

THE INTERNATIONAL PIPER

Volume 1 Number 11 – March 1979 35p



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- Echoes from Breadalbane ● Strange Words from the Isles ●
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THE INTERNATIONAL PIPER

Volume 1. No. 11 March 1979

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IN OUR OPINION

A most neglected aspect in the playing of Highland bagpipe music is the care, maintenance and *tuning* of the instrument.

A great deal has been written in the past on the care and maintenance of the bagpipe and literature on this subject is readily available so there is no excuse at all for bagpipes which do not meet the required standard in this respect. We are constantly amazed and taken aback at the neglectful way many expensive sets of pipes are care for - indeed we feel that other musicians would be flabbergasted at such cavalier treatment. It goes without saying that a neglected bagpipe will prove difficult to tune properly. But what of the tuning itself? What percentage of pipers can make an adequate attempt at bringing a pipe to proper stability to sustain a fifteen minute programme of music without prolonged fidgeting with the drones. Unfortunately experience has shown that the percentage is far too small by far.

The fault does not entirely rest with the player. Indeed much of the blame lies with the piper's tutor, who, rather than take time during a lesson to demonstrate, explain and practise the art of tuning, usually sorts out the reeds himself, quickly adjusts the drones with an expertise born of long experience. The result is that the pupil seldom gets an opportunity of tuning his own pipe under expert supervision. Such a pattern of events will hardly encourage young pipers to acquire the skill of accurate tuning. They will always be left wondering what magic the leading players possess which enables them to produce such balanced tone and unwavering sound, never dreaming that they, too, are probably in possession of instruments, which, if properly reeded, maintained and controlled correctly during play, will also

THE INTERNATIONAL PIPER is published by THE INTERNATIONAL PIPER LTD.

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Subscriptions, advertising enquiries and materials should be sent to the Registered Office.

Printed by Port Seton Offset Printers Ltd.,
Cockenzie, East Lothian, Scotland.

SUBSCRIPTION RATES

Per annum, including postage

Airmail - printed paper rate

Australia	AS\$20.75
Belgium	Fr460
Canada	C\$23.00
Denmark	Kr79.00
France	Fr66.00
Germany	DM28.00
Holland	Fl.30.00
Hong Kong	HK\$88.50
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reward their owners with similar results.

In recent certificate tests held by the Institute of Piping for age groups 13 to 19 years it was the tuning and control of the instrument which did not match other musical elements. All the age-old faults were still to be heard — bagpipes difficult to strike-in, drone slides so tight that in some cases two hands were required to adjust them, while the flow of air to the reeds fluctuated like a mad thing, reeds so strong that the player could hardly blow them, (The Pipe-Major said you had to *blow for tone!*), bridle strings made of unwaxed hemp, or the iniquitous rubber band which cannot be properly tensioned or remain in its appointed place because of the tongue's vibration — and so the sorry chapter goes on.

There is of course another side to tuning resulting from inadequate instruction in formative years. That is the infliction on the listener, either at concerts or at competitions of interminable tuning before a performance commences. On the public concert platform tuning in excess of a minute is quite inexcusable. Should a bagpipe need longer adjustment it has obviously not been brought to its piping peak. Furthermore, no audience wants to listen to tuning — its the music they wish to hear, and our advice is to get on with the performance even if the bagpipe is slightly out of tune — for after all, few listeners other than pipers have an ear for fine tuning.

The competition platform is, of course, a different matter altogether and this is where adequate tuning skills are required, for should a performance begin with a bagpipe out of tune that performance may as well be ended. Thus, it is as important in the early days of tuition to develop as good an ear for tuning as for any of the other skills used when playing the bagpipe.

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ECHOES FROM BREADALBANE

By Roger Gould-King

Any study of the bagpipe is incomplete unless one includes instruments from different periods and by various makers. By measuring and playing these instruments one can attempt to chart the evolution of the instrument and thereby propose hypothetical answers to questions which continue to be raised, for example, the rise in pitch of the pipe chanter.

This essay deals with an analysis of a McDougall chanter lent to me by Mr. J.W. Cumming, President of the Scottish Piping Society of the Witwatersrand. However it would be foolish to assume that the observations regarding this chanter apply to *all* McDougall chanters, a single sample is not enough to establish an opinion. Nevertheless, by comparing other old chanters in my collection with the sample, I have concluded that in *physical* terms chanters of that period were of similar construction, the main characteristics being very thick shells while bore taper, finger hole spacing and so forth were similar.

This chanter, originally fitted to Mr. Cumming's McDougall instrument which he still plays, is in very good condition and hardly seems to have been used. The only signs of deterioration are in the ivory sole and ivory ferrule at the neck. This is always caused by storage in a pipe case whereas exposure to air and sun will keep the ivory white. The shell is very thick being 4,79mm thick at the A' hole and is stamped at the neck and 20mm above the lateral vent holes (lowG) with the legend 'Dⁿ. M^cDOUGALL' 'BREADALBANE'.

The most significant features on this chanter, apart from the thick shell, are the deliberate positioning of the A' and low A finger holes off centre to one side of the chanter. To my mind this off-setting was deliberate and certainly aided fingering of these notes with the very large diameter of the chanter. The other

interesting feature was the fact that the conical bore is off-centre with respect to the exterior circumference by nearly two millimetre.

The next challenge was the making of a suitable reed for this chanter. I eventually settled on a broad-bladed reed which suited very well, there being no tape or other temporary 'solutions' needed. I may point out here that the key to the whole chanter conundrum is the *reed*: many an indifferent chanter can be made to sound very good — *but* — usually with a lot of work on the reed. To my mind therefore a good chanter is one that is fairly easily reeded with *good reeds*. A good reed and a mediocre chanter can produce wonderful results, a bad reed and an excellent chanter will be bad. The McDougall turned out to be a good chanter.

Playing the chanter was quite an experience. The thick shell suited my fingers well while the flat pitch was interesting to say the least. A few piobair-eachds later the instrument had settled down and frequency measurements were taken. Figure 1 tabulates these frequencies and the corresponding intervals.

FUNDAMENTAL PITCH

The first observation one can make is that the fundamental pitch of 450 hertz does not agree with the much quoted 440 hertz of numerous articles. The explanation is that the tests were carried out at an altitude of over 6,000 feet — the Johannesburg altitude — and I am quite certain that the pitch would be approximately 440 hertz at *sea level*. The fundamental pitch of a chanter at our altitude varies between 465 to 470 hertz depending to some extent on the piper who may have a reed too short and a corresponding very sharp low G.

We can now address the phenomenon of the increase in chanter pitch over the

years. If one considers that the bore taper of 1:36, neck diameter of 5/32" and basic finger hole spacing of the McDougall is very close to the modern chanter, all we are left with is the thickness of the shell.

The McDougall shell is very thick and it is apparent that the maker tried to overcome the problem of acoustic impedance by *undercutting the fingerholes* at top and bottom of every fingerhole except the vent holes. This undercutting is quite severe and if the chanter had well-worn fingerholes they would be *oval* in shape because of the undercutting. Some old chanters have oval fingerholes and heretofore the assumption has been that they were made that way; on the other hand we have the undercut fingerhole on old thick-shelled chanters so one can postulate that all holes were originally circular and undercut.

The term *acoustic impedance* can be defined as the absorption of sound in a medium equal to the ratio of the sound pressure at a boundary surface to the sound flux through the surface. From the foregoing observations I think it reasonable to assume that the increase in pitch was not deliberate but resulted from pipemakers gradually reducing the shell thickness to obviate the laborious hand-undercutting of the fingerholes and also because an improvement in timbre will result. Another by-product of this would be an increase in pitch and a brighter sounding chanter. The matter is further complicated by the variety of materials available for chanter making, different woods give different results. Eighty years ago woodwind manufacturers used 'ebonite' — a black plastic material — as a cheap substitute for wood. However it was found that the best instruments (in terms of tone) are made of wood and ebonite was only used for the mass production of cheap instruments.

In conclusion it is suggested that the present day chanter has more or less reached the limit in terms of pitch. If the pitch is increased beyond the present level, the pipe manufacturer will have to construct another scale if the increment is large. Also there are limits imposed by the characteristics of Piobaireachd and one can hardly consider the Great Music played on a reel pipe for example. I think the search to-day is centred on attaining the best sound rather than attempting to give an illusion of better tone by increasing the pitch. ••

INTERVALS FOR MACDOUGALL, BREADALBANE CHANTER

Owned by J.W. Cumming Esq., South Africa

Figure 1

NOTE	FREQUENCY	INTERVAL	*BASS DRONE
A'	900		8
G'	825	12/11	7 1/3
F	742½	10/9	6 2/3
E	675	11/10	6
D	600	9/8	5 1/3
C	562½	16/15	5
B	506	10/9	4 1/2
A	450	9/8	4
G	412½	12/11	3 2/3

*Bass Drone frequency, (112½) when multiplied by figures below (harmonics), equal the chanter note frequency opposite.

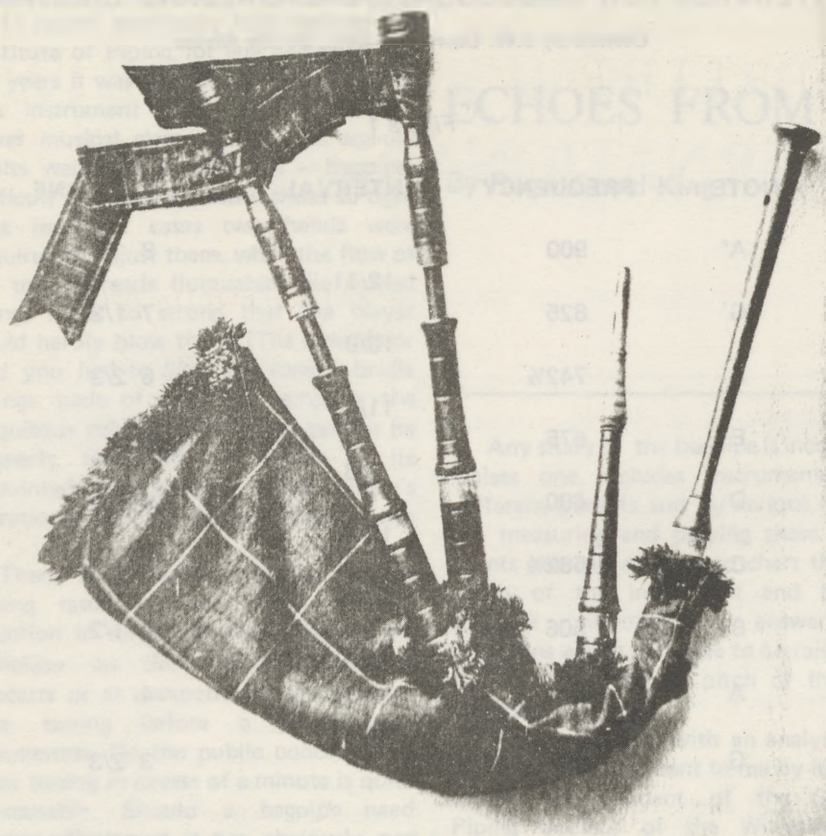
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See page 21 for sketch of chanter



A fine example of an ancient two droned Highland Bagpipe

HIGHLAND GAMES LOCATIONS AND DATES

The **International Piper** once again presents on pages 12 and 13 information on dates and locations of Highland Games and Pipe Band contests.

Because of the tremendous interest in piping and pipe bands in North America the staff of the **International Piper** have compiled a similar map for Canada and U.S.A.

Information has not been easy to gather, consequently many Games locations and dates in North America are incomplete and may be inaccurate. Any details to complete this service to our readers will be gratefully received.

FORTHCOMING ARTICLES

Roger Gould-King our South African correspondent has made a special study of the Donald MacDonald manuscript. MacDonald's work often takes second place to other musical settings, because they have not been published in Staff Notation. Mr. Gould-King is to make the complete manuscript available in notation and editorial notes to readers of **The International Piper** in subsequent numbers of the magazine.

