend in the short time since his death. A piping martinet without a doubt, but one who saw clearly that unless the pipers he taught, worked, his time was wasted. Such then were the men, sadly now gone, who were a part of the South African piping heritage and who were largely responsible for ensuring that the standard of piping I was to hear was so satisfactory.

The competitions were held in the Jabula Recreation Centre, Johannesburg on the 11th of November. The set tunes for the Piobaireachd section were *The Bells of Perth*, *The Finger Lock*, *Lament for Donald Duaghal MacKay*, *Glengarry's March*, *The Rout of Glenfruin*, and the *Lament for Donald of Laggan*.



Len W. Durham  
Winner of the 'Hundred Guineas'

Competitors were required to choose two from the set list and had to add a further two of their own choice. Although fifteen pipers entered only ten played.

R.W. Hendry from Cape Town was first to appear and I asked him to play *The Lament for Donald Duaghal MacKay*. His bagpipe was nicely toned and well-tuned although the 'F' was slightly on the keen side, a particular handicap in this tune. He played the tune well enough but failed to take from the ground and variations the plaintive melody which is so essential in a lament.

I chose the *Finger Lock* for Keith Walker who was down from Rhodesia. I had taught him this tune in the Spring of this year when he was in Scotland and I was curious to see if it had stuck.

By and large it had! Perhaps his presentation was on the careful side and had his playing been bolder I would have liked it better. He had the misfortune to have an unsteady pipe, and after a drone stopped he went completely astray in the Crunluath doubling and decided to call it a day before ending the tune.

Mike Stanton played the *Earl of Seaforth's Salute*. I had a long list of points for his attention by the time his performance ended. This is a difficult tune to play, requiring subtle timing throughout, and I fear that he was not quite ready for it. Despite that he showed that he had potential as a Ceol Mor player and with a more straightforward piece he would have been more at home.

Dr. H.P. Campbell played *Tulloch Ard* on a nice instrument. Despite a tendency to drag the middle variations and the Singlings of the Taorluath and Crunluath, he somehow managed to convey the urgency of a gathering and produced a tune which was starred on my sheets.

Another Rhodesian, Rowan B. Martin, played the Sandy Cameron version of *Glengarry's March*. Apart from a number of fingering indiscretions this was a mature performance of a setting which is

seldom heard in its entirety these days.

I asked John Farmer to play *Corrinessan's Salute*. Once again this was a good performance and my notes read: "A well-presented tune on a good pipe which was perfectly in tone from start to finish. There was a tendency to play on the fast side."

*In Praise of Morag* was the tune played by Bobbie Geddes who played in nice style. I thought that more should have been made of the theme in the Taorluath and Crunluath variations. I was quite startled when he did not play a Crunluath-a-mach variation which I consider essential in this tune.

Len Durham got *MacLeod's Controversy* to play. This is one of the famous Donald Mor MacCrimmon's trilogy of tunes, all made on the same theme. Len made fine job of it though requiring just a little more of the theme to be brought out in the final variations. At this point in the competition I thought that he was ahead of the field.

I chose the *Lament for Donald of Laggan* for Brian Mulhearn he of the dexterous fingers and plethora of tuning notes. Brian has strong accurate fingers and makes good notes. When he is more settled in his Piobaireachd playing I am sure he will make his mark. At the moment a calmer approach will go a long way to settling his performance which at present lacks flow and melody.

I was glad to see *the Mackay's Banner* in Cyril Hall's list. It is an old favourite of mine and I was quite ready to hear it played by another piper! His pipe was particularly tuneful, if on the quiet side, but it suited the indoor acoustics admirably. My final comment was "A well-presented tune on a V.G. pipe and so Len Durham lost his lead as the competition closed.

The Prizelist was: 1 Cyril A Hall, Rhodesia, 2 L.W. Durham, Johannesburg; 3 John D Farmer, Johannesburg; 4 Dr. H.P. Campbell, Johannesburg.

The March competition followed immediately after a break for tea during which time my wife and I were able to renew old friendships with pipers and their wives.

It is mandatory for competitors in the Hundred Guineas competition to play in the Ceol Beag section of the event.

The tunes played were:  
Dr. Campbell *The 91st at Modder River*,  
Rowan Martin — *Murdo Morrison of Lewis*,  
M. Stanton — *The Clan McColl*,

Keith Walker — *Pipe Major John Stewart*,  
Bobbie Geddes — *Mrs. H.L. Macdonald of  
Dunach*, Brian Mulhearn — *John Mac-  
donald's Welcome to South Uist*, R.W.  
Hendry — *Captain McNeill*, J.D. Farmer  
— *The 74th's Farewell to Edinburgh*, Len  
Durham — *The Conundrum*, C.A. Hall —  
*The Braes of Castle Grant*.

This was a good competition with a  
number of very good performances and  
I thought that Rowan Martin was out-  
standing. He produces all that swing and  
rhythm which is so essential for a good  
March, and even although I was listening  
to *Murdo Morrison of Lewis* for the first  
time, I had no hesitation in placing  
Martin first for an exemplary exposition  
of March playing. Second was Brian  
Mulhearn, third, Len Durham and fourth,  
John Farmer.

