



Piping Times

Vol. 34, No. 5

February 1982



40p

PRODUCT OF SCOTLAND
WILLIAM GRANT & SONS LTD
THE GLENROTH & BALVENIE DISTILLERS
DUNSHIRE
SCOTLAND

Grant's
STAND FAST
FINEST SCOTCH WHISKY
100% SCOTCH WHISKY
WILLIAM GRANT & SONS LTD.
INDEPENDENT FAMILY DISTILLERS

BLENDING AND BOTTLED BY
William Grant & Sons Ltd
26.1 fl oz 757cl

Distilled, Blended &
the Methods of Wm.

2 APR 1971

Get the feel for Grant's.

The distinctive Scotch in the triangular bottle.

PP 1948 6nd



By Appointment
To Her Majesty The Queen
Bagpipe Makers

R. G. LAWRIE, LTD.

The Highland House, Renfield Street, Glasgow

ESTABLISHED 1881



BAGPIPES, HIGHLAND DRESS and PIPE BAND UNIFORMS

We are the only firm in the world which makes all three.
We will be pleased to send Catalogues to anyone so interested.

BAGPIPES

Buy direct from Scotland's oldest
established Highland bagpipe makers

Starter kits for learners

(with tutor book and cassette)

Music . Reeds . Pipe bags

All accessories . Expert repairs



J. & R. GLEN LTD

(originally founded in 1827)

497 Lawnmarket (The Royal Mile)
Edinburgh, EH1 2PE

WORLD
WIDE
EXPORTS

Telephone: (031) 225 8065 Telex: 721656 G

RETAIL
AND
WHOLESALE



KILTS AND PIPE BAND UNIFORMS

Our hand-made kilts are exported worldwide,
made from Scotland's finest worsted Tartans.
Full Highland Dress and all accessories.
Highland dancers' outfits and, of course,
Scotland's own dancing pump 'The Flying Scot'.

Every item of pipe band uniform (a specialised field) is sent to
bands all over the world.

Makers of tartan hose tops.

Marching drums and all accessories.

Consult the Experts

HIGHLAND HOUSE

(SCOTTISH EXPORTS) LIMITED

497 Lawnmarket (The Royal Mile) Edinburgh, EH1 2PE

Telephone: (031) 225 8065 Telex: 721656 G

Be a Winner!

CONGRATULATIONS TO THESE WINNERS

THEY ALL CHOSE TO PLAY ON—

David Naill Chanters

EDINBURGH POLICE. 1st Piob.

SCOTTISH PIPERS. 1st Piob. 1st M.S.R. 1st March. 1st Overall

U. & BARRA. 1st Piob.

EAGLE PIPERS. Recital—1st Overall

MOD. 1st

McRAE ART. Invitational. 1st M.S.R. 2nd Piob.

OBAN. 1st and 2nd Open Piob. 1st Gold Medal

BRAEMAR. 1st Gold Medal

GLENFINNAN. 1st Piob. 1st March. 1st S. and Reel

INVERNESS. 1st Clasp. 2nd Silver Medal. 1st Hornpipe

GRANT'S INVITATIONAL. 1st and 2nd Piob. 1st M.S.R.
1st, 2nd, 3rd Overall

LONDON. 1st Gillies Cup. 1st Bronze Star
1st and 2nd Strachan Cup

AND THE MANY OVERSEAS WINNERS!

***David Naill & Co.,
Pondfield House,
Bellingdon, Chesham, Bucks.
Telephone: Chesham 72174***

Gillanders & McLeod Ltd.

HIGHLAND BAGPIPE MAKERS



**2 Whitehouse Loan,
Edinburgh, EH9 1AT,
Scotland**

Telephone: 031-447 8863

Gillanders and McLeod bagpipes have established a reputation as the finest available in the world. The tone of the drones is excellent and this is not surprising as there was a strong link between the Gillanders and the McDougalls. Many people are experimenting with the making of pipe chanter, all claiming to be the best!! This is a matter of personal opinion and we feel that our chanter is as good as any and better than most. However, we would claim that our drones are the finest being made at the present time.

The supervision of the quality of sound is the responsibility of Pipe-Major Iain McLeod, the former Pipe-Major of Edinburgh City Police Pipe Band and the present Pipe-Major of the Babcock Renfrew Pipe Band. If you would like to contact him he will endeavour to assist you in whatever way possible.

**BAGPIPES
KILTS**

**DRUMS
PIPE BAND SUPPLIES
BAGPIPE MUSIC BOOKS**

***Made in the Heart of Scotland
by Skilled Craftsmen***



Piping Times

Vol. 34, No. 5

February 1982

Contents

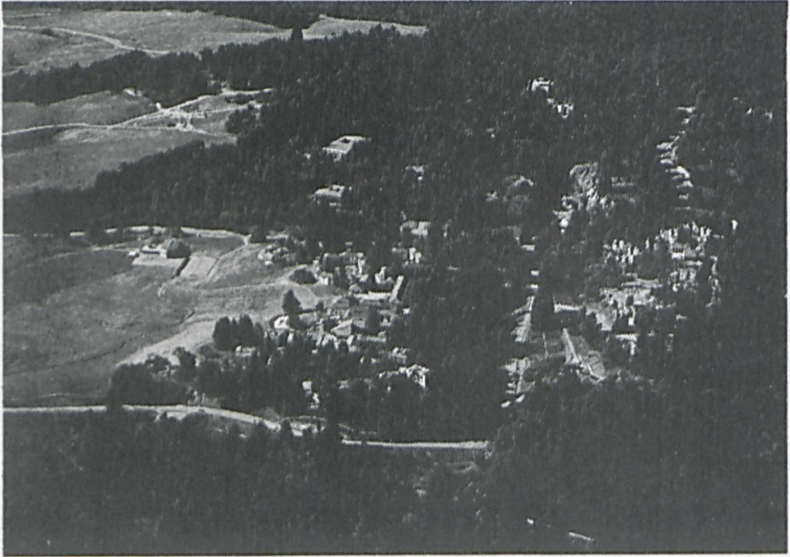
	Page
Editorial	9
1981 Silver Chalice.....	13
What's in a Name?.....	17
Tune of the Month.....	22
The Development of the Bagpipe.....	28
P.T. Crossword.....	42

COVER PICTURE: Don Mackie of Queensland, Australia.

TARTAN: Hannay

ELEVENTH ANNUAL

Summer School in California



DIRECTED BY SEUMAS MacNEILL

at the

University of California

Santa Cruz



2nd to 13th AUGUST, 1982

Information from:

Dr CHARLES B. Mac GLASHAN, Jr., M.D.

501 EAST ROMIE LANE,

SALINAS, CALIFORNIA, 93901.

Editorial

Although lots of exciting events in piping are planned for 1982, it is almost certain that the most important one has already passed—indeed took place on January 1st. Around 5 p.m. on that Day of Recovery the BBC broadcasting throughout the length and breadth of the United Kingdom on its Television 2 channel (the one reserved for more serious items) a fifty minute programme on piobaireachd.

Looking back it seems that this programme could have been expected about now, if not a little earlier. In recent years the ITV (opposition to the BBC) in Scotland has shown a fair bit of interest in ceol mor, and has broadcast one long programme and several vignettes featuring the great music in appropriate settings.