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THE LONDON LETTER

by JOHN SHONE

The Piping Society of London

The above Society continues to meet to hold recitals on the second Friday of each month at the Cock Tavern in Great Portland Street. The January recital was given by the President, Mr. Allan Beaton, and Mr. Gordon Tragear.

Unfortunately, the December meeting had to be cancelled and the very inclement weather combined with strikes affecting transport in January led to a lower attendance than usual. A great pity, since Allan and Gordon gave an excellent recital.

First Mr. Beaton, dressed impeccably for the occasion, played a spirited selection of light music and to quote Mr. Fred Morrison on a former occasion, "his pipe was beautiful". Gordon Tragear then gave a short talk on Angus Mackay and most informative it was!

After a short discussion, he played an attractive selection finishing with the Piobaireachd *Melbanks Salute*.

As Mr. Bob Brown commented in his vote of thanks, Mr. Tragear was following in the steps of Mr. David Ross by playing this Piobaireachd. It was a great favourite of Mr. David Ross who was, I believe, the last to play this most interesting tune in recital at the London Society.

This Piobaireachd seems to evoke mixed feelings among pipers. I have never heard the tune played "in anger", i.e. in competition, and although some of our foremost authorities have a low opinion of the piece, the late Pipe Major William Maclean regarded the tune highly and it is worthy of inclusion in the repertoire of all pipers.

Unfortunately, the tune has not yet been published by the Piobaireachd Society, but it can be found in David Glen's "Ancient Piobaireachd" (part 7), where it is attributed to Kenneth MacKenzie of Melbank, son of Sir Alexander MacKenzie of Gairloch.

The Late R.U. Brown

We are indeed fortunate to have as

Honorary Pipe Major to the London Society, the son of the late R.U. Brown of Balmoral.

He has a wealth of anecdotes and reminiscences to relate concerning his piping youth and the "Great Names" he has known.

Recently, he played a tune to us that few in attendance could name; it was a most tuneful 2/4 March composed by the late R.B. Nicol in honour of his friend and named "Pipe Major R.U. Brown's Farewell to the Ballochbuie Forest".

Unfortunately, Pipe Major Brown never heard the tune since it was composed after his death on a suggestion made by Seton Gordon to R.B. Nicol some three to four years ago.

It is with the kind permission of Mr. Bob Brown that the tune is published in this issue. I hope it will become a favourite among some of our competitors so that we can hear it in competition this season.

RESULTS FROM THE PAST — 1934

This month, we come to the results around the games held in 1934. This year is interesting since it appears to be the last year of John MacDonald of Inverness' competing career — coming first in the Inverness Clasp and third at Oban.

STRATHALLAN 4th August

Piobaireachd

1 R. Reid, 2 M.R. MacPherson, 3. John Wilson, 4 Jas. Robertson.

March

1 James Robertson, 2 John MacDonald (Glasgow Police), 3 R. Reid, 4. M.R. MacPherson.

Strathspey and Reel

1 M.R. MacPherson, 2 Jas. Robertson, 3 John MacDonald (Glasgow Police) 4 G. Green.

DORNOCH 18th August

Piobaireachd

1 M.R. MacPherson, 2 Jas. Robertson, 3 P/M J. Johnstone.

March

1 J. McGrady, 2 Jas. Robertson, 3 P/M J. Johnstone.

Strathspey & Reel

1 Jas. Robertson, 2 M.R. MacPherson, 3 P/M J. Johnstone.

STRATHPEFFER 11th August

Piobaireachd

1 M.R. MacPherson, 2 J. McGrady, 3 Jas. Robertson.

March

1. Jas Robertson, 2 J. McGrady, 3 M.R. MacPherson.

Strathspey & Reel

1 Jas. Robertson, 2 M.R. MacPherson, 3 A. Thomson.

NAIRN 18th August

Piobaireachd

1 John Wilson, 2 M.R. MacPherson, 3. W. Logie.

March

1 Jas. Robertson, 2 M.R. MacPherson, 3 P.S. Bain.

Strathspey & Reel

1 John Wilson, 2 Jas. Robertson, 3 P/M J. Johnstone.

LOCHABER 28th August

Piobaireachd

1 R. Reid, 2 Jas. Robertson, 3 John MacDonald.

March

1 Jas. Robertson, 2 A. Thomson, 3 John MacDonald.

Strathspey & Reel

1 John Wilson, 2 J.D. MacDonald, 3 Jas. Robertson.

PORTREE 30th August

Piobaireachd

1 R. Reid, 2 M.R. MacPherson, 3 P.S. Bain.

March

1 Jas. Robertson, 2 John MacDonald, 3 R. Reid.

Strathspey & Reel

1 A. Thomson, 2 Jas. Robertson and P.S. Bain.

ABOYNE 5th September

Piobaireachd

1 M.R. MacPherson, 2 John Wilson, 3 R. Reid, 4 Jas. Robertson, 5 R. Brown.

March

1 R. Reid, 2 John Wilson, 3 G. Cruikshank, 4 Jas. Robertson, 5. O. McNiven.

Strathspey & Reel

1 John Wilson, 2 R. Reid, 3. G. Cruikshank, 4. Jas. Roberson, 5 M.R. MacPherson.

PIPE MAJOR ROBERT BROWN'S FAREWELL
TO THE BALLOCHBUIE FOREST

Composed by his life-long friend Pipe Major Robert B. Nicol
some years after Pipe Major Brown's death

The musical score is written on ten staves in a single system. It begins with a treble clef and a 2/4 time signature. The melody is characterized by frequent eighth-note patterns, often beamed in pairs, and includes several triplet markings. The piece concludes with a double bar line and repeat dots. A first ending bracket spans the final two staves, with the label "1st time" written below the first staff of the ending. A second ending bracket spans the final two staves, with the label "2nd time" written below the first staff of the ending.

1934 Results continued

BRAEMAR 6th September

Piobaireachd

1 M.R. MacPherson, 2 R. Brown, 3 John Wilson, 4 R. Reid.

March

1 Jas. Robertson, 2 M.R. MacPherson, 3 P. Davidson, 4 R.B. Nicol.

Strathspey & Reel

1 John Wilson, 2 M.R. MacPherson 3 O. McNiven, 4 R. Brown.

PITLOCHRY 8th September

Piobaireachd

1 M.R. MacPherson, 2 Jas. Robertson, 3 L.F. Beaton.

March

1 Jas. Robertson, 2 M.R. MacPherson, 3 L.F. Beaton.

Strathspey & Reel

1 O. McNiven, 2 L.F. Beaton, 3 D. Maclean.

OBAN 12th/13th September

Piobaireachd (Open)

1 M.R. MacPherson, 2 J. Wilson, 3 J. MacDonald.

March, Strathspey & Reel

1 A. Thomson, 2 J. MacDonald, 3 R. McCallum

INVERNESS 20th/21st September

Piobaireachd (Clasp)

1 John MacDonald*, 2 M.R. MacPherson, 3 R. Reid, 4 John Wilson

March, Strathspey & Reel

1 R. Reid, 2 John Wilson, 3 G.A. Greenfield.

INVERGORDON 23rd September

Piobaireachd

1 Jas. Robertson, 2 R. Reid, 3 C.H. Smith.

March

1 Jas. Robertson, 2 R. Reid, 3 John Wilson.

Strathspey & Reel

1 John Wilson, 2 R. Reid, 3 C.H. Smith

*John MacDonald of Inverness aged 68 years won the Clasp and third at Oban for Piobaireachd in 1934. He won his first gold medal in 1890. ••



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Music of the Bagpipe

'STRANGE WORDS OUT IN THE ISLES'

An exhibition on the music of the bagpipe in the
National Library of Scotland
1 March to 30 June 1979

A small exhibition on the music of the bagpipe is being mounted in the National Library of Scotland (to coincide with the Edinburgh Folk Festival) from 1 March.

The items on show include 19th- and 20th-century dance and march collections for the Highland bagpipe and books of Northumbrian and uilleann pipe music, but the main emphasis is on *piobaireachd*. The National Library has copies of the earliest and most significant printed collections of *piobaireachd* and nearly all

the most important manuscripts are deposited in the Library. These include the only large collection in *canntaireachd* notation; the earliest surviving *piobaireachd* volume written in staff notation; Major-General Thomason's manuscript of his monumental *Ceol Mor* and the manuscripts of Angus MacKay, the man who set down the music and tradition of the illustrious MacCrimmons for posterity. He became the first piper to Queen Victoria but his health subsequently

broke down and he spent his last years in Bethlehem Asylum where he kept the diary which is on show.

The exhibition includes illustrations of pipes and pipers from the literature of the last four centuries; and the selection of bagpipes in the display includes the 'Culloden Pipes' from the Scottish United Services Museum at Edinburgh Castle, an ornate Highland bagpipe lent by Mrs. Christine M. MacLellan and instruments from the Royal Scottish Museum and the National Museum of Antiquities of Scotland.

The exhibition will run until 30th June and will include:

COWAL Highland Gathering collection of Highland bagpipe music. Vol. 3. (Dunoon) Cowal Highland Gathering Committee, (1920) MH.s.38.

FIONN, pseud. (i.e. Henry Whyte) The martial music of the Clans. Glasgow: Mackay, 1904. R. 230.b.

GLEN, John and Robert Glen's collection for the great Highland bagpipe. (3 vols in 1.) Edinburgh: J. & R. Glen, n.d. Glen. 51.

MacARTHUR, Angus Manuscript of piobaireachd music ("Highland Society of London's MS"). 18th century. Deposited by the Piobaireachd Society, 1936. MS.1679.

MacDONALD, Donald A collection of the ancient martial music of Caledonia: piobaireachd, as performed on the Great Highland bagpipe. Edinburgh: D. MacDonald, (c.1822) Glen. 298.

MacDONALD, Donald A select collection of the ancient music of Caledonia: 1832. Manuscript of a second volume, never published. Deposited by Mrs. Charlotte D. Thomason and J.M.F. Thomason, 1936. MS.1680.

MacDONALD, Joseph A complete theory of the Scots Highland Bagpipe, compiled 1760/1763, first published 1803. A reprint. Glasgow: Alexander MacDonald, 1927. MH 151.

MacKAY, Angus A collection of ancient piobaireachd or Highland pipe music. Edinburgh: The Editor, 1838. Glen. 354.

MacKAY, Angus 2 Manuscripts of piobaireachd, compiled between 1826 and 1840. Deposited on permanent loan by the Trustees of the estate of the late Duchess of Montrose, 1958. MS.3753-4.

MacLEOD, Niel A collection of piobaireachd or pipe tunes as verbally taught by the M'Crummy pipers in the Isle of Skye to their apprentices. (First published 1828. A reprint) Edinburgh: J. & R. Glen, 1880. H.M.53.

MANSON, W.L. The Highland bagpipe: its history, literature and music. Paisley: Gardner, 1901, R.233.f.

The NETHER LORN, or Campbell, Canntaireachd (ascribed to Colin Campbell). 2 vols: 1797 and c.1814. Deposited by Miss Phillis Bartholomew, 1950. MS.3714-5.

The NORTHUMBRIAN pipers' tune book. Newcastle-upon-Tyne: Northumbrian Pipers' Society, 1970. Mus. Box.s. 57.17.

O'FARRELL, P. O'Farrell's pocket companion, for the Irish or union pipes. (2 vols in 1.) (London: Goulding & Co., c. 1806.) Glen. 19.

PIOBAIREACHD SOCIETY. Piobaireachd. (A collection.) Vol. 1. Glasgow: Paterson, (1925.) Mus. Box. 188.20.

ROSS, Roderick S. Binneas is boreraig. A collection of piobaireachd in 6 vol-

umes.) Edinburgh: MacDonald, 1959-197-. Mus. Box. 231.1.

THOMASON, Charles Simson The manuscript of his "Ceol Mor" (1900), together with a volume of notes in several hands and in typescript, "Ceol Mor Legends". Deposited by the Royal Scottish Pipers' Society, 1947. MS.3747-9.