The standard in the Strathspey and  
Reel competition was not quite so good,  
my main criticism being as usual the lack  
of good lilt and bounce in the Strathspeys  
with Reels lacking character because of a



*Cyril A. Hall*

*Winner of the Piobaireachd*

tendency to play them in too-round a  
fashion which tends to be the modern  
method of presentation. However, at the  
risk of being condemned as old-fashioned  
this is, I maintain, not the best way to get  
the best out of most reels; especially  
when the tunes offered are for the most-  
part themselves old-fashioned pieces like:  
*Thomson's Dirk*, *The Smith of Chillie-  
hassie*, *Duntroon* etc. There must be a  
balanced presentation to show good  
phrasing rather than running the whole  
melody together like a reel for the dance.  
The Prizelist was: 1 L.W. Durham —  
*Susan MacLeod* and *Lexie MacAskill*,  
2 R.B. Martin — *Tulloch Castle* and  
*Calum Campbell*, 3 B. Mulhearn — *Cal-  
donian Society of London* and *The  
Blackberry Bush*, 4 J.D. Farmer — *Susan  
MacLeod* and *Dr. MacPhail*.

These, then, were the competitions for  
the Hundred Guineas and subsequent  
prizes. The final result was: 1 L.W.  
Durham, 2 C.A. Hall, 3 R.B. Martin,  
4 J.D. Farmer.

The final event of the day was the  
Former Winner's March Strathspey and  
Reel competition for the Donald  
Morrison MacLennan Trophy.

There were only four competitors in  
this section of which one had the mis-  
fortune to mix up the 3rd part of his  
March with that of another tune and  
stopped playing.

Rowan Martin played well to win. His  
tunes *Kilbowie Cottage* and *The Islay  
Ball* were particularly well played,  
although I thought that the reel — *The  
Hungarian Fiddler* was just a shade too  
fast to make the best of its melody. John  
Farmer was second playing *John Mac-  
Fadyen of Melfort*, *Monymusk*, and *The  
Smith of Chilliehassie*. Third was Dr.  
H.P. Campbell who played *Southall*,  
*Highland Harry* and *Thomson's Dirk*.

The following trophies were presented  
by Mrs. C.M. MacLellan who was intro-  
duced by the President, Mr. J.W. Cumming.  
**Piobaireachd:** *Dr. M. MacDonald Bayne  
Trophy* — C.A. Hall. **Open Marches:** *The  
Eagle Pipers' Silver Salver* — R.B. Martin.

**Open Strathspeys & Reels:** *The  
President's Trophy* — L.W. Durham.  
**March Strathspey & Reel:** *The Donald  
Morrison MacLennan Memorial Trophy*  
— R.B. Martin. **Piper of the Year:** *The  
M. Millar Trophy* and *One Hundred  
Guineas* — L.W. Durham. ●●



*The Editors, snapped with Mrs. Helen  
Forsyth (right) who with her husband  
Maurice, were their genial hosts in  
Durban during their recent South African  
tour.*

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# THE COMPETITION ROUND UP

## S.P.A.

The **Scottish Pipers' Association** Amateur-Juvenile Competition was held in the SPBA Halls on October 28 when a good entry of competitors came from as far afield as Conon Bridge and Kirkcudbright. The chairman was Mr. Angus J. MacLellan, president of the association, who expressed his appreciation of the sponsorship of the competition by the Strathclyde Police Pipe Band. The judges were Duncan Johnstone, Ronald Morrison, Harold McAleer, Graham Richardson, and James Wark. The prizes were presented by Mrs. Hannah MacLellan and votes of thanks were proposed by Mr. Fred Morrison.

### Results

**Piobaireachd** (*Farquhar MacRae Trophy*) — 1 Neil Johnstone; 2 Kenneth MacBride; 3 Alfred P. Morrison.

**March** (*Cameron Cup and Special Prize presented by Peter Henderson Ltd*) — 1 Steven Young; 2 Derek Fraser, 3 Alfred P. Morrison.

**Strathspey and Reel** (*Chisholm Cup and Special Prize presented by R.G. Lawrie Ltd*) — 1 Iain MacGregor; 2 Logan Tannock; 3 Craig Walker.

**Jig** (*Glasgow Skye Association Shield and Special Prize presented by Grainger & Campbell Ltd*) — 1 Craig Walker; 2 Kenneth MacBride; 3 Logan Tannock. The special prize for the best overall competitor was awarded to Neil Johnstone.

## BRAEMAR GATHERING, 2nd Sept. '78

**Piobaireachd** — 1 Malcolm MacRae; 2 Donald Morrison, 2 John Stewart, 4 Jack Taylor; 5 Iain MacFadyen.

Judges — Mr. Norman Matheson, Captain Andrew Pitkeathly, Mr. Norman Meldrum.

**March** — 1 John MacDougall; 2 Iain MacFadyen; 3 Tom Spiers 4 Murray Henderson.

**Strathspey and Reel** — 1 Iain MacFadyen; 2 John MacDougall, 3 Murray Henderson; 4 Alastair Munro (New Zealand).

Judges — Pipe Majors Peter Maynard, James MacGregor and Walter Drysdale.

**March (16-21 years)** 1 Brian Coutts, 2 Donald Campbell; 3 Elaine Marnoch, 4 Janice Milne.

**March (under 18, Local)** — 1 Maxwell Stewart; 2 John Wright, 3 David Kilgour.

**Marches (Local)** — 1 John Wright, 2 Maxwell Stewart; 3 David Kilgour; 4 David Johnstone.

Judges — Pipe Majors John Stewart and David Caird.