The film "The Voice in the Fingers", made independently and sold to the BBC and television corporations in Germany, Canada, the United States and other places, was perhaps the first real attempt to present our music visually to a wide audience. Although it had considerable success its weakness was that it tried to present too many facets of culture—Highland dancing, pipe bands—in one programme.

One thing about the BBC is that when they decide to do something they really do it. The producer chosen for the programme was Neil Fraser, than whom no more suitable person could have been found. Neil is well-known to all the top pipers in Scotland, having begun his broadcasting career in the Gaelic department of Radio Scotland with almost his first assignment the production of the weekly piping programmes, which he did with energy and enthusiasm. He taught himself to read piobaireachd music (no mean feat) and rumour has it that he has a practice chanter carefully hidden away and some day may astonish us all.

Enthusiasm of course is not enough. But when Neil Fraser moved to work in television he rapidly established himself as one of the foremost producers in the country. In 1981 he was awarded the trophy for the best television documentary for his programme "The Pinch", commemorating the stealing of the Stone of Destiny from Westminster Abbey in 1950 by four young Scots.

So the stage was set, in the spring of last year, for the making of the

definitive television programme on piobaireachd. The theme chosen was the survival of piping following the 1746 Act of Proscription, and the growth of interest in piobaireachd throughout the world in the last two hundred years. Filming began at the California Summer School at Santa Cruz in August and ended at the Falkirk Tryst in October. In between were featured the Silver Chanter at Dunvegan Castle, the Northern Meeting in Inverness and one typical small Highland gathering—Glenfinnan. The inspiration of Skye, the influence of the army and the work of teachers of piping were all featured prominently. The problems of playing in competitions, the trials and tribulations of the top pipers and the camaraderie of the competitors all found a place. Piobaireachd excerpts—some small, some large—were heard from Donald Bain of New Zealand; Jack Lee, Ed Neigh and Bill Livingstone of Canada; Pipe majors Angus MacDonald and Iain Morrison; Murray Henderson, Iain MacFadyen, Tom Spiers and others.

The finished article was entitled “The Glorious Effect”—a reference to the foreword in Joseph MacDonald’s treatise where he says “Their Music and Tone . . . especially when three or four are joined, and the music well executed, has a glorious Effect when advancing on the Enemy. . . .”

By any standard it is a tremendous success. Made primarily for the benefit of people who know nothing whatever of classical bagpipe music, it provides an impressive introduction which should stimulate interest in many diverse places. Scots who are not pipers will feel a surprising glow of national pride at this unique achievement of their ancestors.

For musicians who are not pipers this is a door opening into a fascinating branch of their own chosen art. For everybody it is a glimpse of history, fearful and exciting.

“The Glorious Effect” will be broadcast again on BBC Channel 1 in Scotland in the near future, so home Scots will have another opportunity to see it and enjoy it. With its international appeal there is a good chance that it may be broadcast by the corporations of other countries and so its influence may be felt around the world.

The main value of the programme is perhaps that it provides a starting point, in the most influential section of the media, from which more programmes can be developed to spread knowledge and interest in piping. The avowed aim of the British Broadcasting Corporation is to inform, entertain and to educate, and piping could be at the start of something really terrific. There is a chance that the work which the BBC has already done on radio may now extended to the wider field of television.



The Scottish Piping Society of the Witwatersrand

RESULTS OF ANNUAL COMPETITION

21st November, 1981

Piobaireachd—Judges: Pipe Major A. B. Watters and Captain W. G. Sheppard, M.B.E.

- | | |
|---------------|--|
| 1 C. I. Terry | "The Groat" |
| 2 C. A. Hall | "Lament for the Departure of King James" |
| 3 R. W. Henry | "Lament for Donald Duaghal MacKay" |
| 4 B. Mulhearn | "The MacKays' Banner" |

Winner of the Dr M. MacDonald Bayne Trophy for *Piobaireachd*—C. I. Terry

March—Judges: Pipe Major R. Blevins and Pipe Major J. A. Young

- | | |
|----------------|----------------------------------|
| 1 B. Mulhearn | "Royal Scottish Pipers' Society" |
| 2 C. I. Terry | "The Clan MacColl" |
| 3 L. W. Durham | "The 71st Highlanders" |
| 4 R. W. Hendry | "Major Manson of Clachantrushal" |

Winners of the Eagle Pipers' Society Salver—B. Mulhearn

Strathspey and Reel—Judges: Pipe Major A. B. Watters and Pipe Major J. A. Young

- | | |
|------------------|--|
| 1 C. A. Hall | "Maggie Cameron/Ca' the Ewes" |
| 2 L. W. Durham | "Blair Drummond/Rejected Suitor" |
| 3 D. D. Crawford | "Dora MacLeod/Major David Manson" |
| 4 B. Mulhearn | "Shepherd's Crook/Mrs Macpherson of Inveran" |

Winner of the President's Trophy—C. A. Hall

Overall Winners

- | | |
|----------------|---|
| 1 C. I. Terry | L. M. Millar Memorial Trophy and One Hundred Guineas ("Best Piper of the Year") |
| 2 C. A. Hall | (Twenty-five Pounds) |
| 3 B. Mulhearn | (Fifteen Pounds) |
| 4 L. W. Durham | (Ten Pounds) |

March, Strathspey and Reel—Judges: Captain W. G. Sheppard and Mr R. G. Geddes

- | | |
|---------------|--|
| 1 C. I. Terry | "Edinburgh City Police Pipe Band/Maggie Cameron/Willie Murray" |
|---------------|--|

- 2 L. W. Durham "The Conundrum/Arniston Castle/Major David Manson"
 3C. A. Hall "John MacDonald of Glencoe/John Roy Stewart/Duncan Lamont"
 4 B. Mulhearn "Highland Wedding/Shepherds Crook/Mrs Macpherson of Inveran"

Winner of the Donald Morrison MacLennan Memorial Trophy and (£7-50)—C. I. Terry

Piping in North Uist

By Peter MacLeod

As a result of discussions and deliberations over a period of time a small number of pipers met last autumn for the purpose of setting up a piping society in North Uist. The aim is the encouragement of young pipers and others to play together and to meet socially throughout the winter months.

A circular letter was sent to forty interested persons. The first meeting was held in mid-October in Lochmaddy Hotel and this has proved to be very successful. An inaugural meeting has since been held and the North Uist Piping Society has been constituted. The office bearers appointed are:—

President—John MacLean, Malaclete.

Chairman—Capt. Angus MacLellan, Malaclete.

Secretary—Peter MacLeod, Blashival.

Treasurer—Murry MacDonald, Bank of Scotland, Lochmaddy.

Honorary Pipe Major—Norman M. Johnson, Lochmaddy.

The society meets on alternate Thursdays in Lochmaddy Hotel from 8 to 10 p.m., after which tea and snacks are served.

The society is fortunate in having the facilities and hospitality provided by Lochmaddy Hotel. A cordial invitation is extended to all persons to come along and take part or merely listen to the performers.