THOMPSON, James A new, improved and authentic life of James Allan, the celebrated Northumbrian piper. Newcastle-upon-Tyne: Mackenzie and Dent, 1828. NF. 1368. e.13.

DOUBLE REED CHANTER

Although the principle of storing wind in a bag to provide unbroken sound through a pipe was certainly used in the 'utricularius' of 1st-century Rome and may have been discovered centuries earlier, it was not until about the 13th century that the bagpipe spread in diverse forms all over Western Europe, at first with single or double chanter only (the one purely melodic, the other capable of an added simple accompaniment) but later with a separate drone pipe. The principal bagpipes still heard in Britain today were evolved in the 17th century: the Highland bagpipe's penetrating double-reed chanter and powerful three drones developed from the two-drone instrument that had become prevalent in the 16th century, and the bellows-blown Northumbrian pipe derived from the French musette. The uilleann (union) pipe of Ireland, with regulators to provide occasional chords, as well as bellows and drones, also dates from about this period though its keyed chanter was a later introduction.

The bagpipe was from the first essentially a folk instrument playing dance music and popular song airs and the Northumbrian and uilleann pipes have retained this character. In Scotland, too, the bagpipe has always played folk music, but the development of additional functions contributed greatly to its establishment as the national instrument. From the 16th to the early 19th century the appointment of town pipers may not have extended the musical repertoire significantly, but they did play a part in making people aware of the bagpipe and its music. During the same period it became common for clan chiefs to retain their own pipers, and the celebrated MacCrimmons, pipers to the MacLeods for 250 years, made a crucial impact on Scottish pipe music and performance when they *established *ceòl mòr* or *piobaireachd* (essentially a set of intricate variations on a slow ground) as the major

art music of the instrument and set up their piping school at Boreraig on the Isle of Skye, from where their techniques in composition and acclaimed skills in performance were disseminated throughout Scotland.

The bagpipe was early seen to have potential as an instrument of war in Scotland and although the tradition of its appearance at battles in the 14th and 15th centuries remains doubtful, an eye-witness account survives of its use at the Battle of Pinkie (1547). Thereafter, examples of pipers with the Scots armies increase but for the most part they had no official status until the raising of the Highland regiments began in 1757. It was probably this last development that brought into being the quick-step march which eventually superseded piobaireachd as the most familiar form of army bagpipe music and which was particularly suited to use by the regimental pipe bands (first officially recognized in 1854).

ANGUS MACKAY

The Highland bagpipe in common with most other varieties has no mechanism for stopping the chanter from sounding during performance, so that emphasizing or repeating melody notes can only be achieved by interpolating grace-notes between them. The elevation of this into a major feature of the instrument's style has presented special problems in the notation of the music. Like the simpler folk music of early times the elaborately graced piobaireachds were handed down by oral tradition from generation to generation. The pipers memorized and taught the complex but formalized variations with the aid of *canntaireachd* (the 'strange words out in the Isles'). The earliest extant written record of this vocal syllabic code appears in the Nether Lorn Canntaireachd of c.1800.

Apart from brief examples in Joseph Macdonald's treatise of 1760 it is only from the end of the 18th century onwards that there survive attempts at writing this music in staff notation, the first being the Angus MacArthur manuscript. In the 19th century the Highland Society of London at its piping competitions specifically encouraged this work and their influence eventually led to the first printed volume of the 'ancient martial music' by Donald Macdonald (1822) and then to Angus Mackay's collection (1838). Though Macdonald was first in the field, it was Mackay (with his direct link through his father to the teaching of the MacCrimmons and his

account of many of the legends attaching to the music) whose volume was to become recognized as the 'Piper's Bible'. The art of piobaireachd composition was by then in decline but both these men and others noted down the music of the past and the manuscripts they left eventually contributed to Thomason's monumental collection 'Ceol Mor' (1900).

Together, these various volumes contain most of the piobaireachds that survive from the MacCrimmon era, but today's pipers exercise caution in approaching them, recognizing their value in preserving so much of the music but also aware of each writer's idiosyncracies and of the limitations of notation itself compared with tuition by a master. Twentieth-century experts have concerned themselves with the collation of sources and refinement of notation and the Piobaireachd Society's volumes are a fine example of this work.

Among 19th-century printed collections of *ceòl beag* — the dance and march music that makes up most of the bagpipe's popular repertoire — the

collection by the Glen family, though not the first, was the largest and most influential. Many others have followed and in the 20th century a particular feature has been the publication of volumes by various regimental pipe bands.

The intricate gracings of the Highland bagpipe settings of Scottish country dances in these volumes contrast with the simpler notation of the folk repertoire of the much slighter Northumbrian and uilleann pipes. The music of these chamber instruments is seen in print in comparatively few volumes, such as O'Farrell's early 19th-century collection for the Irish 'union pipes' or the recent publications of the Northumbrian Pipers' Society. The instruments have keyed chanters that give a wider melodic range, especially to the uilleann pipes, and because, unusually for bagpipes, the chanters can be closed in performance to punctuate the melodic line, there is no need or incentive for extensive ornamentation. Thus, paradoxically, these highly refined bagpipes excel in performing the most natural and basic form of bagpipe music, a simple tune over a drone

bass, leaving to the Highland bagpipe with its unashamedly primitive tones the great piobaireachds and military splendour that have won that instrument its wider fame.

The National Library of Scotland is grateful to Mrs. Christine M. MacLellan for lending a fully silver-mounted Highland bagpipe of 1935 by R.G. Lawrie of Glasgow; the National Museum of Antiquities for a practice chanter by Peter Henderson of Glasgow; the Royal Scottish Museum for a Northumbrian small-pipe and an Irish bellows-pipe from the Duncan Fraser Collection; and the Scottish United Services Museum, Edinburgh Castle, for the 18th-century 'Culloden Pipes'. ●●

*It should be emphasised that the MacCrimmons did not invent Piobaireachd but established it as Scotland's highest musical art.

●●

[Editor]



The Great WILLIE ROSS. His collection of bagpipe music is published in five books by Patersons and a leaflet giving full details of the contents is available upon request.

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Daniel Stewarts & Melville College Pipe Band

TOUR OF THE U.S.A.

JULY 1979

This month we feature the Pipe Band of Daniel Stewarts and Melville College which leaves Edinburgh at the beginning of July for a month's tour of North America. In the following article we hear from Stuart MacCulloch who relates for us some of the difficulties in fund raising involved in the organisation of such a tour.

The best wishes of all of us on The International Piper go with the band on their forthcoming tour.

After the doubtful euphoria of a parade on a wet Edinburgh summer's day I jokingly remarked that it was time we headed for warmer climes. Someone, however, took me at my word, and so,

in June of this year, the Daniel Stewarts and Melville College Pipe Band will leave these shores for a four week tour of North-East U.S.A. and Canada.

There were three main aspects of planning necessary in a tour of this nature:

1. Personnel & Finance
2. Itinerary
3. Performance Preparations

It is clearly crucial to get full Band representation on any tour. This causes problems, because final numbers depend on cost, and cost depends on the final numbers, therefore a "chicken and egg" situation arises. By an estimation of cost together with a fund raising

campaign, we were fortunate to get an almost 100% Band turnout. The fund raising scheme has so far raised over \$3000 thanks to magnificent efforts from parents and boys of the Band. Events so far have included a Dinner Dance, a Ceilidh/Concert, Fashion Show, Coffee Mornings etc. and proceeds have enabled us to both lower costs and buy new equipment.

The itinerary was formulated in conjunction with the Council for International Contact, a London based company specialising in tours of this sort, and with Caledonian Societies in North America. The St. Andrews Society of Washington has been particularly helpful in this respect.

The itinerary keeps a balance between performances and recreational outings. Our bases are mainly near to major cities of the North East, e.g. New York, Philadelphia, Washington and hopefully Toronto. To see something of rural America we shall also be staying at Troy, a small farming community in the Appalachian Mountains.

Our accommodation is based on local hospitality and, consequently, a priority for performances are community-type concerts for our hosts and friends. Certain additional concerts have also been arranged at strategic intervals throughout the tour, such as a July 4 Parade and performances at Independence Hall, Philadelphia and the White House, Washington.

The tour culminates with the Band performing and competing as a guest band at the West Virginia Highland Games.

Our party is large by School Band standards (32) and our main concern was that thorough preparations be made. With this in mind, our instruction was intensified and reorganised. Plans came to a tragic stop when we lost our Piping Instructor P/M Alexander Taylor last summer, but we were very fortunate when Jack Abbott agreed to assist us, and he has done a magnificent job in a short time. A further blow to our plans came when Major Donald Maclean, the Band Director retired from this post. Fortunately he left behind a well tutored band.

Our party is divided into four main corps:— Piping, Drumming, Bugling and Highland Dancing. I believe that a full tour of concerts etc. should try to offer more than just the Pipes and Drums, and to this end we have worked to integrate all the various units into a full Parade Band. Consequently, we now have trumpet fanfares preceding a Pipe Band Medley, and Bugle Marches alternating with Highland Dancing Displays. I feel that this type of unit adds more interest and variety to our performances but still keeps faith with the Traditional Pipe Band Music.

MARCHING TUNES

There is always a temptation for School Pipe Bands to learn the basic marching tunes and then concentrate upon a competition set. Clearly this is not satisfactory for a long tour and we have aimed to widen our repertoire considerably. The Band now play over 50 tunes regularly including a medley with hornpipes and jigs and a 'novelty' selection of clan tunes such as Cabar feidh (Mackenzie) Campbells are Coming,

Cock of the North (Gordon) etc. A new drummer's call and soloist trumpet work complete the programme.

The boys are continuing to work hard to make the tour a success, but we must not lose sight of our primary aims which are to enjoy and promote the traditional music of Scotland. If our own enthusiasm is shared by our North American hosts, then our mission will have been a success.

ITINERARY

1st July – Arrive Westport, Conn.

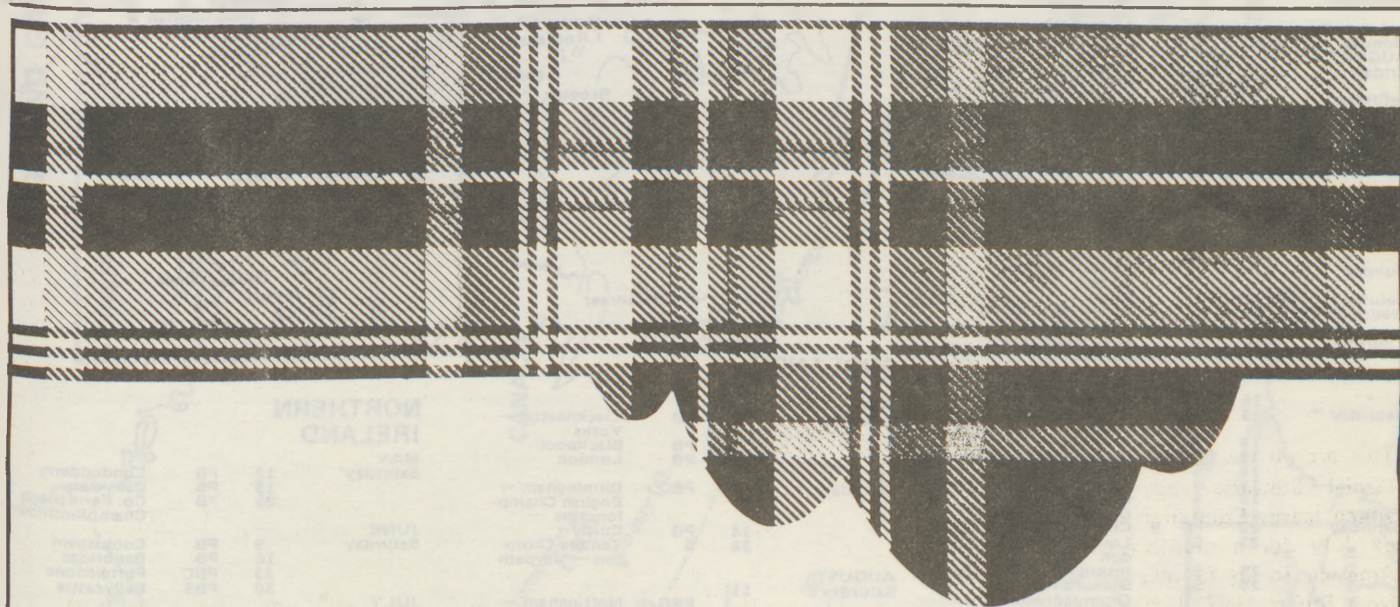
1st – 5th July – Westport Conn.