Most successful Piper in Open events: Iain MacFadyen.

Most successful overseas Piper: Alistair Munro (New Zealand).

## U.S.A.

### PORTLAND HIGHLAND GAMES

#### Professional Piping.

**Piobaireachd** — 1 James Troy, 2 Colin Gemmel; 3 William Stockler.

**March** — 1 Steve Geddes 2 James Troy; 3 Jack Lee; 4 Hal Zenyk, 5 Colin Gemmel.

**Strathspey & Reel** — 1 Steve Geddes, 2 Jack Lee; 3 Hal Zenyk; 4 James Troy, 5 Colin Gemmel.

**Jigs** — 1 Jim Hardie; 2 Hal Zenyk; 3 Steve Geddes, 4 James Troy; 5 Colin Gemmel.

#### Amateur Piping (Seniors)

**Piobaireachd** — 1 Gordon Lyle; 2 Christine Waddell, 3 Judy Pittman.

**March** — 1 Christine Waddell 2 David Goodchild; 3 Peter Aumonier; 4 Robert Rice; 5 Terry Smith.

**Strathspey & Reel** — 1 Peter Aumonier; 2 Duncan Fraser; 3 Alison Palmer; 4 Christine Waddell; 5 J. Stewart.

**Jig** — 1 Matt Burgin; 2 Robert Rice; 3 Gordon Lyle; 4 David Winter 5 Peter Aumonier.

#### Bands

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**Grade II** — 1 Columbia River, 2 Seattle; 3 Tacoma.

**Grade I** — 1 City of Victoria; 2 Triumph Street; 3 City of Port Moody.

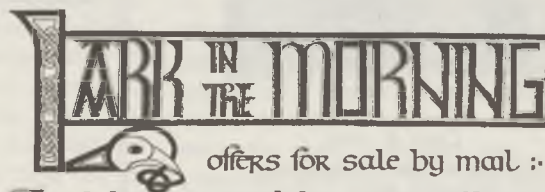
## NEW ZEALAND & SOUTH ISLAND

### SOLO PIPING CHAMPIONSHIPS, October 1978

#### By Lewis Turrell

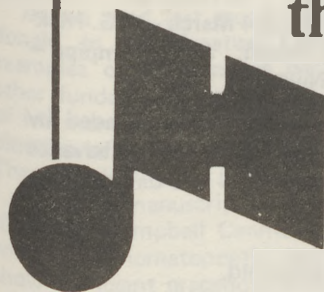
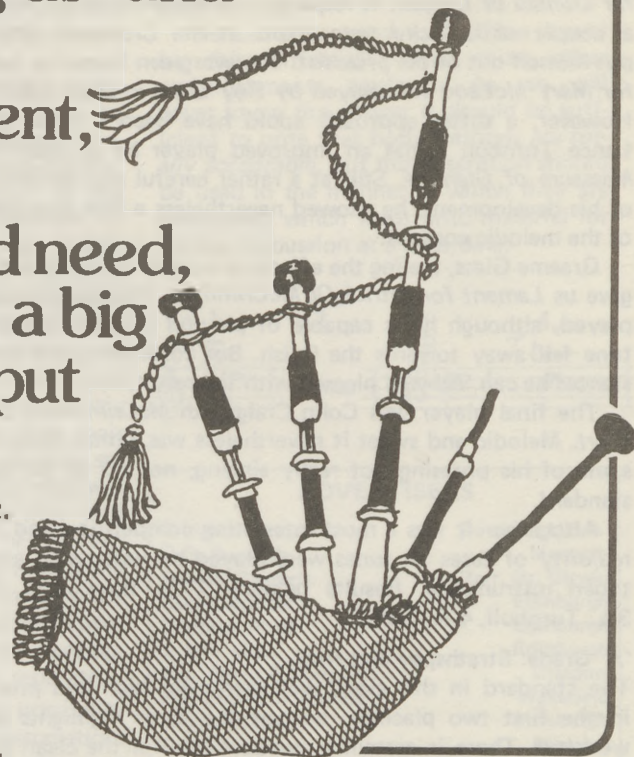
There can be no doubt that these competitions organised by the Highland Piping Society of Canterbury, N.Z. are first class. This year's venue at St. Andrews College, Christchurch, with its good acoustics, tuning and listening facilities, proved a marvellous choice.

The entries, although not as large as in previous years proved no problem for the piping stewards, all events running smoothly.



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**'A' Grade: 2/4 March**

Although the entries here were reduced somewhat from the original 20 to 13. Submitting 3 tunes and playing once through the selected tune, the results were:—

1 W. Boyle — *Brig. Gen. Cheape of Tironan*; 2 A. Munro — *Loch Katherine*, 3 D. Bain — *74th Farewell to Edinburgh*, 4 R. Gunn — *John McMillan of Barra*

There was sound performances from all competitors although a somewhat careful and studied approach to tempos tended to keep a number of the pipers out of the prize list.

**'A' Grade: Jig & Hornpipe**

This competition is without a doubt a great favourite with the audience. The hardest part, I am sure, in this event was the judge endeavouring to choose the correct tunes for the competitors to play!!!, (out of the three of each submitted). This event produced the usual fireworks with the first 4 placings well deserved and all producing musical treats on first class instruments. Results were:— 1 W. Boyle, 2 D. Bain, 3 R. Loan, 4 A. Munro.