1981 Silver Chalice

By Iain Bruce

The New South Wales Pipers' Society conducted their third annual Silver Chalice Piobaireachd competition on 14th November, 1981. I was pleased to accept an invitation from Bill Hart, the Secretary, to judge on this occasion. When the day came I was greeted at Sydney airport, after a comfortable flight from Brisbane, by Society President, Rod Parker. The weather was fine and sunny, although probably a little cool for the time of year, with the temperature reaching about 16°C. It was a pleasure to go with Rod and Sam Young, who is a piper from Queensland, to see Jimmy Jackson, that well known doyen of pipers in Sydney. Jimmy's hospitality was marvellous and he made us feel very much at home in his luxury residence at Point Piper, which overlooks Sydney Harbour. From a Spanish style balcony, an escalator provides quick transport down to the harbour's edge, where there are expansive green lawns and a private swimming pool. Within a few yards the harbour ferries ply back and forth with their loads of passengers. While Ada, the housekeeper made doubly sure we did not go hungry (or thirsty) we sat overlooking this amazingly beautiful scenery and discussed all the things that pipers talk about—chanter reeds, drone reed bridges and what Willie Lawrie said to Jimmy's father all those years ago. All too soon it was time to leave for the competition which started at 1 p.m.

The venue was the auditorium of Anzac House. Across the road, Hyde Park was available for a tuning area, its leafy green trees providing an attractive contrast to the city buildings and rushing traffic.

The stage of the auditorium was set up with a judge's table at the left hand end, leaving the rest of the stage for the competitor. Arthur Wright was very helpful and competent as both steward and announcer. During the interval he entertained me with stories of David Ross, "Baggy" MacMillan, Bob Hill and J. B. Robertson.

Ten pipers played in the competition, although twelve had actually entered. All appeared promptly according to the order of play specified in the programme. Each piper submitted two tunes from a list of sixteen tunes that had been taught by Jimmy McIntosh at his seminar in March.

The first to play was Malcolm Stewart. He was asked to play "Black Donald's March". It was obvious that Malcolm knew all the principles of how to play this tune. It was just that when he put them together it did not come out as a musical whole. The magic of this majestic gathering

was wanting. Although his chanter was nicely pitched and pleasantly toned, his drones were not in tune right from the start. His fingering of the crunluath and crunluath a mach movements would benefit from further practice.

Bill Hart, who is the Society's secretary and past President, came on next and was asked to play the "Massacre of Glencoe", which he said he learned from Angus MacKay's book, a copy of which he placed on the judge's table. In fact he later played the concluding phrases of lines 1 and 2 of the thumb variation the same as the concluding phrase of line 3. Otherwise this was a mature performance. The pipe was well tuned, although high A was too rough-sounding in my opinion. Some of Bill's introductory E's in the taorluath singling were of variable length and he would do better not to march in time to these variations.

The third player was Dennis Alexander. He played "The Prince's Salute", which he learned from Neil Angus MacDonald in Inverness, in a style where the cadence F notes are not played in the taorluath and crunluath variations, but replaced by high G gracenotes. His pipe was steady but the chanter was sharp on F and flat on low A with a tendency to chip on low A. After a good ground where the edge movements were below standard he played an excellent first variation and doubling. His execution was not good in the taorluath and crunluath variations and he broke down in the crunluath a mach variation.

Dennis Browning was next on with "The Prince's Salute". His pipe was the best heard so far in the competition and remained stable through out the performance. He expressed the ground very well and held the song throughout the variations. Although his fingering is of a high standard his crunluath a mach movement was not consistent, ranging from excellent to fair throughout the variation.

Harry Galvin was the fifth contestant. He was asked to play "MacLeod of Raasay's Salute". He began with a well tuned instrument but it did not stay for him. The ground and thumb were nicely played but Harry should cut some of the wee linking notes more sharply in these variations. In the taorluath he tended to dwell too long on the final A of the movement itself. He had trouble maintaining consistency in his crunluath movements.

Duncan MacLeod is a player who has been putting in a good deal of practice lately. His tune was "Clan Campbell's Gathering". He had the way of the ground, but could have raised the tempo ever so slightly for the thumb variation. His next variation was far too stilted and lacked the urgency most of us have been taught to bring in at this point. The taorluath and crunluath variations were quite well played, but a couple of chokes at critical times disturbed the listening. Duncan did not quite get his drones in tune at the start. His chanter was lower pitched but set true.



DENNIS BROWNING
Winner of the 1981 Silver Chalice
(Photo courtesy of the "Australian Highlander")

Rod Parker, the President of the Society, came on next, and was given the "Earl of Seaforth's Salute" to play, his pipe was excellent. In the ground and doubling he was inclined to be too quick off the low A's following low G's, this being a technique appropriate for the trebling variation, which he then played very nicely. The remainder of the tune was well played apart from poor intonation on a couple of E's and F's and a general weakness in movements involving a B gracenote.

Bill Durham, whose late brother Jimmy was well known in these parts during the fifties and sixties, played "Black Donald's March". Bill produced a steady tone from a well set up bagpipe. His ground produced a nice song but he could have raised the tempo slightly for the thumb variation. In the next variation (and doubling) he played a series of note errors, but continued to finish the tune. His doublings of the taorluath and crunluath variations were excellent. In the singlings he dwelt a little long on the low A notes of cadence. His crunluath a mach movement needs to be cleaner. I had heard Bill play this tune in Newcastle last May, and this was such an improved performance that it is evident he has been well into the practice.

Sam Young had won the Piobaireachd at the Queensland Championships in October with an inspired rendering of "Tulloch Ard". This time he was asked to play "The King's Taxes". Unfortunately his blowstick stock had come loose in the tuning park and although he had attempted to re-tie it, he could not get the pipe steady, and stopped in the middle of the first line of the ground. This was a great shame as Sam had travelled from Brisbane at considerable expense to play in this competition.

The final competitor was Rev. Bruce Spence. He was asked to play "The Finger Lock". His pipe settled down well to the task, and the overall sound of his instrument was improved by his new Naill chanter. However I feel he could still aim for a finer sound. He played a good ground and kept the variations interesting with good phrasing and changes of tempo. Chokes in the taorluath a mach and crunluath variations, detracted from the tune and his execution deteriorated in the final variations as if his fingers were becoming tired. This was nevertheless an impressive performance.

The first prize was a handsome engraved silver chalice, together with \$200. There was a second prize of \$75 and a third of \$30. The Treasurer, Frank Murray presented the prizes and the President, Rod Parker thanked all who had attended and invited one and all to a ceilidh at the Bristol Arms Hotel, which turned out to be a night of excellent piping.

The results were: 1st Dennis Browning; 2nd Rod Parker; 3rd Rev Bruce Spence.

What's in a Name?

Part 7 by Lt. Col. D. J. S. Murray

Continuing the fascinating series on the origin of tunes associated with the Highland Regiments.

The 52nd Lowland Division included battalions of The Royal Scots from Edinburgh and Leith, Scots Fusiliers from Ayr and Wigton, the Border and Galloway battalions of the Kings Own Scottish Borderers, two Lanarkshire battalions of the Cameronians (or Scottish Rifles, as they preferred to be known) and no less than three Highland Light Infantry battalions from Glasgow itself. There was also a battalion of "Highlanders", Argylls from Greenock!