6th – 10th July Toronto Area
(Proposed)

11th – 16th July – Troy, Penn.

16th – 21 July – Cranbury, N.J.

22nd – 31st July – Alexandria
Washington D.C.



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THE PIPE BAND AND HIGHLAND GAMES CIRCUIT

Please note —
Place names
are in
approximate
position.

PB — Pipe Band. PBC — Pipe Band Championship
S — Solo Competitions

Month	Date	Type	Location
MAY			
Saturday	12	PB	Gourock
Sunday	20	PB	Scotsoun
Saturday	26	PBC	Bathgate, British Championships
JUNE			
Saturday	2	PB	Stranraer
Sunday	2	PB	Barrhead
Sunday	3	PB	Markinch
Saturday*	9	S	Bearsden & Milngavie
Sunday	9	PB	Lanark
Sunday	9	PB	Glasgow Parks — Queen's Park
Sunday	9	PB	Miners' Gala — Edinburgh
Sunday	10	PB S	Forfar
Saturday	16	PB	Old Meldrum
Saturday	16	PB	Gretna Green
Saturday	16	PB	Lesmahagow
Sunday	17	PB	Lothian & Borders — Danderhall
Saturday	17	PB	Turriff
Saturday	17	PB	Irvine
Saturday	23	PBC	Edinburgh — Princes Street, Scottish Championships
Sunday	24	PB S	Aberdeen — Hazelhead
Saturday	30	PB	Carnoustie
Saturday	30	PB	Auchinleck
JULY			
Saturday	1	PB	Dundee
Saturday	7	PB	Annan
Saturday	7	PB	Carlisle
Saturday	7	S	Thornton — Fife
Saturday	7	S	Thurso
Saturday	7	S	Alva
Sunday	8	PB	Laurencekirk
Saturday*	14	S	Inverness
Saturday	14	PB S	Balloch
Monday	16	S	Burntisland
Tuesday	17	S	Inveraray
Wednesday	17	S	North Uist
Wednesday	18	S	South Uist
Wednesday	18	S	Luss
Thursday	19	S	Mull — Tobermory
Friday	20	S	Dunbeath
Saturday	21	S	Lochearnhead
Wednesday	25	S	Tarbert — Harris
Wednesday	25	S	Arisaig
Friday	27	S	Durness
Saturday*	28	S	Cowdenbeath
Saturday*	28	S	Halkirk
Saturday*	28	S	Lochaber
Saturday*	30	S	Mallaig
Monday	30	S	Dornoch
Monday	30	S	Brodick
Monday	30	S	Aboyne (Change of date this year)
Monday	4	PB	Bridge of Allan
Monday	4	S	Inverkeithing
Monday	4	S	Strathpeffer
Monday	4	S	Newtonmore
Monday	4	S	Caol — Ft. William
Monday	4	S	Nethy Bridge
Monday	4	S	Lochniver
Monday	4	S	Assynt Games
Friday	11	S	
Friday	17	S	
Saturday	11	PBS	Nottingham — World's Championship
Sunday	12	PBS	Nottingham — World's Championship
Saturday	18	S	Nairn
Wednesday	15	S	Syke-Piobalreachd Competitions
Thursday	16	S	Skye Gathering — Portree
Thursday	16	S	Silver Chanter Recital — Dunvegan
Saturday	16	S	Ballater
Saturday	18	PB	Perth — Scone Palace
Saturday	18	PB	Rothesay
Saturday	18	S	Glenfinnan
Saturday	18	S	Birnam
Saturday	18	S	Strathardle
Saturday	18	S	Crieff
Friday	24	S	Cowal Gathering
Saturday	25	PC S	Cowal Gathering
Saturday	25	S	Lonach — Strathdon
Saturday	25	S	Invergordon
Saturday	25	S	Glenurquhart — Drumadrochit
Sunday	26	PB	Edinburgh — Princes Street
Wednesday	29	S	Argyllshire Gathering
Thursday	30	S	Argyllshire Gathering
SEPTEMBER			
Saturday	1	S	Braemar
Saturday	1	PBC	Shotts — European Championships
Sunday	2	PB	Peebles
Saturday	8	PB	Dunblane
Saturday	8	PB	Pitlochry
Thursday	13	S	The Northern Meeting — Inverness
Friday	14	S	The Northern Meeting — Inverness



ENGLAND

Month	Date	Type	Location
JUNE			
Saturday	2	PB	Cleckheaton — Yorks
Saturday	9	PB	Blackpool
Saturday	16	PB	London
JULY			
Saturday	7	PBC	Birmingham — English Championships
Saturday	14	PB	Corby
Saturday	28	S	Temple Thornton — Morpeth

Month	Date	Type	Location
AUGUST			
Saturday	11	PBC	Nottingham — World's Championships
Sunday	12	PBC	Nottingham — World's Championships

ALL IRELAND

Month	Date	Type	Location
JULY			
Saturday	7	PBC	Craigavon

NORTHERN IRELAND

Month	Date	Type	Location
MAY			
Saturday	12	PB	Londonderry
Saturday	19	PB	Ballyclare
Saturday	26	PB	Co. Fermanagh Championships

Month	Date	Type	Location
JUNE			
Saturday	9	PB	Cookstown
Saturday	16	PB	Banbridge
Saturday	23	PBC	Portglenone
Saturday	30	PBS	Ballycastle

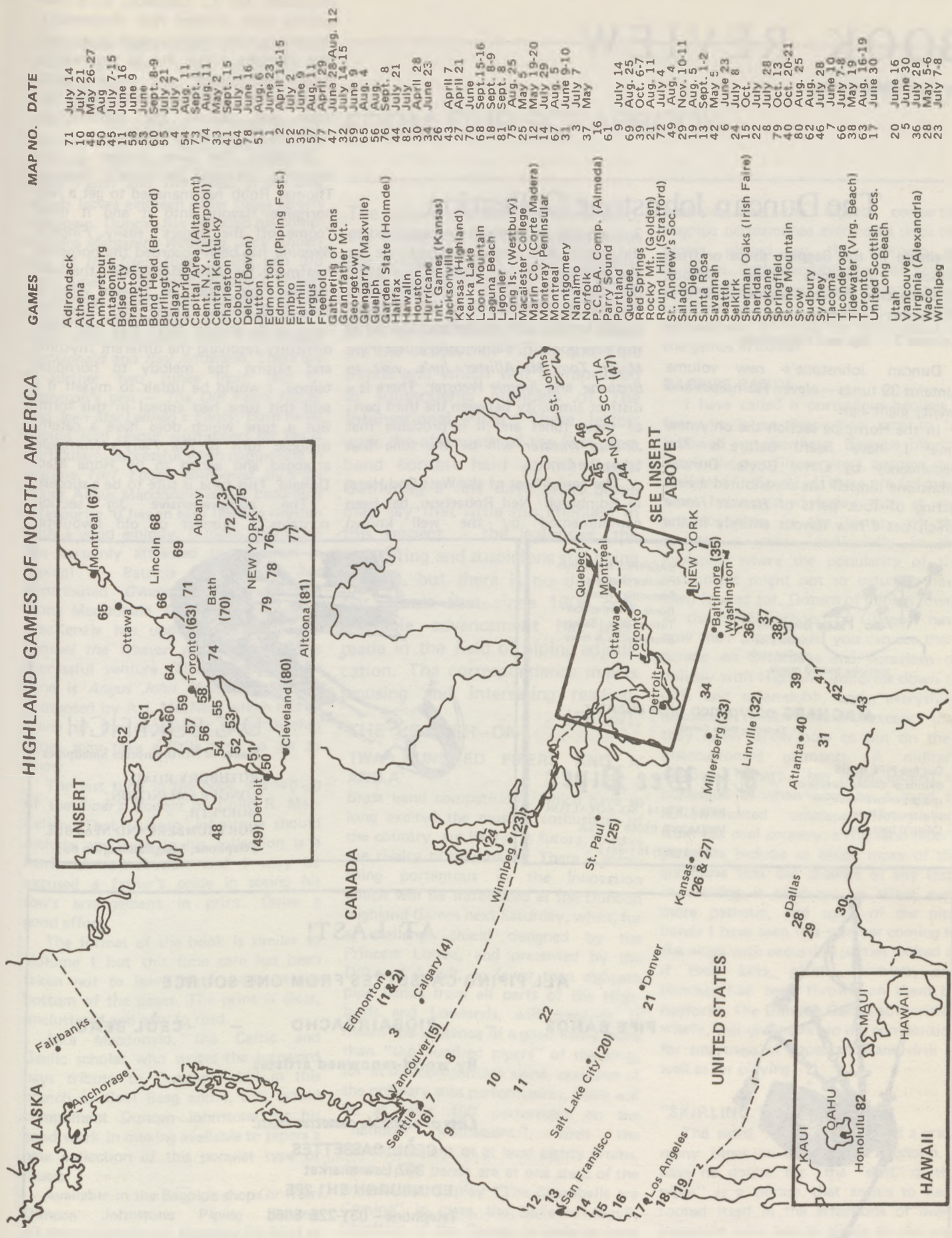
Month	Date	Type	Location
JULY			
Saturday	28	PB	Bangor

Month	Date	Type	Location
AUGUST			
Saturday	4	PB	Portrush
Saturday	18	PB	Newcastle

* Notification of Highland Games only. Intending competitors should check that Solo Competitions are being held.

While every care has been taken to ensure the accuracy of these dates The International Piper cannot accept responsibility for errors and omissions. It is advised to check all dates before making final arrangements to travel. Details of any omissions or change of dates should be notified to the Editors who will be glad to receive them and publish any amendments.

HIGHLAND GAMES OF NORTH AMERICA



GAMES	MAP NO.	DATE
Adirondack	71	July 14
Athens	10	July 21
Alma	48	May 26-27
Amherstburg	50	Aug
Antagonish	45	July 7-15
Boise City	11	June 16
Brampton	58	June 9
Brantford	53	Sept. 8-9
Bond Head (Bradford)	60	July 21
Burlington	55	July 7
Calgary	4	July 4
Cambridge	54	Aug. 11
Capital Area (Altamont)	73	Sept. 1
Cent. N.Y. (Liverpool)	74	Aug. 11
Central Kentucky	33	May 2
Charleston	41	Sept. 15
Cobourg	64	July 1
Delco (Devon)	78	June 16
Dutton	51	Aug. 6
Edmonton (Piping Fest.)	1	June 23
Edmonton	12	April 14-15
Embro	52	July 2
Fairhill	35	June 9
Fergus	57	Aug. 11
Freehold	77	April 29
Gathering of Clans	47	June 28-Aug. 12
Grandfather Mt.	32	July 14-15
Georgetown	59	June 9
Glenarry (Maxville)	65	Aug. 4
Guelph	56	Aug. 8
Garden State (Holmdel)	76	Sept. 8
Hallifax	44	July 21
Hawain	82	July 21
Houston	30	April 28
Hurricane	34	June 23
Int. Games (Kansas)	26	April 7
Jacksonville	43	April 21
Kansas (Highland)	27	June
Keuka Lake	70	Sept. 15-16
Loon Mountain	68	Sept. 8-9
Laguna Beach	18	Sept. 8
Ligonier	81	Aug. 25
Long Is. (Westbury)	75	May 5
Macalester College	25	May 19-20
Marin Co. (Corte Madera)	12	July 29
Monteray Peninsular	14	Aug. 5
Montreal	67	Aug. 5
Montreal	31	June 9-10
Montgomery	3	July 7
Nansalmo	37	May
Norfolk	16	July 14
P.C.B.A. Comp. (Alameda)	61	Aug. 25
Perry Sound	9	Oct. 6-7
Portland	69	Aug. 11
Quechee	39	July 4
Red Springs	21	Aug. 4
Rocky Mt. (Golden)	72	Aug. 4
Round Hill (Stratford)	49	Nov. 10-11
St. Andrew's Soc.	29	Aug. 5
Salado	13	Sept. 1-2
San Diego	19	May 5
Santa Rosa	42	June 23
Savannah	6	July 8
Seattle	24	Oct.
Selkirk	15	July
Sherman Oaks (Irish Faire)	22	July 28
Sheridan	8	Oct. 13
Spokane	79	Oct. 20-21
Springfield	40	Aug. 25
Stone Mountain	80	Aug. 25
Stow	62	Aug. 25
Sudbury	46	July 28
Sydney	7	June 10
Tacoma	66	July 7-8
Tidewater (Virg. Beach)	38	May 19
Toronto	63	Aug. 16-19
United Scottish Socs.	17	June 30
Long Beach	20	June 16
Utah	5	June 30
Vancouver	36	July 28
Virginia (Alexandria)	28	May 5-6
Waco	23	July 7-8
Winnipeg	23	July 7-8

BOOK REVIEW

by John MacLellan

The Duncan Johnstone Collection

Available in the Bagpipe shops or from Duncan Johnstone Piping School, 22 Robertson Street, Glasgow G2 8DU at £2.15 plus post and packing.