Saturday evening was the session for the March, Strathspey & Reel event. The format here requires the competitors to forward a list of 3 Marches, Strathspey & Reels, the judge making up one set. Results were: 1 A. Munro — *Parkers Welcome to Perthshire*, *Lady Loudon* and *Willie Cummings Rant*. 2 D. Bain — *93rd at Modder River*, *Caber Feidh*, and *Alec Cameron*. 3 L. Turnbull — *Brig. Gen. Cheape of Tironan*, *Ewe with the Crooked Horn*, and *Broadford Bay*. 4 R. Loan — *King George V Army*, *Caber Feidh*, and *Traditional*.

Other competitors who played well, but were a little unlucky were — B. Switalla, R. Gunn, G. Glass, S. Cheyne, G. Reynolds, and I Mansfield. The winner of this event received the D. & M. Gannaway Ltd., Silver Chanter, a prize much sought after by the competing pipers.

**'A' Grade, Piobaireachd.**

There was not a massive entry in this competition as has been seen previously. Although the standard of playing was good, apart from the first place getter, there were no great highlights. First to play, submitting his three tunes, was Lawrie Whyte. His *McFarlanes' Gathering* was nicely put together, but his themal notes and cadences were very rushed. He became rather unsettled and broke down in his *Crunluath Singling*. Second on was Donald Gannaway, also playing *McFarlanes' Gathering*. This was another musical tune from this piper, showing good technique and a sound interpretation, if lacking a little in the lights and shades. However the first competitor's hard luck also struck Donald down in the *Crunluath Singlings*. Stewart Cheyne with the *Old Sword's Lament* showed a glimpse of what he is capable of producing, but unfortunately he was not settled and also came to grief.

The day was saved at this stage however by Donald Bain playing *The Park Piobaireachd No. 2*. This tune was packed full of melodic phrases, spot on fingering and supplemented by a cracking instrument (certainly one of the most pleasing sounds of the weekend) Filled with plenty of imaginative thought and flow it stood out head and shoulders above the rest of his fellow competitors, certainly a performance or merit.

Alastair Munro playing *Catherine's Lament* was let down on this occasion by a pipe which was not good enough, a situation which he and his listeners must have found most unusual. This talented player never really settled down, and did not, naturally enough produce his usual crisp, fine finish, characteristic at his normal performances. Robert Loan played *Lament for Donald of Laggan*. It required a shade more music and with a couple of unlucky note errors in the Cruinluath doubling put himself out of the prize list. The evergreen favourite *Lament for Mary McLeod* was played by Roy Gunn in usual bold style. However, a softer approach could have been a little tastier. Lance Turnbull (what an improved player he is) played *The Massacre of Glencoe*. Still at a rather careful and studied stage of his development, he showed nevertheless a fine appreciation of the melodic content.

Graeme Glass, feeling the effects of a nasty injury to his hand gave us *Lament for Patrick Og McCrimmon*. This was a tune well played, although he is capable of playing it much better, the tune fell away towards the finish. But considering the circumstances he can feel well pleased with the result.

The final player was Colin Craig with *McCrimmon's Sweetheart*. Melodic and sweet it nevertheless was rather rushed with some of his phrasing not really singing, not up to his normal standard.

Altogether it was a most interesting competition and in the majority of cases all tunes were played on well tuned and full toned instruments. Results being:— 1 D. Bain, 2 G. Glass, 3 L. Turnbull, 4 R. Gunn.

#### 'A' Grade: Strathspey and Reel.

The standard in this event was extremely high and produced in the first two placings, two of the three highlights of the weekend. There is certainly no substitute for the clean precise technique, first class instruments and musical appreciation which produced these results. 1 W. Boyle — *Cameronian Rant* and *Mrs. McPherson*; 2 A. Munro — *Highland Harry* and *Major Morrison* 3 D. Bain — *Highland Harry* and *The Grey Bob*; 4 R. Loan — *Arniston Castle* and *The Muckle Dram*.

#### N.Z. Championship under 21 years. 2/4 March.

This event attracted 13 pipers of a very sound standard. The winner Brian Switalla however, was quite superior in this class, winning handsomely. A solid tune for second place was played by R. Hawke with Rosalie McVean and Chris. Stevens 3rd and 4th.

#### 'B' Grade Piobaireachd.

The eight competitors here submitted eight different tunes which was most pleasing to note in this grade.

Rosalie McVean drew No. 1 and gave a musical rendering of *Black Donald's March*.

B. Switalla came on second with *Salute to Donald*, played on a first class pipe. His interpretation however was very slow and a number of note errors kept him out of this prize list.

First prize in this event went to Gregory Hickman playing *The Glen is Mine*. A solid rendering reflecting sound teaching was the hallmark here. Some hesitation in the 3rd and 4th variations affected the phrasing but overall the effect was pleasing.

2nd Place was earned by Richard Hawkes playing *Corriennesan's Salute*. Here was sound technique and although there was a slight roundness of phrasing the overall playing was good.

In 3rd place was Marion McVean with *MacGregor's Salute*. Some rather rushed opening phrases at the start of the variations unsettled the ear. And in 4th place was Rosalie McVean with *Black Donald's March* as mentioned earlier. Here the performance was unsettled by an uncomfortable pipe and some rather unsteady blowing, however both ladies are a credit to their father and teacher Jock McVean.