The 52nd was sent first to the Dardanelles in the course of the ill-fated attempt to force the entrance to the Black Sea, capture Constantinople, capital of Turkey (which had come in on Germany's side) and bring aid to a hard-pressed Russia which was on our side. The scheme was the brain child of Winston Churchill, and it is a hard-hearted man who can read the story of the incredibly bungled and haphazard operations without feeling a wave of sympathy, to put it mildly, for the unfortunate soldiers unlucky enough to be involved.

Again, the operation failed, having come close to success at one stage, despite all the bravery and endurance displayed by the troops. The force was eventually withdrawn to Egypt, having accomplished nothing at severe cost.

It was then decided to attempt the conquest of Palestine, which involved crossing the northern Sinai desert. In all desert operations, the availability of water dictates the route which must be followed by the attacker and, conversely, the places which must be held by the defender. In this case, the line of wells leads from Kantara, the crossing over the Suez canal, to El Arish on the Mediterranean Coast, and this route the British force, including the 52nd Lowland Division, duly followed, laying both a railway and a water pipe line as it advanced steadily against Turkish resistance. El Arish was reached on 20th December 1916, and it was this advance which gave its name to Willie Ferguson's "Kantara to El Arish", the only true competition march to emerge from either war.

Ferguson was Pipe Major of the Divisional pipe band, which had been formed as a result of the heavy casualties suffered by the 52nd in the

Dardanelles (or Gallipoli) campaigns. These had left the battalions so weak that a divisional band was formed at the suggestion of Colonel H. A. C. Maclean of Pennycross of the Argylls (who was himself to be immortalised by Ferguson in his march of that name) to replace the shattered band of the battalion.

The British force then pressed on to capture Jerusalem, only to be stopped in its tracks by a strong Turkish position at Gaza which covered the water supply essential to the British, whose force included many mounted troops. Two attempts failed to capture Gaza which was finally taken in a brilliant operation under General Allenby in November 1917, the cavalry justifying their existence for perhaps the only time in the war. Willie Ferguson was again on the scene, this time with "The Plains of Gaza", a four part 6/8 of high quality which appears along with a nice slow air "Echoes of Palestine", in Ferguson's own collection, published in 1938 and now sadly out of print, but notable for the redundant "A" in all the taorluath grips. Jerusalem eventually fell to the British on 9th December, the mayor surrendering to two British sergeants, and in the spring of 1918 the 52nd Lowland Division moved to France where it took a distinguished part in the final operation of the war.

Another "sideshow" was the occupation by the British and French of the port of Salonika which lay on neutral Greek soil. This was necessitated by the entry of Bulgaria into the war on the German side in October 1915 as a result of which our Allies, the Serbs, faced total defeat. The British force included the 1st Royal Scots, 2nd Cameron Highlanders, and the 1st Bn Argyll and Sutherland Highlanders, and although the fighting was negligible until September 1918 the soldiers suffered greatly from the extreme climate and the endemic malaria.

It is to this theatre that we owe "The Balkan Hills" by James Gillon of the Camerons, which is still a good 2/4 march despite having been appropriated by the Scottish country dance fraternity as a 4/8 polka or whatever. Pipe Major Dugald Mathieson of the Camerons produced "The Banks of the Struma", the river which marks the Bulgarian frontier, and not to be outdone, Pipe Major Ross of the Argylls contributed "The 81st Brigade crossing the Struma". John Steele of the Camerons was responsible for "The Macedonian Battlefield", a reasonable 6/8 but not up to the standard of his later "Hills of South Uist".

The foregoing has been but a cursory glance at what is in fact a very wide ranging subject. The First World War saw more pipers engaged than in any previous conflict and an unofficial estimate lists some five hundred killed and six hundred wounded so we must probably think in terms of at least two thousand pipers engaged in all. Needless to say, many tunes other than these mentioned were composed but few stood the test of time once the old associations had lapsed and the old memories had been forgotten.

The First World War involved the whole nation and the piping fraternity with it. Among those who survived were Willie Ross and his brother Alex of the Scots Guards. G. S. Allan served throughout with The Royal Scots as did G. S. MacLennan with the Gordons. J. A. Gordon, better known as a dancer than as a piper, was with the Scottish Horse in Gallipoli and later in France with the 5/6th Royal Scots. The King's Own Scottish Borderers had Daniel Laidlaw, V.C., who played the "Blue Bonnets" at Loos, and possibly the oldest man in the front line, Pipe Major MacKenzie of the 6th Bn, over 60 when he died of wounds. Old Jimmy Balloch of "Auchmountain's Bonnie Glen", who had played the Camerons into the charge at Tel el Kebir, rejoined the K.O.S.B. and served at the front until 1918. Robert Reid and his brother Jimmy were throughout with the 5th H.L.I. while Willie Ferguson saw it all through with the 7th in Palestine and France. Willie Taylor served with the 7th Seaforths and received the Meritorious Service Medal and the French Croix de Guerre (War Cross) for his work with the stretcher bearers—the most dangerous job there was. Alexander MacKenzie of the 8th Seaforths, son of the famous Ronald, was awarded the Distinguished Conduct Medal. John Steele of the "Hills of South Uist" was with the 2nd Camerons, as was Jimmy Johnson later well known in Inverness piping circles, who received the D.C.M. and the Military Medal for his exploits as a sniper. Willie Maclean served throughout with the 5th Camerons and led the battalion into Germany after the Armistice on 11th November, 1918. John MacDonald of South Uist and the Glasgow Police enlisted under age to serve with the 7th and 6th Camerons in France. Willie Gray, although a war time soldier only, became Pipe Major of the 2nd Argylls, Willie Lawrie and John MacLellan were with the 8th, while Henry Forsyth, King George V's piper, late of the Scots Guards, volunteered for active service and became Pipe Major of the 14th Argylls.

They were all great men, and we of the older generation are greatly privileged to have known and been taught by such men, who had been tested in the fire and not found wanting. When we take up the pipes to play their tunes, and the tunes they played, they live again, through our fingers. Long may it be so!

End of the Tattoo?

Secretary Elizabeth Webster, 24, has gone to court to try to stop Edinburgh's Military Tattoo because she claims the noise of bagpipes and drums disturbs her at home.

—from the *Daily Express*, 28/12/81

CROSSWORDS SOLUTIONS

No 29. Across—1, Crookit; 7, Hardie; 8, Matin; 9, Orion; 10, Benison; 13, Gaggie; 14, Lifted; 16, Express; 19, Juror; 20, Inter; 21, McLeod; 22, Entered.

Down—1, Campbell; 2, Oaten; 3, King's; 4, Throng; 5, Grainger; 6, Lion; 11, Interred; 12, Censored; 15, Deride; 17, Print; 18, Eater; 19, Jock.

The winner was Robert H. Rumbold of Bedhampton, Hants.

No 30. Across—1, Duaghal; 7, Old Men; 8, Union; 9, Evict; 10, Hampers; 13, Treble; 14, Earned; 16, Outsize; 19, Salen; 20, Orbit; 21, Vennel; 22, Denuded.