Volume 2 – Jigs and Hornpipes

Duncan Johnstone's new volume contains 39 tunes – eleven Hornpipes and twenty eight Jigs.

In the Hornpipe section the only new tune I have heard before is *The Redundancy* by David Boyle. Duncan Johnstone himself has contributed a new setting of four parts of *Harvest Home* which has a new flavour entirely in the

3rd and 4th parts which he has added to the original first and second parts. He has also arranged *Cutting Bracken* as a Hornpipe but it is doubtful if it will prove as popular as his Jig setting of this air which is well known and appears on page 13 of this new book. F. Baillie contributes *Pipe Major Tom MacAllister Jnr's visit to Brisbane* and *Jimmie Webster*. There is a distinct similarity between the third parts of these tunes and it is probable that *Jimmie Webster* will be the tune that takes the fancy.

The genial host of the West End Hotel in Edinburgh, Neil Robertson, has been complimented by the well known

composer, Ian C. Cameron, in a nice spritely tune entitled *Neil Robertson's Hornpipe*. Allan Hall's *Joseph Sharp* and Neil Dickie's *Pattie* are in contrasting style. The former will require good pointing for melodious results while the latter will require the considerable expertise of the "shake" devotee.

Probably *The Late Answer* is my favourite hornpipe particularly because Thomas Robb has managed to get a real hornpipe flavour into it and it does "come off the fingers" easily. *Fingal's Weeping* has been accorded the hornpipe treatment by John MacKenzie, the well known Pipe Major of Queen Victoria School, Dunblane. Those who know the tune in its original form may well have difficulty resolving the different rhythms and raising the melody to hornpipe tempo. I would be unfair to myself if I said this tune had appeal in this form. But a tune which does have a catchy melodic turn is *The Fairy's Hornpipe* arranged and added to by Rona MacDonald. This tune is sure to be a success.

The comprehensive Jig section contains a number of old favourites



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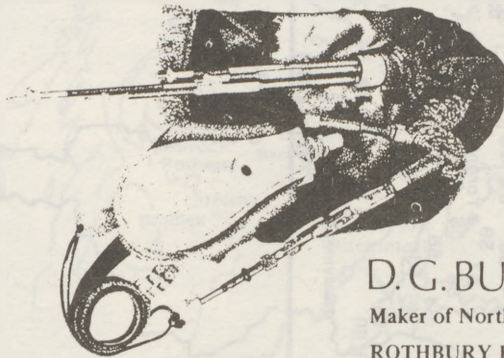
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which have been published before and which have been either composed or arranged by Duncan Johnstone. These are: *Cutting Bracken*, *Mike Cassidy*, *James MacLellan's Favourite*, *Lt. McGuire's Jig*, *Irish Jig*, *Connaughtman's Rambles*, *Barbara's Jig*, *Skyeman's Jig*, *Cabar Feidh* and *The Geese in the Bog* which leaves eighteen other tunes largely unknown. Duncan has included his compositions *Margaret's Wedding*, *Jock Anderson of the Glen* (one of the two 9/8 time tunes in the book) *Roddy's Ticket*, *Staggering*, *Janet's Jig*, *Romany*, *Guido Margiotta*, *Andrew Bain of Kytra* (which I think is a particularly good tune,) *Finlay MacDonald* and *Ray Anderson*. There are a further two tunes from Iain C. Cameron's pen — *The Old Farm House* and *Jean MacLennan's Fancy*; both tunes should find favour with pipers for Iain is particularly successful when composing in Jigtime. *Turf Lodge* composed by Pipe Major Angus Macdonald is fast becoming a favourite. It has an easy flowing rhythm with a good melody. Duncan Johnstone has certainly attracted the Women in Piping! Patricia Henderson has contributed *Gweneth Henderson* and Rona MacDonald *Tony Lightfoot*; John MacKenzie has updated and extended *Samuel the Weaver* which looks like a successful venture. The other 9/8 time tune is *Angus John MacNeill of Barra* composed by A.J. MacNeill which like so many of the compound triple rhythm tunes may take a little time to get to know.

The last tune in the book is a setting of the *Piper's Bonnet* by Colin R. MacLellan. That Duncan Johnstone should include any tune in his collection is a mark of approbation and I may be excused a father's pride in seeing his son's arrangement in print. Quite a good effort.

The format of the book is similar to Volume I but this time care has been taken not to leave blank parts at the bottom of the pages. The print is clear, uncluttered and easy to read.

Jake Macdonald, the Celtic and Gaelic scholar who writes the foreword pays tribute to Duncan's skill in this branch of Ceol Beag and I, too, would compliment Duncan Johnstone for his good work in making available to pipers a new collection of this popular type of music.

Available in the Bagpipe shops or from Duncan Johnstone Piping School, 22 Robertson Street, Glasgow G2 8DU at £2.15 plus post and packing. ●●

FROM OUR SCRAPBOOK

The following article by Neil Munro, the celebrated author, published in the Glasgow News on 20th August 1906, serves admirably as an introduction to a long series of letters which appeared in the *Oban Times* on the subject of Piping and Pipe Bands and which will be reprinted in subsequent numbers of *The International Piper*. These letters were the aftermath of the first pipe-band contest held at the Cowal Gathering a few days later. Some may say that little has changed in this respect — the jealousies, the backbiting and suspicions still being present, but there is no doubt in our minds that since 1906 considerable advancement has been made in the field of piping adjudication. The correspondence makes amusing and interesting reading.

[Editor]

THE LOOKER-ON

TWA HUNDRED PIPERS AND A' AND A'

Brass band competitions, which have so long excited the musical enthusiasm of the country, are likely, in future, to have the rivalry of pipe bands. There is something portentous in the innovation which will be introduced at the Dunoon Highland Games next Saturday, when, for a challenge shield designed by the Princess Louise, and presented by the Duke of Argyll, no fewer than eighteen pipe bands from all parts of the Highlands and Lowlands, will compete. It means the presence of a good many more than "the hundred pipers" of the song, for in this competition alone, exclusive of the ordinary solo performances, there will be at least 190 performers on the "national instrument," with the accompaniment of at least eighty drums. As the pipe bands are at one stage of the proceedings to play "The Campbells are Coming" in mass, the Duke of Argyll, Chieftain of the Games, is likely to have the marching tune of his clan indelibly recorded on his tympanum. It will

probably be the biggest concerted bagpipe performance ever heard since the pipers played on the morning of Culloden. Sutherlandshire has, on several occasions in recent years, turned out a hundred pipers in one band, but that achievement is to be far outstripped at the games in Cowal.

BAGPIPE BANDS.

I have called it portentous because I fancy it is an innovation sure to be followed up elsewhere. Bagpipe playing has, in the past fifteen years, become very prevalent in Scotland; there are far more pipes being played today than at any previous time in the history of the country — more particularly in the lowlands, where the popularity of the instrument might not so naturally have been looked for. Dozens of mining towns in the neighbourhood of Glasgow have now their pipe bands; you can see them parade on Saturdays and occasions of holiday with Highland uniforms down to dirk and sgean-dubh, and "everything handsome about them" except that they rarely know how to put on their unaccustomed garments. A military uniform, hitherto, has never looked so burlesque as when worn by a band of hollow-chested amateur flute-players from the coal country; a Highland piper's garments include so much more of the grandiose that the absence of any taste in wearing it produces an effect even more pathetic, and some of the pipe bands I have seen this summer coming to the coast with excursion parties looked as if their kilts, plaids, doublets, and bonnets had been thrown on them by hayforks. The Dunoon Games authorities, wisely, will give marks in the competition for smartness of appearance and drill as well as for playing.

* * *

"SKIRLING."

The word "skirl" will be used a great many times on Saturday at Dunoon, I have no doubt, for "the skirl" of the pipes" is a phrase that seems to have rooted itself in the affections of every journalist who has to allude to the performance of that instrument. I loathe the word; it is as ugly as it is inadequate

and inapplicable — a term half-insulting, invented possibly, by some undiscerning and unappreciative Southron. The bagpipe may scream, clamour, cry, hum, howl, neigh, roar, twitter, or bray, but to say that it "skirls" is to be under the obsession of a foolish local word which is not found in fastidious dictionaries. It is not even a word to be improved by any alteration in its spelling, though the Canadian poet, Wilfred Campbell, in a charming poem entitled, "The World-Mother" (meaning Scotland) has tried to soften it in a line which refers to "the humming pipes of the squirling din."

JUDGING AT HIGHLAND GATHERINGS

But there is no feature of the ordinary Highland Gathering so unsatisfactory as the judging. It has degenerated, in some quarters, into a farce. Associated with a professional piper (usually from the Army), who acts as assessor, are, usually, two or three lay judges, whose only qualifications are often that they wear the kilt and are of some social importance in the district where the games take place.

This refers also to the judges of dancing. Despite the best efforts of the professional judge, prizes are often allocated on the most eccentric principles. It was at one time thought that, by following the practice at brass band competitions, and having the judges inside a tent, where they had to give their decisions upon the respective competitors without seeing them, such unfairness would be made impossible. But, as it happens, the identity of a piper is usually clearly revealed in his tuning or in his first few notes; the judges might as well have his card handed in to them. These evils, it is good to see, are beginning to be remedied.

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Saturday April 28th

Masters of Piping. The Late John MacFadyen, (Part two). Introduced by Seumas MacNeill.

ERRATA — VOLUME 1 Number 10

1. QUIZ — Answers. For Mrs. John McColl read: Mrs. John McColl's sister.
2. EVENTS IN THE OFFING. Edinburgh Folk Festival, Piping School — Amend dates to: 26 — 30 March.
3. RECITAL John Burgess, John MacLellan, Iain McLeod — Amend date to: 31 March at 2 p.m.

THE UNIVERSITY OF STIRLING

Department of Continuing Education

HERITAGE OF SCOTLAND
SUMMER SCHOOL OF PIPING
14th - 20th July 1979

Instruction by:

HUGH MACCALLUM
IAIN MACFADYEN

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FINGERING

and

NOTATION

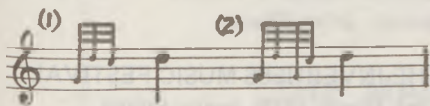
by Captain John MacLellan

EMBELLISHMENTS ON D

Few notes have as many different groups of gracenotes to embellish it than D. There are around seven such gracenote groups plus variations of each, all having their appointed place within our music.

In an earlier number of this magazine we saw that there were two methods of playing the **Throw on D** each requiring a different fingering technique to produce the embellishment. These were:

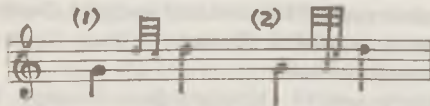
Ex. 1.