**B' Grade Results — Strathspey & Reel —** 1 G. Hickman, R. Hawke, 3 M. McNeill, 4 R. McVean. **2/4 March —** 1 G. Hickman, 2 R. Hawke, 3 M. McNeill, 4 M. Paulin. **Jig & Hornpipe —** 1 G. Hickman, 2 R. Hawke, 3 M. McNeill.

An enthusiastic and highly organised committee headed by Peter Stevens and Rosemary Armstrong, guaranteed in advance what indeed turned out to be a most successful two day meeting.

#### THE EAGLE PIPERS SOCIETY

Annual Competition 18th November

A field day for Pipe Major Angus Macdonald.

**Piobaireachd Class One.** 1 James McIntosh, *Tulloch Ard*; 2 Murray Henderson, *The Big Spree*; 3 Andrew Wright *Lament for the Children*, 4 Robert Barnes, *Lament for the Only Son*

**Piobaireachd Class Two.** 1 Robert Wallace, *The Battle of the Pass of Crieff*; 2 Pipe Major John Allan, *McCrimmon's Sweetheart*; 3 W.J. Morrison, *The Unjust Incarceration*; 4 Anne Stewart, *The Lament for the Departure of King James*.

**March** 1 Pipe Major Angus Macdonald, 2 Pipe Major Ian Morrison, 3 H. McAleer, 4 (Tie) Robert Wallace, Duncan Smith.

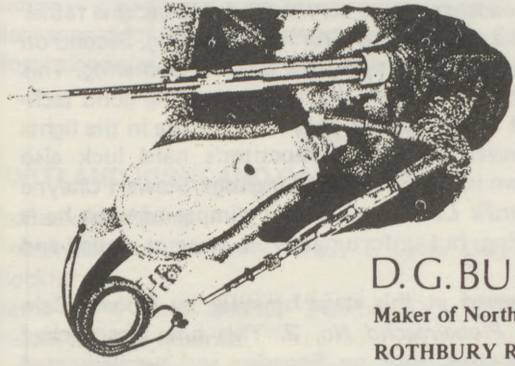
**Strathspey & Reel** 1 Pipe Major Angus Macdonald, 2 Pipe Major Iain Morrison, 3 Hugh MacInnes, 4 John Wilson.

**Hornpipe and Jig.** 1 Pipe Major Angus Macdonald, 2 Hugh MacInnes, 3 John Wilson, 4 W.J. Morrison.

**Trophies:—** *Cameron Challenge Cup* (Best overall), *The Manson Trophy*, (Best overall - light music), *The Catherine Macrae Cup* (Marching and Department) — Pipe Major Angus Macdonald. *The MacGillivray Cup* (Most improved player within the Society) — James MacGregor. *The Catherine Macrae Memorial Medal* (Class One Piobaireachd) — James McIntosh. *The Pipe Major Memorial Cup* (Marches) Pipe Major Angus Macdonald. *The Atholl Trophy* (Strathspey and Reel) — Pipe Major Angus Macdonald. *The Sinclair Shield* (Hornpipe & Jig) — Pipe Major Angus Macdonald.

The competitions were judged by:— Captain D.R. MacLennan, Mr. Iain MacLaren, Mr. John Percival, Pipe Major James MacGregor, Captain Andrew Pitkeathly, Pipe Major John M. MacKenzie, Dr. Robert Frater, Captain Ian C. Cameron, Pipe Major Ian MacLeod, Pipe Major Duncan R. Cameron.

The competitions were judged by — Captain D.R. MacLennan, Mr. Iain MacLaren, Mr. John Percival, Pipe Major James MacGregor, Captain Andrew Pitkeathly, Pipe Major John M. MacKenzie, Dr. Robert Frater, Captain Ian C. Cameron, Pipe Major Ian MacLeod, Pipe Major Duncan R. Cameron. →



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## THE PIOBAIREACHD SOCIETY'S CONFERENCE

The Piobaireachd Society's conference will be held during the weekend of 2nd, 3rd, 4th March 1979, at Middleton Hall, Gorebridge, Midlothian — Details to follow

## THE THROW ON 'D'

by John MacLellan

The method of playing the Throw on 'D' has in the past been nearly as controversial as whether or not a 'G' gracenote should be used to embellish a Birl. At times in competition, it has been known for an adjudicator to disqualify a competitor from a prize-list, because the method used did not find favour. Yet, the two methods in use today have sound foundations.

As we read last month, Joseph Macdonald in his Treatise 1760-62, gave examples of fingering as well as many other fundamentals of piping. On page 6 of his manuscript he illustrates the combination of gracenotes which make up a Throw on 'D':- (Ex.1.).

The next manuscript to be written was the Colin Campbell Canntaireachd M.S., which is onomatopoeic but does not show sufficient gracenote detail to allow one to decide which method is depicted:- (Ex.2).

About the end of the 18th century the Angus MacArthur manuscript was written. Twelve tunes were dictated by MacArthur and written by John McGregor and the Throw on 'D' is written differently from Joseph Macdonald's example:- (Ex. 3). This style was used by those pipers who followed the MacArthur style of Piobaireachd, Donald Macdonald in his published book and manuscript both written c1810-1822, and by Peter Reid in his manuscript — 1826.