Down—1, Daughter; 2, Axiom; 3, Hinge; 4, Lowest; 5, Admirers; 6, Leet; 11, Pentland; 12, Relented; 15, Donald; 17, Troon; 18, Imbed; 19, Seek.

The winner was Graeme Gibson of Paisley.

No 31. Across—1, Desperate; 7, Spat; 8, Youth; 9, Cat; 10, Arid; 11, Entered; 13, Exerts; 14, Impart; 17, Warning; 21, Bled; 22, Ill; 23, Aster; 24, A sin; 25, Glengarry.

Down—1, Doyle; 2, Shunt; 3, Ether; 4, Arcade; 5, Estate; 6, Hamilton; 12, Nameless; 15, Adding; 16, Twelve; 18, Roaig; 19, Inter; 20, Gurdy.

The winner was Catherine MacInnes of Strachur, Argyll.

No 32. Across—1, Braemar; 7, Otters; 8, Udder; 9, Nairn; 10, Hundred; 13, Settle; 14, Lesson; 16, Extract; 19, Carat; 20, Rogue; 21, Appeal; 22, Entreat.

Down—1, Blue Hill; 2, Arden; 3, Morar; 4, Rounds; 5, Stricter; 6, Bran; 11, Deserted; 12, Vestment; 15, Nettle; 17, Tarot; 18, Argue; 19, Cape.

Skye Piping

Results

Grade I—Piobaireachd; 1 Ann MacKenzie, 2 Anne MacKay, Lochcarron; 3 Jonathan Ball. Grade II—Piobaireachd (Bank of Scotland Cup) 1 Paul Methven, 2 Mairi Beaton, Lochcarron; 3 Angela Mackay, Lochcarron. Grade I—March (A. J. MacAskill Cup) 1 Anne MacKenzie, 2 Iain Scally, 3 Jonathan Humphrey, Bradford. Grade I—Strathspey and Reel (Jersey MacLeod Memorial Cup) 1 Anne MacKay, Lochcarron. Grade I—March (A. J. MacAskill Cup) 1 Anne MacKenzie, 2 Iain Scally, 3 Jonathan Humphrey, Bradford. Grade I—Strathspey and Reel (Jersey MacLeod Memorial Cup) 1 Anne Angela MacKay, 3 Mairi Beaton. Hornpipe (West Highland Free Press Cup) 1 Anne MacKay, 2 Anne MacKenzie, 3 Jonathan Ball. Jig 1 Anne MacKenzie, 2 John Fisher, 3 Mairi Beaton.

Chanter

Grade I—1 Colin MacKenzie, Dornie; 2 Donald John Lamont, Staffin; 3 Peter Beaton, Portree. Grade II—1 Iain MacFadyen, Kyle of Lochalsh; 2 Willie John MacLure, Broadford; 3 Anne Nicolson, Plockton.

For Sale

One set of Pakistani pipes, very good appearance, price £37. Box 821

Tune of the Month

By Roderick Cannon

THE OLD WOMAN'S LULLABY

This tune is in Angus MacKay's and John MacKay's manuscripts, and it was also collected by the Piobaireachd Society Editors from Sandy Cameron, who stated that it was played by his father, Donald Cameron (Piob. Soc. vol 4, p. 113). Being without a Taorluath and Crunluath, it is a tune not usually heard in competitions, but still it is well known—perhaps the best known of all the short tunes. Possibly the reason for this is that it was published in 1869 in the collection of William Ross, piper to Queen Victoria. Ross does not reveal his source, but probably he too got the tune from one of the Camerons, since in the index of his book he adds the extra title, 'Seaforth's Lament'. Donald Cameron was piper to Seaforth, and he is said to have played the tune often at funerals.

The metre of the tune is 'even-lined'; that is, it consists of four bars, repeated, then two more lines of four bars each. This is the pattern of the Ground and of both variations, but if we look more closely at the Ground and first variation, we see that they have a more detailed pattern, which is found in certain other tunes as well. Bar 1 is a short phrase, and bar 2 is a sort of answering phrase, with different notes but the same rhythm. Bar 1 emphasises the note A, while bar 2 emphasises the note B. Bars 3 and 4 together make one longer phrase, again emphasising the note A. These four bars are repeated, then the second half of the tune begins with two more short phrases, bars 9 and 10, which are like bars 1 and 2, but in reverse. Bar 9 is in fact exactly the same as bar 2, and bar 10 has a good deal in common with bar 1. Bars 11 and 12 form a new double-length phrase, bars 13 and 14 are a repeat of 3 and 4, and bars 15 and 16 are based largely on 11 and 12. If we express the different phrases by letter symbols, the metre of the tune is

a b A, a b A;

b a' B, A B'

where a and b denote short phrases, A and B denote long phrases, a' is a modified form of a, and B' is a modified form of B. The idea is more easily shown by writing out the actual music, with the phrases marked as shown in Figure 1.

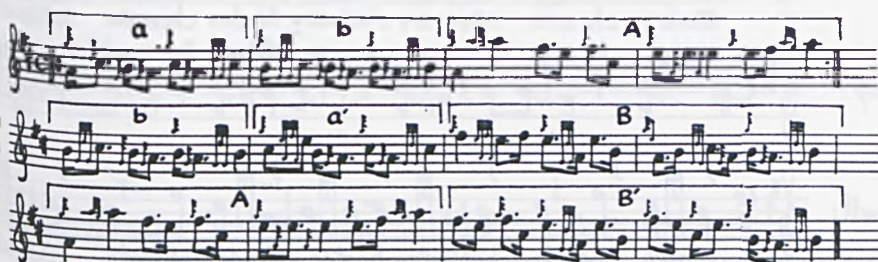


Fig. 1. Cronan na Callaich a Bhan sa Bhein Bhreic. The Ground, based mainly on W. Ross (Collection, Pipe Music, 1869, p. 32), but modified in two places as indicated by the Campbell canntaireachd. At the end of bar 2, Ross has a short C. In phrase a', Ross omits the couplet B,A, and lengthens the preceding C,E to fill two beats.

Other tunes which have the same overall pattern include 'The King's Taxes' and the 'Lament for the Viscount of Dundee.' Less regular, but still basically similar are 'In Practise of Morag' and 'MacLaine of Lochbuie's Lament'.

As already mentioned, the Ground and 1st Variation of 'The Old Woman's Lullaby' have this particular metre. But the 2nd Variation, as recorded by the MacKays and later editors, is quite different. It does not divide into short and long phrases as the preceding parts do, and although it is an attractive piece of music in itself, it does not correspond with the Ground. In the Campbell canntaireachd MS, however, there is a different version of the 2nd Variation which is considerably longer, and which when translated into staff notation matches the Ground very well. A detailed comparison of the Campbell and MacKay versions is shown in Figure 2. There can be little doubt that the Campbell version is the more correct of the two. The MacKay version differs from it in two main points: a large section is omitted from the second half, and the note low A is omitted from the beginning and tacked on at the end, so that the bar lines as written by Angus and John MacKay are out of step with the phrases. Both of these differences are typical of the accidents that can happen to a pibroch when it is being passed on by oral tradition. The Lament for Donald of Laggan is another example of a tune which has lost parts of the second half, and the different versions of Cha Till Mi Tuille are cases where the variations are out of step with the Ground. (See Piping Times, May 1981, and April 1978).