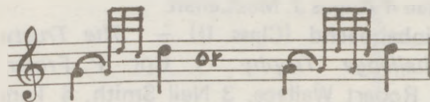
Both these embellishments can be played after every note *except* low G. Elsewhere it has been written that a throw on D when played after low G should be written as at example 1. This is not so. When low G is the preceding note, the first low G in the embellishment must be dropped for two reasons. Firstly, two low Gs cannot be contiguous irrespective of note lengths. Two low G's

can only be played in succession when separated by a gracenote. Secondly, in all classes of music any beat or subsidiary pulse after a low G comes directly on the D grace note — i.e.

Ex. 2.



Musical examples can be found in such tunes as *The Cameronian Rant*, *The Hammer on the Anvil*, *Cabar Feidh* etc. etc., where the beat comes directly on the D gracenote. There can be no question of any type of embellishment such as Ex. 3



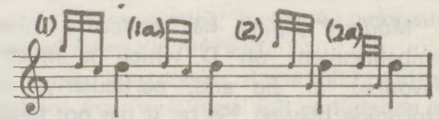
being fingered after low G in our music as played at present.

In our modern liberated world of piping there appears to be no reason why the two types of throw on D may not be used as desired. Certain Marches seem to demand the heavier embellishment, Ex. 1 (2), for instance would be suitable in the opening bars of *Mrs MacDonald of Dunach*, while in the fourth part the lighter version Ex. 1(1) could be used with effect. Because of the light-hearted rhythm that should be present in Strath-

speys, it is suggested that Ex. 1(1) would be most suitable. It really is very much a piper's choice — light and shade being very important elements in music.

The **Strike (Shake)** on D also comes in two varieties each with or without a G gracenote.

Ex. 4.



Once again (hopefully now past) all sorts of blood-vessels may be on the verge of bursting when listeners, usually judges, hear a version of which they do not approve. Examples 4(1) and 4(2) can be played after every note *except* High A, when versions 4(1a) and 4(2a) must be played.

It is interesting to read the foreword in Pipe Major Donald MacLeod's sixth book of his collection of music. He writes....."I firmly believe (as do we all) that there is a correct place for each Gracenote, hence the two different methods of writing this movement....." Pipe Major MacLeod is referring to the 'Strike on D'.

The third form of embellishment on D is the **doubling of D** which is used exclusively in Ceol Beag, the light music. When played after each note, *except* High A and High G it is as Ex 5(1) and when after High A, as Ex. 5(2).



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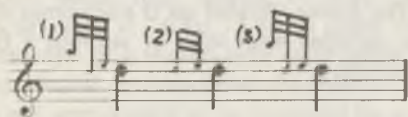
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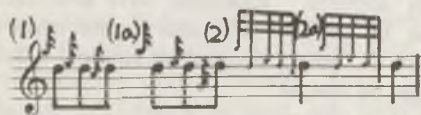
and when after High G, as either Ex.5 (2) or (3)

Ex.5.



Modern piping has added a new embellishment on D which is much-favoured in Jig and, particularly, in Hornpipe playing. So far it has not been named, and it is an amalgam of Ex.5(1) and Ex. 4(1a) or (2a).

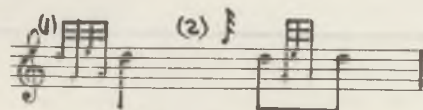
There are two methods at least of writing the embellishment, each with a variation either striking to C or to low G. Ex. 6.



In all probability Ex. 6(1) and (1a) are more suitable for Jigs, being written as three even quavers, while Ex. 6(2) and (2a) being in Simple time suits the Hornpipe idiom.

The final example of embellishment on D is confined to Ceol Mor, the great music of the bagpipe – Piobaireachd. Its Canntaireachd name is **Adeda**. It may be preceded by a G gracenote as at Ex. 7(2).

Ex. 7.



ATTENTION JUNIOR PIPERS (16 years and under)

We soon hope to start a new venture – A Junior Pipers' Corner, featuring young pipers throughout the world. To be successful this feature will have to rely on your news. Let us hear from you and send photographs which are clear and in black and white only please.

THE SUCCESS OF THIS COLUMN WILL DEPEND ON YOU WRITING TO US. All contributions to the Editors please.

The Competition Round-up

VALE OF ATHOLL PIPE BAND COMPETITIONS

17th February 1979 – PITLOCHRY

March (15 years and under) 1 Malcolm Robertson, 2 Lindsay Ellis, 3 Andrew Leitch.
March, Strathspey and Reel (16-18 years) 1 Andrew Renwick, 2 Brian Coutts, 3 Ian McRobbie.

Piobaireachd (15 years and under) 1 Gordon Duncan, 2 James Bayne, 3 Finlay Clark.
Piobaireachd (16-18 years) 1 Brian Coutts, 2 Ian McRobbie, 3 Andrew Renwick.

Champion Pipers

Most points 16 - 18 years, Brian Coutts, **15 years and under**, Andrew Leitch.

The competitions were judged by: Pipe Major R. Barron, B.E.M., Dr. Jack Taylor, and Pipe Major A.M. Spence.

THE UIST AND BARRA COMPETITIONS

10th March 1979

Piobaireachd (Class I) – The Finlay MacKenzie Trophy: 1 Pipe Major Iain Morrison, 2 Dr. Jack Taylor, 3 Malcolm Mac Rae 4 Angus J. MacLellan.

Piobaireachd (Class II) – The Trusty Challenge Trophy: 1 Cpl. P. Fraser, 2 Robert Wallace, 3 Neil Smith, 4 Tom Spiers.

Marches – The Oban Times Trophy:

1 John Wilson, 2 Andrew Wright, 3 Kenneth MacDonald, 4 Hugh McInnes.

Strathspeys & Reels – The John Kennedy Trophy: 1 John Wilson, 2 Hugh McInnes, 3 Patrick Grant, 4 Pipe Major Iain Morrison.

Jigs – The A.J. MacDonald Trophy:

1 Dr. Angus MacDonald, 2 John Wilson, 3 Hugh McInnes, 4 Barrie Donaldson.

Charles Hepburn Trophy – Most points overall: John Wilson.

THE INVERNESS MUSIC FESTIVAL

16th March 1979. Junior Piping

Adjudicators: Mr Finlay MacNeill, Captain John MacLellan.

Quartettes – 1 Plockton High School (A) 2 Alness and Invergordon, 3 Ullapool Junior Pipe Band No. 2.

Chanter – Born (1967) 1 John MacKenzie, Plockton; 2 Kerr Yule, Ferintosh; 3 equal Angela Mackay, Attadale; Malcolm MacKenzie, Plockton.

Chanter – (Born after 1967) 1 Rosemary Strachan, Achmore; 2 Mark W. MacKenzie, Inverness; 3 Mairi Beaton, Attadale.

Bagpipes – (Novice) 1 Ann MacKay, Strathcarron; 2 Rory MacLean, Alness; 3 Ann MacKenzie, Loch Carron.

Bagpipes – (Junior): March Strathspey and Reel – 1 Alasdair Gillies, Ullapool; 2 Esther MacKenzie, Achmore; 3 Duncan MacDonald, Invergordon.

Bagpipes – (Junior) Piobaireachd – 1 Alasdair Gillies, Ullapool; 2 Douglas Main, Achmore; 3 Ann MacKay, Achmore.

LOTHIANS AND BORDERS POLICE PIPE BAND SOLO COMPETITIONS. 16 - 17th March 1979.

Piobaireachd – Royal Company of Archers' Trophy – 1 Pipe Major Iain Morrison, 2 Iain MacFadyen, 3 John Wilson, 4 Kenneth MacDonald.

EDINBURGH FOLK FESTIVAL

Where to find the piping events

OPENING CONCERT

23 March, 7.30 p.m., Odeon Theatre: Lothians and Borders Police Pipe Band.

FIDDLERS' CONCERT

24 March, 7 p.m. Usher Hall: Pipe Major Angus Macdonald.

PIPING WORKSHOP

24 March, 12 Noon, Riddle's Court.

THE PIPES AND FOLK MUSIC

27 March, 12.30 p.m., Riddle's Court: Hugh Cheape.

PIPING COURSE

26 - 30 March. Moray House: John Burgess, John MacLellan, Iain McLeod.

CEILIDH

28th March 7.30 p.m. George Square Theatre: John D. Burgess.

SONG WRITING FINAL

30 March, 7.30 p.m., Odeon Theatre: Craigmount School Pipe Band.

RECITAL

31 March, 2 p.m., St. Cecilia's Hall, Canongate: John D. Burgess, John MacLellan, Iain McLeod. Tickets £1.50.

CLOSING CONCERT

1 April, 7.30 p.m., Usher Hall: John D. Burgess.

continued on page 20

The 1000 Islands

This year it's a change of location for the 1000 Islands' School of Scottish Performing Arts. We hear from the Director, Miss Lezlie Campbell Paterson that the School has grown too large to be accommodated as in past years with the Grenville Christian Community at Brockville, who are also carrying out a major building project which precludes the use of their premises.

In this, its eleventh year of its existence the School will be located at Queen's University, Kingston, Ontario, which provides the students with modern

rooms for both accommodation and classroom study. In addition, the extensive campus provides ample opportunity to hold classes outdoors which is one of the more pleasant aspects of the 1000 Island's School.

Dates for the School are from 1st July through 13th July. This year, one week courses are being instituted to satisfy a popular demand by those who are unable to attend for the complete two weeks. Intending students, therefore, have the choice of either a two-week course or alternatively, either of the single weekly courses. The teaching faculty is as previous years. Miss Elspeth Strathearn leads her team of world champion dancers - Miss Sandra Kennedy and Miss Linda Rankin. Completing the group will be the well known

dancing teacher from Canada, Miss Yvonne MacGregor.

Captain John MacLellan will again be accompanied by his colleagues Pipe Major Archie Cairns, Chief Instructor, Canadian Forces and Pipe Major John MacKenzie who is piping tutor to the world-renowned pipe band of Queen Victoria School, Dunblane. Drum Major Alex Duthart will also be returning to look after the drumming section of the School. Alex of course needs no introduction to the world of drumming, he is *the* acknowledged master in his field.

Intending students of the 1000 Islands' School may well have full confidence in their team of teachers. They are all professionals of many years experience, who know their subjects from A to Z.

In addition they have all proved that as performers in their particular Scottish art they have few equals.

Full details of Tuition and Accommodation charges together with Courses' brochure may be had from:

Miss Lezlie Campbell Paterson, Director, 1000 Islands School of Scottish Performing Arts, 187 King Street West, Office 101, BROCKVILLE, Ontario, Canada.

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BAGPIPE MUSIC ON RECORD AND TAPE

PIPERS CEILIDH -- Scotsoun Recording SBC 505

In recent years it has been customary for members of the Scottish Pipers' Association to arrange monthly recitals of piping by well-known artistes. November was the month reserved for Pipe Major Donald MacLeod M.B.E. and Mr. Duncan Johnstone.

November 1977 was that bit different because Donald MacLeod had decided this was to be his final recital in public; consequently it was decided to mark this milestone by recording the evening's entertainment. The recording begins with an introduction by the Society's President Mr. Angus J. MacLellan who introduces Duncan Johnstone as the first player. He begins with two little-known marches composed by himself, *Jimmy Anderson's Welcome to Arran* and *Meg MacRae* which he plays in a strong and rhythmic fashion. After a short touch to the drones Duncan Johnstone continues with the music at which he is a master — strathspeys and reels, which includes such tunes as *Miss Drummond of Perth*, *Captain Jack Murray*, *Calum the Tailor* and *Irish Traditional* a little reel worthy of any piper's attention.