The illustrations which appear in the writings of Angus MacKay in his published work and manuscripts were compiled pre 1848. Angus follows the style used by Joseph Macdonald. Few examples appear in his manuscripts as he often uses abbreviations:- (Ex.4). His published book however (1835) shows the embellishment in detail.

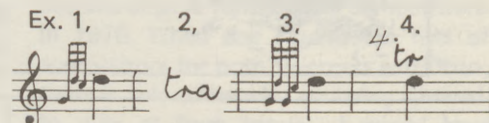
It is thought that either Angus or his brother John added eighteen tunes to the MacArthur manuscript. Whoever did, the MacArthur style was followed exactly.

Thus within a period which at the outside was 50 years two methods of playing the Throw on 'D' were established. One looks for a reason why there should be any deviation for both the MacArthur and MacKay schools of playing style stemmed from the MacCrimmons. Is it possible that because those pipers who attended the College at Boreraig were already mature players, that their finger technique having been already set and developed at a much earlier date was accepted by the Masters, who may well have taken a broad view of embellishment in general. Also to be kept in mind is the fact that prior to setting-up in Skye the MacArthurs had a similar establishment in Mull and would have possibly developed their own techniques separately.

There is also the very strong possibility that Joseph Macdonald had associations with the MacKays of Gairloch who were originally from Strathnaver quite near Durness, Joseph's home. In addition these MacKays were reputed to be linked with Donald Mor MacCrimmon during his travels in Sutherland. Later, Iain Dall MacKay became a favourite pupil of Patrick Og MacCrimmon, Donald Mor's grandson. John MacKay of Raasay, Angus' father was taught by Iain Dall MacKay's son and grandson, thus the MacKays had a very firm connection with MacCrimmon traditions.

Nevertheless, we also find that after the MacArthurs came to Skye, Charles MacArthur was also a favourite pupil of Patrick Og. Yet despite these MacCrimmon associations it looks as if the MacArthurs retained a method which was peculiar to their family.

We can only wonder why there should be this difference when most other embellishments conform. As we will never know the answer it should be sufficient to note that both methods are *totally acceptable*, but that discretion should be used in the manner in which they are employed, which leads onto material for further discussion at a later date.



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**Crossword solution**

**SOLUTION: Across** — 1. Mansfield, 8 Uralr, 9. Lento, 10. Eye, 11. Tense, 14. Steak, 17. Skirl, 20. Anger, 23. Ear, 24. Grace, 25. Spats, 26. Seasoning.  
**Down** — 2. Allan, 3. Spree, 4. Isles, 5. Lense, 6. Punt, 7. Loch, 12. Elk, 13. Sir, 15. Tan, 16. Aye, 17. Sags, 18. Image, 19. Leers, 20. Arson, 21. Grain, 22. Ross.

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## FROM YOU TO US

Dear Sir,

Having just received my copies Vol. 1 – No. 1 to 6, I must congratulate you on this, *The International Piper*. This is the sort of magazine I have been hoping for. I have read and have really enjoyed every page and am looking forward with pleasant expectations to receiving Vol. 1 No. 7.

This brings you every good wish for a long and valuable publication.

Yours etc.  
Douglas A. Will  
Winnipeg

Dear Sir,

Would you be so kind as to publish the following enquiry in an imminent issue of your excellent and instructive magazine.

I have for many years searched for a tune called *Cairngorm*, which I believe was composed by a Nethybridge piper by the name of Bain many and many a year ago. I believe the tune to be a lament. My search has proved fruitless, except for a script given to me by my late friend Donald Sutherland, who in his own words, 'took it from the fingers of a piper called Masson'.

I have a special interest in this tune; my family roots are in Nethybridge. To anyone interested, reference to the tune can be found in a copy of the Rev. Forsyth's book, 'In the Shadow of Cairngorm'. The book has been out of print for many years, but it is possible, that somewhere in the piping fraternity there may be someone with a shared interest in this tune and its place of origin; if so I should appreciate hearing from him.

Yours etc.  
Donald Cameron,  
3444 Minnesota Drive,  
Rocford, Illinois,  
USA 61108

Dear Sir,

As an interested reader of your "International Piper", I should like to point out a couple of minor errors in your interesting article on The Literature of the Highland Bagpipe. They exist in the actual title of the publication by Joseph MacDonald. I have a copy of the original and the correct title is –

"A Compleat Theory of the Scots Highland Bagpipe" by Joseph MacDonald. Compiled 1760/1763. First published 1803.

The differences are trifling but at least a title should be accurate.

Yours etc.  
N.S. Reid,  
8 Westerton Road,  
Cults,  
Aberdeen.

Thank you. Indeed it should be "Compleat" and not "Complete". However the dates on the publication are wrong. Joseph MacDonald died in 1762. No dates appear on the original manuscript.

[Editor]

Dear Sirs,

The paradoxical situation surrounding the Gold Medal Competitions at Inverness and Oban prompt me to commit to paper some of my observations on the subject hoping that interested persons, including the organisers of the events might make comment.

I am aware that the situation which existed prior to the inception of the Silver Medal Competition at Inverness and the resurrected Junior Competition at Oban was becoming unmanageable, if it was not then unmanageable, so I am entirely in agreement with those people who felt the situation should be tackled. The burning question of course was in what way the administration of the competitions would be tackled.