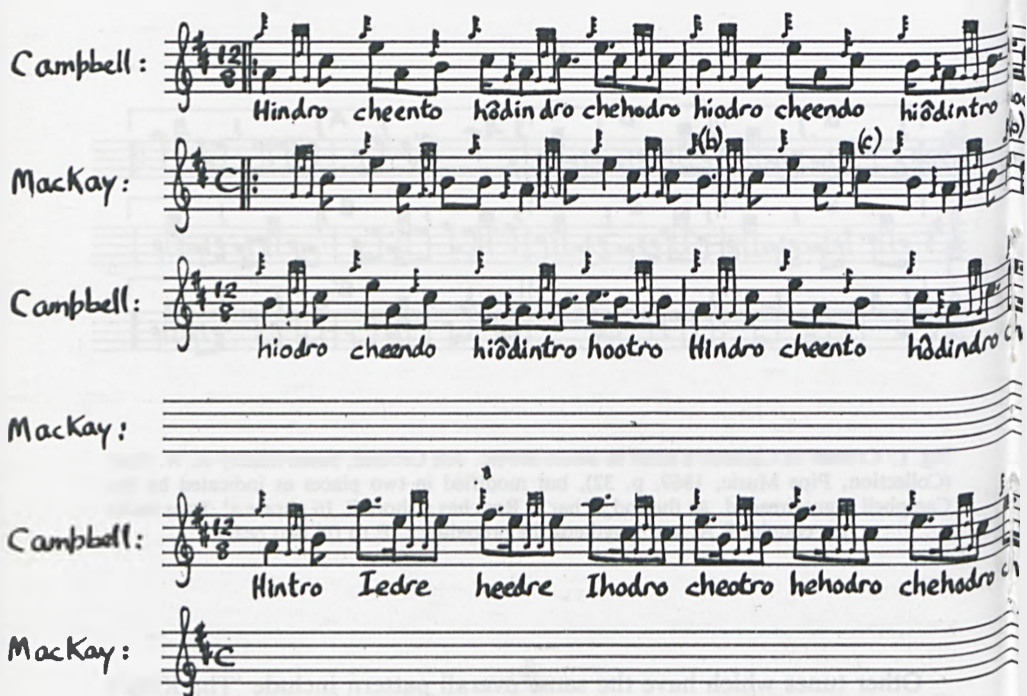


Fig. 2. Variation 2, comparison of Campbell and MacKay versions. 'Campbell' = Campbell canntaireachd MS, tune entitled 'Bhair bhi dhilan n'a bhi pos'd'. 'MacKay' = John MacKay MS, tune entitled 'Cronan na Caillich sa Bhein Bhreic or George Donn MacKenzie's Lament'.

We can ask, when did the cutting down of this fine tune take place, but we cannot easily answer. There is one clue which suggests that the accent-shift happened fairly early on. The beats which Campbell writes as hindro, hintro, and hiodro, are the sort which Angus MacKay would normally write with a 'cadence-E' on the first note. In this case however, MacKay's 'out of step' version has preserved the A and B notes of these beats without the cadence E. This is quite logical, since in MacKay's version the A and B notes come in weak unstressed positions. (See Figure 2, where the B of 'hiodro' comes at the beginning of a bar in my translation of the Campbell canntaireachd, but at the end of a bar in the MacKay MSS). Perhaps then the accent shift can be dated to sometime around 1800, when the hereditary pipers had been gone for a generation and memories of tunes were beginning to fade, but when the cadence-E style of grace noting had not yet become universal.

A final and most interesting thing to note about this tune is that

ostro himtro Iedre heedre Ihadro cheastro hehadro chehadro cheastro twotimes

ehadro hiadro heatro hinhadro chehadro hiodare chehadro hiòdintro hoodro

heastro heedre hehadro chehadro hiòdintro hoodro

(a)

- (a) These three beats have been filled in from the MacKay setting. Campbell has two beats, hiodro cheendo.
- (b) John MacKay has no high G grace note here.
- (c) This note is C in Angus and John MacKay's MSS, as shown, but is B in W. Ross's setting.

certain other alterations have been introduced since the time of Angus MacKay. This is clear proof that the tune survived as a living tradition and was not simply learned from time to time from the written records. One change is the note C in Variation 2, bar 4, the fourth note. In the Ross and Cameron settings it has been changed to B (Figure 2, footnote c). The change from C to B would make no sense in the original version of the tune, but once the accent had been shifted, it had the effect of smoothing out the melody. A bigger alteration is in the last bar of the Ground. All the older versions, Campbell, MacKay and Ross, have this as shown in Figure 1, but in Sandy Cameron's version, which is the one played today, the last bar of the Ground is the same as the last bar of Variation 1. The result is that the Ground now ends on A instead of B. Perhaps the reason is that pipers have kept up the habit of playing the Ground completely through at the end of the piece, and low A is felt to be more satisfactory as a final resting place.



HENDERSON *the home of piping*

For well over a century Peter Henderson has led the field in the manufacture of bagpipes. Bagpipes of character, bagpipes that have been winning gold medal awards for years. Bagpipes that are asked for by name.

And you can't get a better recommendation than that. And when it comes to chanters, reeds, and piping accessories—Peter Henderson calls the tune every time. For the best in Highland Dress to the best in Scottish Pipe Music . . . you must visit Peter Henderson at the home of piping.

PETER HENDERSON LTD.

Established 1868

Bagpipe Makers and Highland Dress Outfitters

24 Renfrew Street, Glasgow, G2 3BN
Tel. 041-332 3021



By appointment
to Her Majesty the Queen
Bagpipe Makers

R. G. HARDIE

AND COMPANY

24 RENFREW STREET

GLASGOW, G2 3BN

Telephone: 041-332 3021

Makers of the World's finest Bagpipes



**Sole Manufacturers of the famous
AIRTIGHT SEASONING**

The development of the bagpipe in the world since 1945

By Seumas MacNeill

A LECTURE GIVEN IN BRITTANY IN FEBRUARY 1980

Part I

When the second world war came to an end in 1945, most social and cultural activities had to undergo a period of readjustment before they could take up again where they had left off six years previously. The situation for piping however was reasonably favourable. One of the functions of the great Highland bagpipe was to encourage people to war, but in a strange way war has also always encouraged people to play bagpipes.

During the first world war the bagpipe makers of Scotland could not keep up with the demand for practice chanter and sets of pipes. The result was a large increase in the number of people playing bagpipes during the 1920s and 30s. The second war caused another large leap in numbers, so when hostilities ceased there was no lack of interest in piping in Scotland.

Many other countries of the world had indeed benefited—so far as piping was concerned—from the war. The Army School of Piping at Edinburgh Castle, which had operated under Pipe-major William Ross from 1919, had been in operation all during the hostilities. The normal six month course had been reduced to six weeks, and pipers from every part of the British Commonwealth had taken the opportunity of having at least one of these courses under the great maestro.