Next he contributed a group of competition tunes — *Mrs. MacDonald of Dunoch*, *Leaving Glenurquhart*, *Cameronian Rant* and *Loch Carron*. The marches are in Duncan's inimitable style which is rounder than is normally heard and which is reminiscent of a certain group of pipers in Glasgow — pre 1940. A feature to be noticed is the distinct fingering of all the embellishments. The final group of tunes begins with another of Duncan's compositions, the haunting air *Farewell to Barra*, a tune of much beauty. Then it is to the jigs of which he is an undoubted master, both in the playing of them and in their arrangements. The jigs are: *Connaughtman's Rambles*, *Rakes of Kildare*, *Geese in the Bog*, and *Donald of the Son*, all incidentally of Irish extraction. Before Pipe Major MacLeod begins his selections there are renderings of vocal music when Calum Ross and Archie MacTaggart favour the company with Gaelic songs.

When a great artiste such as Donald MacLeod decides to call it a day as far

as public playing is concerned, many will say "he's far from finished yet" and such thoughts are often true, but who but the man himself knows when the cut-off time has come? He alone is aware of the many signs which show that trying to keep up with the perfection of the past is a losing battle, and it is a wise man who is content to rest on his laurels. I am sure Donald made the correct decision in 1977, thus protecting the memories of his many brilliant performances.

SUSAN MACLEOD

His selections begin with a slow air *The Hills of Kintail* which is followed by the hornpipes *The Ship in the Bottle* and *George S. Allan*. Another old air is next as he plays *The Banks of Locheil* and then he plays one of his many compositions, the *Bugle Call*.

A lengthy set of competition music is his next contribution — *Millbank Cottage*, *The Crags of Stirling*, *Monymusk*, his own fine strathspey *Susan MacLeod*, *The Tartan* and then the reels, *Willie Cumming's Rant*, *Willie Murray* and the *Traditional Reel*.

Donald MacLeod's Tuning Phrase No. 4 begins his next selection. This can only be described as an "air" and is typical of the many little snatches of music that one hears Donald play from time to time, which follows into a selection of five jigs, *The Burn in the Hills*, *Roderick MacDonald*, *The Hammer on the Anvil* — one of his most popular compositions, *The Warming of the Fingers* and his equally famous *Glasgow Police Pipers*.

The final selection consists of another slow air — *Grannie's Lullaby*, followed by the hornpipes, *The Man from Skye* and the intriguing *The Hen's March Ower the Midden*.

Undoubtedly another good addition to anyone's collection of tape recordings. Available in all the usual places at £3.50. Published by Scotsoun Productions, 13 Ashton Road, Glasgow, G12 8SP.

DUNCAN JOHNSTONE — DJPS 02 Collection of Pipe Tunes Volume 2

This is the second Cassette of a series being compiled by Duncan Johnstone and the material on this recording reflects his love for both Ceol Beag and Ceol Mor. The Little Music is restricted to Jigs and Hornpipes and on each side of the cassette he plays a Piobaireachd.

In keeping with Volume 1 there is an introduction by Iain Anderson which,

while interesting to hear the first time round tends to irritate on subsequent playing. It is felt that a written introduction on the Cassette insert would be a better arrangement.

Side 1 begins with the hornpipe *The Fairies* which is followed by the jigs, *The Skyeman's Jig*, *Barbara's Jig*, *Donella Beaton*, *The Drover Lads*, and *Paddy's Leather Breeches* — eight parts of it, the first four being set a note lower than usual. The second group also contains a hornpipe and some jigs. The hornpipe is *The Irish Washerwoman* set into this rhythm by Pipe Major Donald MacLeod. The jigs are *The Rakes of Kildare*, *The Geese in the Bog* and *Donald of the Sun*. Side One of the recording ends with Duncan Johnstone playing the Piobaireachd *In Praise of Morag*.

The B side of the cassette begins with a new arrangement of *The Harvest Home*, a well known hornpipe of the older and more classic type. Once again Duncan changes into Jig-time with the tunes — *Tommy Grant*, *Adam Scott*, *Nancy McInnes*, and *Malcolm Johnstone*. He also keeps to this format for the second group of tunes when he plays *C.T.S. Empress Hornpipe* continuing with the jigs — *Cutting Bracken* *Alex MacDonald's Jig* and *Cabar Feidh* all played in Duncan's rhythmic style of music. The Piobaireachd, *MacIntosh's Lament*, concludes the cassette which is available from the normal outlets in Scotland at £3.75 plus post and packing, and from main distributors in U.S.A., Canada, Australia, New Zealand and South Africa. ••

I.M.A.

Competition Round-up continued

Marches — *MacKinlay-MacPherson Trophy*: 1 Murray Henderson, 2 Ian Duncan, 3 Gavin Stoddart, 4 Anne Sinclair.

Strathspeys and Reels — *J. Wilkie Challenge Trophy*: 1 John Wilson, 2 Murray Henderson, 3 Cpl. P. Fraser, 4 Ppr. R. Barnes.

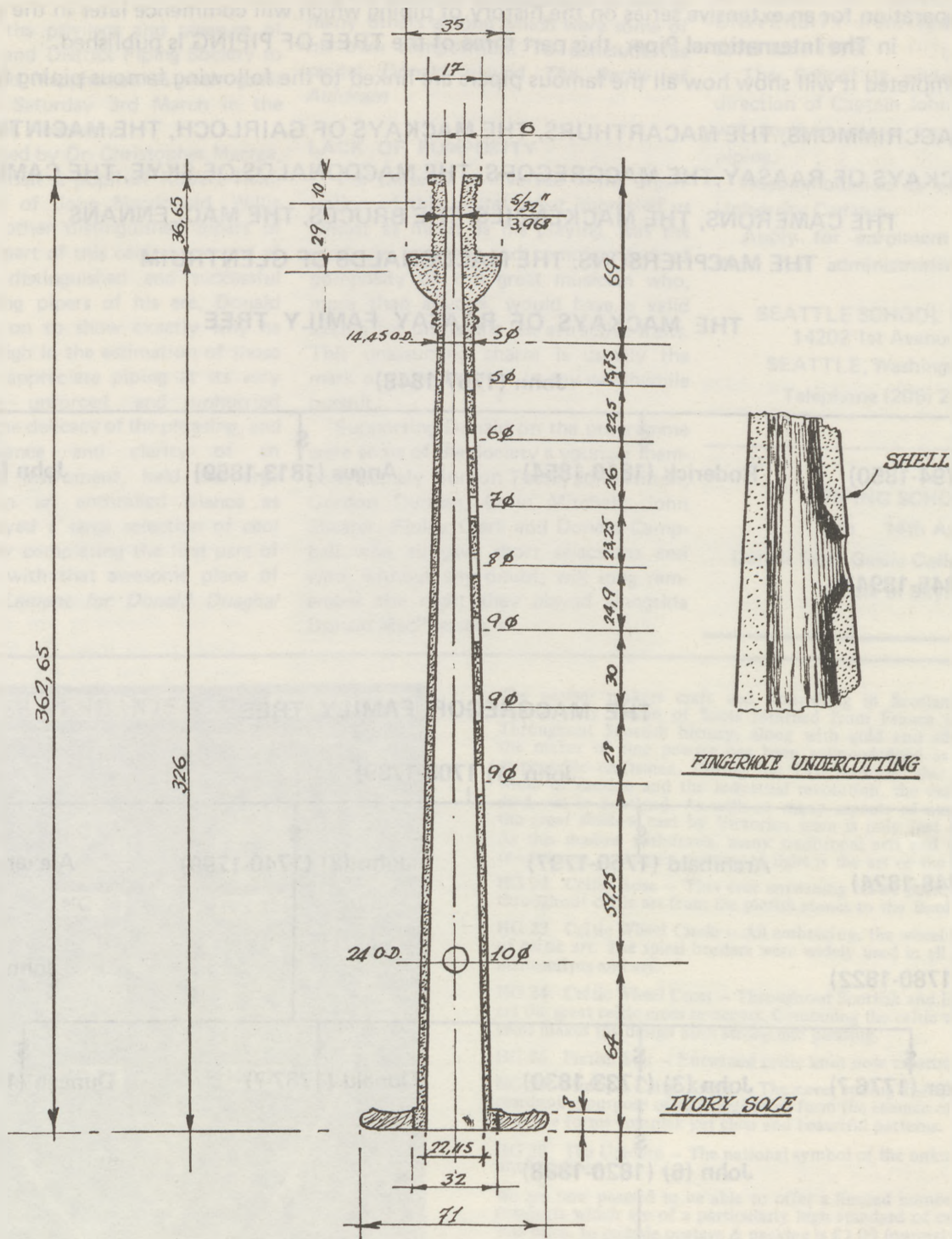
March, Strathspey and Reel (Former Winners) — *Royal Scottish Pipers' miniature Star, Edinburgh Police Pipe Band Trophy*: 1 Pipe Major Angus MacDonald, 2 John MacDougall,

3 Murray Henderson, 4 Iain MacFadyen. **Jigs** — *MacPherson Trophy*: 1 John MacDougall, 2 Ppr. R. Barnes, 3 Pipe Major Angus MacDonald, 4 Iain MacFadyen.

Juniors (March, Strathspey & Reel) — *Royal Bank of Scotland Trophy*: 1 J/LCpi S. Samson, 2 Martin Wilson, 3 Craig Walker, 4 C. Page.

Champion Piper: The Piob Mhor Trophy — John MacDougall.

The MacDougall of Aberfeldy Chanter



D^x MC DOUGALL

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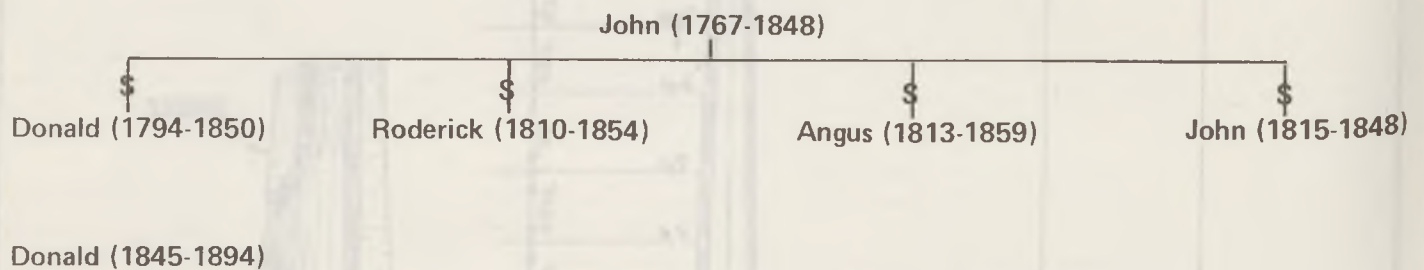
*Rev. G. King
1970*

THE HISTORY OF PIPING

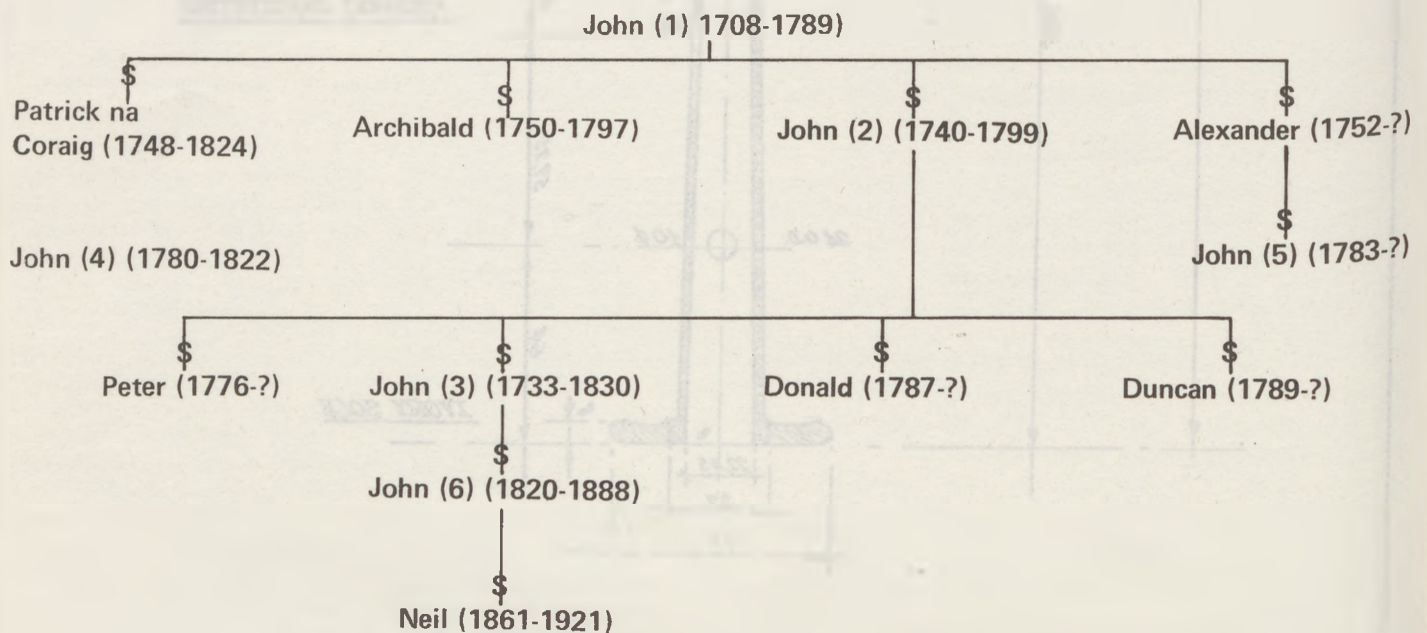
In preparation for an extensive series on the history of piping which will commence later in the year in **The International Piper**, this part three of the TREE OF PIPING is published. When completed it will show how all the famous pipers are linked to the following famous piping families:

THE MACCRIMMONS, THE MACARTHURS, THE MACKAYS OF GAIRLOCH, THE MACINTYRES, THE MACKAYS OF RAASAY, THE MACGREGORS, THE MACDONALDS OF SKYE, THE CAMPBELLS, THE CAMERONS, THE MACKENZIES, THE BRUCES, THE MACLENNANS, THE MACPHERSONS. THE MACDONALDS OF GLENTRUIM

THE MACKAYS OF RAASAY FAMILY TREE



THE MACGREGOR FAMILY TREE



*The tree basically shows a pupil/teacher relationship but where there is a blood relationship it will be noted. i.e. S = son.

**DONALD MACPHERSON
IN ABERFELDY**

Contributed by Ronald I. Clark

It was the privilege and pleasure of Aberfeldy and District Piping Society to have Donald Macpherson as their guest player on Saturday 3rd March in the Palace Hotel, Aberfeldy.

Introduced by Dr. Christopher Macrae, C.B.E., himself a pupil of Robert Reid, and friend of John Macdonald, Willie Ross and other distinguished pipers of the earlier part of this century, as one of the most distinguished and successful prize-winning pipers of his era, Donald then went on to show exactly why he stands so high in the estimation of those who truly appreciate piping at its very best. The unforced and unhurried fingering, the delicacy of the phrasing, and the resonance and clarity of an outstanding instrument, held the large audience in an enthralled silence as Donald played a large selection of ceol beag, finally completing the first part of his recital with that awesome piece of ceol mor *Lament for Donald Duaghal Mackay*.

In the second part of his recital, Donald played some of the great light music standards including *The Braes of Brecklet*, *Lady Loudon*, *The Sheepwife* and the *Smith of Chillechassie* as well as many others among which were some of his own composition. To conclude his recital Donald played *The Battle of Auldearn*

LACK OF POMPOSITITY

For those of us involved in the organisation of this recital, what impressed us almost as much as his playing, was the modesty, courtesy and complete lack of pomposity of this great musician who, more than anyone, would have a valid excuse for displaying less attractive traits. This unassuming charm is usually the mark of true greatness in any worthwhile pursuit.

Supporting Donald on the programme were some of the Society's younger members, namely Gordon Thom, John Hilton, Gordon Duncan, Colin Mitchell, John Shearer, Finlay Clark and Donald Campbell who all gave short selections and who, without any doubt, will long remember the night they played alongside Donald MacPherson. . .

SEATTLE SCHOOL OF PIPING

The Seattle School of Piping will be held as usual at SEATTLE PACIFIC UNIVERSITY from 12th June through 22nd June 1979.

The School is under the personal direction of Captain John MacLellan who will conduct classes for all standards of piping.

Accommodation is available on the University Campus.

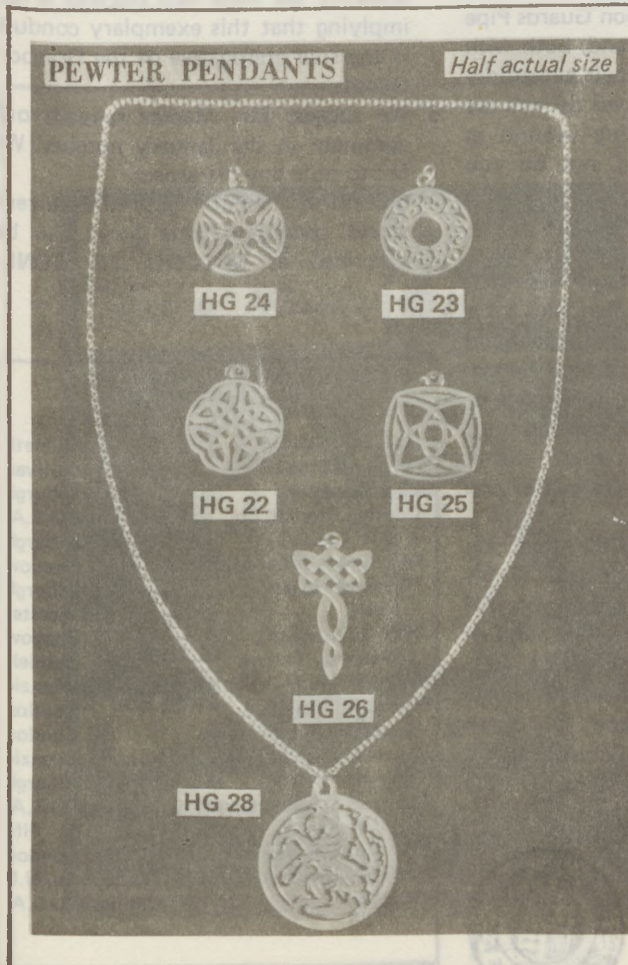
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Telephone (206) 242-0291

PIPING SCHOOL

9th 14th April

Details from Gaelic College, Teangue,
Isle of Skye



The pewter makers craft was flourishing in Scotland long before Mary Queen of Scots returned from France in 1561. Throughout Scottish history, along with gold and silversmiths, the maker of fine pewter has been acknowledged as an indispensable craftsman. During the 19th century, due to the whim of fashion and the industrial revolution, the craft nearly died out in Scotland. As with so many aspects of our culture, the great shadow cast by Victorian taste is only just receding. As this shadow withdraws, many traditional arts and crafts are re-emerging, and again coming to light is the art of the pewterer.

HG 22 Celtic Rose - This ever entwining celtic pattern re-occurs throughout celtic art from the pictish stones to the Book of Kelds.

HG 23 Celtic Wheel Circle - All embracing, the wheel is a vital part of celtic art. The spiral borders were widely used in all early celtic manuscripts and art.

HG 24 Celtic Wheel Cross - Throughout Scottish and Irish traditional art the great celtic cross re-occurs. Combining the celtic wheel with the cross makes the design both strong and pleasing.

HG 25 Pictish Star - Entwined celtic knot now creating a star pattern.

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FROM YOU TO US

Dear Sir,

In the August issue Mr. Roger Gould-King states that — "flat notes can be sharpened by removing minute amounts of cane in the zone associated with that note." This seems to contradict what I was taught, that weakening a reed by scraping the upper center would flatten the top notes. Could you or Mr. Gould-King resolve this bit of confusion for me?

Yours etc.

James H. Lynch
1514 Sheridan Road
CHAMPAIGN, Ill. 61820

Dear Sir,

I have enjoyed reading the 1978 International Piper, and I hope you maintain the quality in 1979.

As a learner piper, some of the articles are beyond me at the moment, but I have all issues on file for future use.

May I offer a suggestion? Why don't you publish a glossary of piping words/phrases, with a brief description and, most important, a phonetic pronunciation. Many of the words are Gaelic and a best effort pronunciation in English is usually wrong. This, of course, will be a challenge, as I do not know how you will illustrate the pronunciation of "ch", as in loch.

Glancing through the December issue reveals some words of interest: pibroch, lament, Piob Mhor, piobaireachd, Ceol Mor, Taorluath, Crunluath, Carntaireachd, etc.

It would be nice to learn to talk properly, as well as to play properly.

Best wishes, and good luck.

Yours etc.

C. Ford,
P.O. Box 2013,
Fullerton, California,
U.S.A.

Thank you for your kind comments. We think your suggestion is admirable and we will certainly prepare such a glossary.

Dear Sir,

I refer to your "Black Marks" article in January's issue of "The International Piper", and am amazed at your comments on the Pipe Band of the Glasgow Academy. I did not see the programme on the television, but surely it is wrong to criticize young boys for their appearance

when you and other eminent piping judges have given first place in a Grade One Piping Competition to a particular Band, who, although they are excellent pipers, all look as though they haven't had their hair cut for over a year, and have spent the previous night sleeping in their uniforms! If this kind of slovenliness can be accepted at such a high level, surely the schoolboys can be excused their ill-fitting uniforms?

With regard to your remarks about the Royal Scots Dragoon Guards, I would like to point out that this Band *do* have a large repertoire of traditional bag-pipe music. They are after all, a Grade One Band, and obviously didn't reach that status by just playing "Amazing Grace"! The traditional pipe music they play with their usual excellence, (I was pleased to see that you didn't find fault with the way they played), but also being musicians they play a wide range of all types of music, both popular and classical. Maybe, Sir, you have not had the pleasure of attending one of their concerts, and if this is the case, I would suggest that perhaps you should try to do so, before they depart sometime towards the end of April, for another tour of duty in Germany.

The Royal Scots Dragoon Guards Pipe Band are a credit to Scotland, both with their musical talent and their exceptionally smart appearance. Never do you see any one of them standing around at competitions etc. drinking, nor do you hear them swearing, and they have a very close relationship with each other, and a great respect for their Pipe Major, "Big Jock" Allan. They never let their regiment or their tartan down, and it's a great pity that the persons in Scotland who organise all the appropriate events, be it Competitions, Highland Games or concerts of Scottish Music, do not appreciate them more, but then — what prophet does receive honour in his own land?

I am very disappointed Sir, that you saw fit to show so much disrespect to this Pipe Band, who are great ambassadors of our country, but I am sure that most of the people throughout the world, who have listened to and enjoyed the music produced by this Pipe Band, will agree with me that the Royal Scots Dragoon Guards Pipe Band are **SECOND TO NONE!**

Yours etc.

Meg MacRae,
1 Barony Terrace,
Corstorphine, Edinburgh.



The Editor's reply:

1. We can think of juvenile pipe bands who *can* meet the accepted standards, both musically and sartorially.
2. It is no part of a musical adjudicator's function to pass comment on a pipe band's turnout. In this respect, Mrs. MacRae is certainly preaching to the converted!
3. Yes, we know the Royal Scots Dragoon Guards is a Grade One pipe band and we congratulate them for such an achievement. Our complaint is that we do not hear the pipe band by itself play enough *Grade One pipe band music*.
4. As far as the Army is concerned (and more is the pity), pipers and drummers are not classified as musicians, and yes, we have attended their concerts and enjoyed them to a certain degree. The point we do wish to make is that the Pipe Band, unaccompanied by the Military Band cannot, by *themselves* sustain the music they play as a combined group.
5. Yes, they are smart, as we would naturally expect any group of soldiers to be! Regarding the *swearing* and *drinking*; we hope Mrs MacRae is not implying that this exemplary conduct is the sole prerogative of the Dragoon Guards.
6. We suggest Mrs Macrae re-reads our comment in the January number. We fail to note any disrespect.
7. Second to None! Only the current world champion pipe band can be described as **SECOND TO NONE.**

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