It would be pointless for me to expound upon facts which probably every interested person is aware of, but if I may re-cap briefly on what has taken place in the past two years. In 1977 a third Piobaireachd competition was created at Inverness in order to make the Gold Medal Competition more manageable from the point of view of playing, judging and administration. The newly formed Competing Pipers Association have assisted the Northern Meeting Committee in creating the Silver Medal Competition.

The criteria involved in becoming eligible to play in the Gold Medal Competition at Inverness is a brief history of prizes that an individual has won, coupled with a grading from the Competing Pipers Association. In 1978 the introduction of the Junior Piobaireachd Competition at Oban reduced the numbers playing for

the Oban Gold Medal. The criteria involved in being eligible to play in the Gold Medal Competition at Oban is somewhat different in that it is restricted to previous prize winners in the Gold Medal Competitions at Inverness or Oban. On the face of it eligibility may be similar as previous prizes won by an individual is the criteria used in becoming eligible for both competitions.

In practise however, the situation is rather different as there are persons who are eligible to play at Oban but not apparently in Inverness and vice versa. For myself, I have been 'lucky' enough to become eligible for both the competitions in 1978. When one studies the lists of competitors for both Inverness and Oban, there is only a few who are being allowed to play at both venues. I would have thought that any rules created to restrict large numbers would have to be created to avoid this paradox as the competitions are linked through the presentation of the Gold Medal.

I was reliably informed that if all the previous prize winners at the Inverness and Oban Gold Medal competitions spanning a period of 10 years did enter at Oban then something in the region of 40 competitors would be eligible.

In writing this it is not my intention to libel any one of the methods used in restricting the entry as "wrong" but to highlight something which up to now has merely been spoken about. I have no doubt that the situation has been discussed by the Competing Pipers Association but although I am a member of the C.P.A. I do not know what views were expressed as I failed to attend at their recent meeting. In actual fact I do not know if the subject would have formed part of the agenda or not.

What was apparent to me this year at Inverness was that the problems of the 1976 Gold Medal was virtually the Silver Medal problems of this year. Given another couple of years will the situation deteriorate into a state where there will be consideration of a Bronze Medal Competition?

It may be a difficult pill for the pipers who have not won a Gold Medal at Inverness or Oban (and I am one) to swallow, but bearing in mind the massive entry which there was at Inverness this year which was described by Lt. Col. David Murray, the Piping Convener, as a resounding disaster, might we ask ourselves this question which I am sure has been considered even by a minority. "Should the pipers playing at the Major Competitions (Oban and Inverness) be

there by invitation only?" In the words of Lt. Col. Murray "The boot would then be put in."

What is quite apparent is the enormous entry which is being experienced in the light music which if allowed to continue unchecked will require quite drastic measures to sort out.

In conclusion I hope that whatever is done will be done with a view to maintaining the recent upsurge in the interest in the Great Highland Bagpipe and not entirely geared to streamlining the competitions.

Yours etc.  
Duncan Watson  
Aberdeen

### MACLEOD OF MACLEOD'S LAMENT

Dear Sir,

I feel I must draw your attention to the article "Oban and Inverness" in the October issue.

I am rather surprised that having listened to my Clasp performance you credit me with playing the Mackay setting of *MacLeod of MacLeod's Lament* (un-musical) when I did in fact play the Ceol Mor setting, which is very musical and has no defective first or second line. I think this is a very good setting of this tune and there does appear to be good authority for it. On the other hand the setting favoured by many in the Kilberry Book appears to lack this authority. I would be very interested to know the authority for this setting.

In the editorial — November issue, fourth paragraph the point is made — 'Judges should have a broad knowledge of styles and settings'. I agree wholeheartedly with this. If they do not have this knowledge it does not help to see them sit with a Kilberry book that is badly lacking in information on alternative settings of the tunes.

Yours etc.  
James McIntosh,  
137 Aberdour Place,  
Barnhill,  
Dundee.

Thank you for your letter to hand. It appears that I should have been more explicit in my comments on *MacLeod of MacLeod's Lament*. I cannot agree that the adding of one "Hiharin" (an E followed by a birl) can be classified as

constituting a new setting — an emendation made to the A. Mackay setting by General Thomason in his book "Ceol Mor". The setting is still Angus MacKay's, amended only slightly by Thomason, who was prone to making such emendations on his own account without much consultation with expert pipers.

Can I also make it clear that, as this tune is cast in a four line ground and variations, my reference to the defective lines 1 and 2 pertain *only* to line 1 which, when repeated, is also line 2? When the tune is written in 2/4 time as in Mackay and Thomason, the fault does not lie in bar seven or eight, but in the fact that, according to good musical scan, bar six appears to be missing altogether! Thus Thomason, by making Mackay's bar 7 into bar 6 only compounds the original difficulty as far as I am concerned.

The following letter from Mr. James Campbell gives the history of, and approval for the setting, both in the Kilberry book and in the previous Piobaireachd Society's series. To me this is far superior to any of the other settings published, and had at least the blessing of MacDougall Gillies.

Incidentally this solution was also adopted by G.F. Ross who relied heavily on the knowledge of Simon Fraser of Australia who was a pupil of Peter Bruce, a piper in the MacCrimmon tradition.