The school in fact did not restrict itself to commonwealth forces, nor indeed to people who could already play the pipes. On one occasion Willie Ross was persuaded to take on a group of Polish service men, and within three weeks, starting with no previous experience, he had them playing as a pipe band on parade.

Most of the pipers who went off to war survived it. A few of the great players, such as Donald MacLean of Lewis and John Wilson, later of Toronto, were taken prisoner, but only one top player—Duncan MacIntyre—was actually killed. I think really that the army looked after its pipers quite well. Almost all of them were employed in non-combatant duties, and in general were kept out of harm's way. Of course

there are many stories told of pipers playing the troops into action, but not so often in the second war as in the first. And another point which has not been stressed much in the past came out at a reunion of British and Germans who had fought at the Battle of Arnheim. There, as was his custom, Lord Lovat had led his commandos with the piper by his side, but one of the Germans at the reunion said that they had had orders not to shoot the piper, since he was a non-combatant. It may be that many pipers who were looked on as having charmed lives really owed their continued existence to a sense of chivalry on the part of the opposition. And if this order was generally put into force, then it says more for the Germans than it does for the English who in 1746 hanged a piper after the Battle of Culloden simply because he had played the bagpipe, which they considered to be an instrument of war.

Although it took the British, a long time to recover from the war—rationing of foodstuff was still going on in 1953—within a year or two piping had taken up almost where it had left off in 1939. The big names in piping in Scotland were still the same—Robert Reid, John MacDonald, John Wilson, Malcolm MacPherson, Roddie MacDonald, the two Donald MacLeans, Peter Bain, Robert U. Brown and R. B. Nicol. A few of the big names had dropped out of piping for one reason or another—Archie MacNab was governing Trieste, Peter MacLeod had stayed on in Rhodesia, Owen MacNiven settled in England and gave up competition—and a few new names appeared on the list, mainly boys who had become men with passage of the war years.

The first competition held after the war was in Glasgow and was judged by Willie Ross. The first three places in the piobaireachd were taken by Robert Reid, John MacDonald and Nicol MacCallum respectively but fourth prize went to one of the new generation—myself in fact. In the light music two other new names appeared—Thomas Pearston and Donald MacPherson. Later in the year, at Strathallen games (and Strathallen used to be one of the most important gatherings in Scotland) the new names appeared again and a further one was added—Robert G. Hardie. The new generation of professional pipers in fact consisted of these four, plus John Garroway, John MacFadyen, Pipe-Major John MacLellan and Pipe-Major Donald MacLeod.

Well the Highland games in Scotland picked up again one by one, the Canadians and the Australians and the New Zealanders went home and their competitions were revived, and it might have seemed that, from the piping point of view, the war had simply been a rude interruption of normal activities which were now being resumed. But in fact there was a spirit of change among the pipers of Scotland. Thomas Pearston and I had started the College of Piping as the war was ending, and it began to flourish with such instructors as John Garroway, Robert Hardie, Donald MacLean and Charlie Scott. Our aims and objects were very ambitious, but the mere fact of stating them made other people realise that they were worthwhile, and could perhaps be achieved. The world had become a

great deal smaller, and all pipers knew some pipers personally who lived thousands of miles from them. There was a need to communicate, a need to put the teaching of piping on a truly professional basis.

Above all there was a great need to improve the status of the piper. For generations the piper—even the best of them—had been treated as second class musical citizens—the Cinderellas of the musical world. In Britain, outside of the Highlands of Scotland, the instrument was barely looked on as respectable. Too often, even by Scots, it was treated as something of a joke—and the tragedy is that even today some, perhaps most, of my fellow Scots treat it that way.

The first problem to be solved was the communication one. In 1947 appeared a magazine called “Piping, Drumming and Highland Dancing” put out by a Mr Hugh Ross of Edinburgh. In quick succession followed the magazine of the Scottish Pipe Band Association, appropriately enough called the “Pipe Band” and our own magazine whose first printed issue appeared in October 1948, the Piping Times.

The first of these was soon absorbed by the second, which eventually gave up the struggle to remain a monthly magazine and settled for six issues in a year. The Piping Times has the proud record of having appeared every month for thirty-three years, and apart from the first issue it has always come out late.

I think it is fair to say that the Piping Times has been the biggest single influence on world piping since the war. Unless authors can have their work published there is little incentive for them to write, and the pages of the Piping Times have carried priceless articles on all aspects of piping from the authorities of this and previous generations. Archibald Campbell of Kilberry, James Campbell, Col. Grant of Rothiemurchus, Archie Kenneth and a host of others have contributed items of lasting interest until now, as one top piper totally unconnected with our magazine once said, “There is more valuable material in the pages of the Piping Times than in all other books and magazines put together.”

You of course have had your own magazines for a long time and these have served a very useful purpose. The only trouble is that there are more pipers who understand English than who understand French, and indeed it really is a strange state of affairs that the music of the Gaelic-speaking Highlander has to be explained and discussed in what was, and is, to him a foreign language.

The raising of the status of the piper is something which is taking a great deal longer than just publishing a magazine. For at least a century and a half pipers had been brain-washed into believing that they were inferior to the people who paid them to play. Probably all of us have at one time or another made some gesture against those who treat us or our

instrument badly. The trouble was to get pipers to make a concerted effort. In January 1948 the Professional Pipers Union was formed with a view to some concerted effort, and in the few years of its existence it achieved a great deal. And this at a time when the rulers in the piping world were not keen for change, and indeed of course were not even pipers.

Although the P.P.U. was not chiefly concerned with getting better payments for pipers, it soon found itself heavily involved in such struggles. This was at a time when a first prize for piobaireachd at a Highland gathering was usually about £4. Prize money had generally not changed for about fifty years and indeed probably the best prize I ever won in my life—fourth in the piobaireachd at Strathallan—was only 10/-. Strathallan in fact was the scene of the first general strike of the pipers. A total of £19 was spread over twelve prizes in three events—and the winners were required to play for nothing for the Highland dancers.

Like the proverbial hospital case, our operation was a great success but the patient died. Strathallan increased the prize money on the day, but never held a solo competition there again.

A one man strike which Tommy Pearston organised at Cowal had better results. Hugh Matheson, who was secretary of Cowal Games for a very long time, welcomed this action, because it brought valuable publicity to his gathering. After several rounds of negotiations, all intended to get maximum press coverage, he increased the prize money and even gave £1 in expenses to every player who reached a reasonable standard in the competition.

On the pipe band front changes were also taking place, and again Cowal gathering had to bear some of the brunt. Cowal of course had initiated the World Pipe Band Championship, starting in 1905 when the competition was won by the Highland Light Infantry Pipe Band under Pipe Major John MacDougall Gillies. From then onwards they had built up pipe band contests, and with their composing competitions, the publication of books of music, and even the running of classes for pipers in Glasgow, had done a great deal to further the art of piping. The Scottish Pipe Band Association however began to feel that they should have more say in the running of band contests, even to the extent of deciding when and where the world championship should be held. Cowal were naturally very unwilling to give up the supreme championship, and an impasse was reached in 1947 when two world championships were held—one at Cowal won by the Glasgow Police Pipe Band, and one at Edinburgh won by Bowhill Colliery. The following year agreement was reached that the S.P.B.A. could run the championship in a different place every year, while the contest at Cowal would be known as the Cowal Championship. In this way everybody was kept happy, for the names of championships—Scottish, British, European, World

The Piobaireachd Society

The Annual Conference

will be held in

Middleton Hall, Gorebridge, Midlothian

from March 5th to March 7th 1982

The Conference begins with dinner on Friday evening and ends after lunch on Sunday.