John MacLellan  
[Editor]

Dear Sir,

Please excuse me if I am wrong, but I think that there may be a correction to be made to your much appreciated account of the piping at Oban and Inverness in your October issue. Referring to the playing by James McIntosh of *MacLeod of MacLeod's Lament*, you say "One wonders why he sticks to the Angus MacKay setting of this tune". Now my own recollection is that Mr. McIntosh did not play the Angus MacKay setting, but that he played the altered setting which one finds in Ceol Mor and Glen. In his book, Angus MacKay writes the tune in the metre 7:8,8. There is a bar missing in the first line, and the problem which has exercised subsequent compilers is what should go in to fill the gap. General Thomason's solution, which we find in Ceol Mor, is to add a second *hiharin* beat at the end of line 1. In the Kilberry book, there is inserted between MacKay's 5th and 6th bars the 6th bar of MacKay's line 3. This was not an original solution —

it was evolved by Captain Stewart of Ensay, who had edited the tune in the first series of Piobaireachd Society publications.

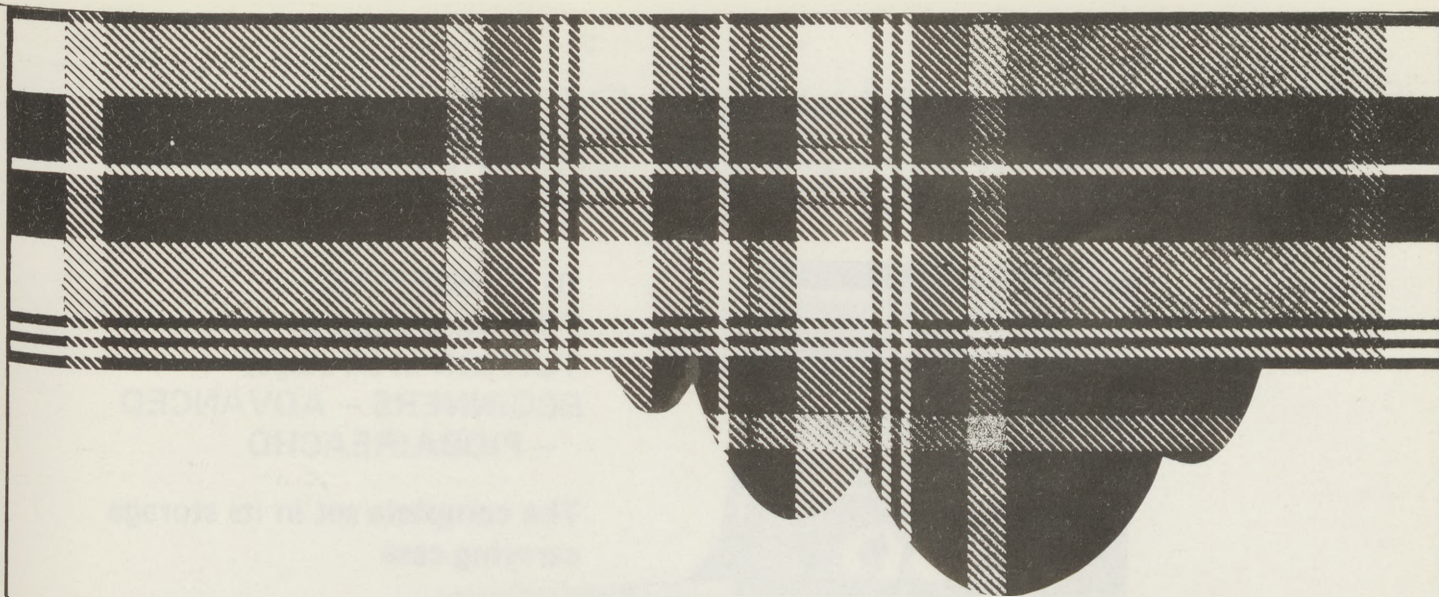
I have retained jotted notes of various conversations with my father, of which the following is of interest in this context. "20 Sept. 53. The amendment to *MacLeod of MacLeod*. The 7 bar line in A. MacKay is obviously wrong. Some 50 years ago people began to put forward theories. The Thomason theory, adopted by Glen, is to add another Eallach (hiharin) and corresponding beat in subsequent parts. The Ensay theory was to amend with reference to the 3rd line. Archibald Campbell remembers discussing the question with MacDougall Gillies who was an admirer of Thomason and who said that he thought that on this matter Ensay was right. On this opinion is based the setting in the Kilberry book. Archibald Campbell now says that he is attracted by the following theory. Where (in a four even bar lined tune), the first half of bar 3 corresponds with the first half of bar 1, then the second half of bar 3 corresponds with the second half of bar 1. Examples are many, e.g. Kinlochmoidart, and he has today listed 13 examples in a letter to A.G. Kenneth. But he says that it is only an idea — he has no wish to lay down the law".

This last mentioned theory would produce the following amended ground, with, or course, consequential amendments throughout the tune.

The image shows four lines of handwritten musical notation for the tune 'MacLeod of MacLeod's Lament'. The notation is written on a five-line staff with a treble clef and a 2/4 time signature. The first line is the original setting. The second line is labeled 'Line 2' and shows an amended version. The third line is labeled 'Line 3' and shows another amended version. The fourth line shows a further amended version. The notation includes various musical symbols such as notes, rests, and accidentals.

Yours etc.  
James Campbell,  
Pembroke College,  
Cambridge.





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