The inclusive cost for the weekend is £43. Those not staying over the weekend pay a Conference fee of £2 for Saturday and £1 for Sunday, plus meals at cost.

The Conference is open to all, whether members of the Society or not.

Applications with appropriate cheques, should be sent to:—

Mr Tom Speirs, The Hon. Treasurer, 53 Chistiemiller Ave., Edinburgh.

FOR SALE

15 Kilts (Ancient Grant Tartan), 10 Pipers Plaids: 6 Drummers Plaids, 11 Green Tunics in varying conditions.

Any interested party, please contact Pipe Major David Wallace, Royal British Legion, Wellington Street, Montrose, Angus.

etc.—mean very little and the Cowal Committee consider (with some justification) that the bands look on their championship as the supreme one.

While we in Scotland in the immediate post war years were mostly concerned with our own domestic situation, important events in piping were taking place all over the world. I need not tell you of the great upsurge in your own country, or of the many problems you have had to face arising from increasing numbers and the difficulties of reconciling traditional music and instrument with the Highland pipe and its own music. The Celtic nations have always held a great affinity for one another, and even although Wales, Cornwall and the Isle of Man are fairly neutral so far as piping is concerned, the remaining three countries—Brittany, Ireland and Scotland—have a great deal in common with our piping heritage.

The first big meeting between our two countries was probably the tour which Muirhead & Sons Pipe Band made in Brittany in 1952. Under pipe-major Jackie Smith and accompanied by the top Highland dancer James L. MacKenzie and the Gaelic singers Angus C. MacLeod and Mary Hunter this group did a great deal to popularise the music and dance of Scotland over here.

In the following year the same organiser, Polig Monjarret, invited the College of Piping to bring a group, and this again gave the young people of both countries an insight into the culture of the other country. In addition to our pipe band we had singers, dancers and accordionist Bobby MacLeod. I have always thought that the proportion of our band that year—33 pipers and 3 drummers—was just about the correct balance.

Polig continued his tours, with groups both from Ireland and Scotland and so the foundation of an interchange of personnel was firmly laid.

Meantime Canada, in the person of Ed Essen of Vancouver, had made an approach which was also to have far reaching consequences. Ed Essen had been pipe major of the Canadian Seaforth's during the war and had attended the course at Edinburgh Castle. In 1952 he felt that the Canadians should do something to repay Willie Ross for his work with the pipers. Accordingly Willie Ross and his young pupil John Burgess were invited to make a tour of Canada, which turned out to be a tremendous success.

The following year I was invited to make the trip, along with James L. MacKenzie, the world champion Highland dancer, and John MacLellan who was then pipe major of what the Canadians called "The Imperial Seaforth's." We also had a wonderful trip, playing one or two concerts a week across Canada and the United States.

As a result of this, I was invited the following year to teach a summer school of piping at the Gaelic College in Cape Breton, Nova Scotia. Although our College of Piping was well established by that time, and I had many years of experience in teaching large numbers of players, these four weeks in Cape Breton opened up a new vista entirely. I was teaching about fifty young people every day, and to be perfectly frank I did not imagine that I could do much good with such an unfavourable teacher-to-pupil ratio.

To my complete amazement the progress made by those pipers was quite fantastic. Everyone worked extremely hard, learned a lot of new tunes and improved their technique considerably.

I returned to Scotland completely convinced that the summer school idea of total immersion in the subject was the only sensible way to teach piping. From 1955 onwards we ran our summer schools during the month of July, usually in Skye but occasionally in Mull, Tiree and other places. Mostly the students were our own pupils from Glasgow and Edinburgh, but we did attract boys, and girls, from the mainland of Europe including several from Brittany—Donatien Laurent was the first I believe, but there were many more who came year after year. These schools had the double advantage of accelerating tremendously the rate of learning of our own pupils and of bringing together young pipers from Norway, Sweden, Belgium, Holland, France, Brittany and latterly Switzerland and Italy.

Letters to the Editor

Stronachullin,
Ardrishaig.

Dear Seumas,

Keith Sanger contributed an interesting article in your October number, suggesting that William McMurphy may have been a notator of piobaireachd in the 18th century.

In this context is it possible that some of what he collected may have been preserved in Peter Reid's MS? This early record seems to have been produced in Reid's youth and not extensively added to in later years, and it may be suggestive that one of the tunes is given (according to Reid's title) a Kintyre provenance. What we know as Contullich's Lament he has as MacDonald of Sanda's Lament. One tune may be demonstrably

too recent for such an origin, and this is MacDonald of Staffa's Salute. Still, the suggestion seems worth making, though it is in all probability incapable of certain resolution.

There is some mystery about Reid's sources. The suggestion that John Ban MacKenzie might be responsible for some of his settings was only a suggestion; what is certain is that they are very different from what we find in the other records, and that Peter Reid must have had some source of sources for these versions.

Yet there is not in Mr Sanger's article (apart from the Rev. Duncan Stewart's letter) any explicit confirmation that William McMurphy was a piobaireachd player—of stature or otherwise. "Fir Chinntire" is unknown to me, and I'd be interested to see a score: if the Duke of Argyll recognised it perhaps it is more likely to be an air or marching tune.

There are curiously few tunes on record with a Kintyre provenance. Offhand I can think of Sanda's (Sunda's) Lament and Leaving Kintyre, and that is all. If the Largie of the '45 boasted a brace of personal pipers they don't seem to have done anything about it, for I know of not one pipe tune of any description with any connection with the MacDonalds of Largie.

Further information would be valuable and interesting. For instance are there reference to tunes by names in the extant poems of McMurphy?

ARCHIE KENNETH

Norwich,
Norfolk.

Sir

One of the great pleasures of reading the Piping Times is its substantial competition reports—not just the bare recital of who won, playing what tune, but informed comments on the tuning, the timing, the grace notes, and so on. Even those of us who could not be there, can enjoy the music in the mind's ear, so to speak. The report of the Northern Meeting, by Seumas MacNeill in your October 1981 issue, is no exception. The following paragraph caught my eye particularly:

'Robert Wallace gave a weird rendering of "Black Donald's March", played in strict waltz-time throughout. It is hard to imagine that Donald Balloch could have done a modern waltz all the way to the first Battle of Inverlochy in 1427. The fault arose of course from playing the low A's

Northern Ontario School of Gaelic Arts

Ninth Annual Summer School



ORGANISED BY THE ST ANDREW'S SOCIETY OF TIMMINS

JULY 19-30, with registration JULY 18

LOCATION—the Porcupine Campus of Northern College in the heart of scenic Northern Ontario.

FOR FURTHER INFORMATION—write to Northern Ontario School of Gaelic Arts, Box 155, Timmins, Ontario, Canada, P4N 7C9.

short, instead of in the majestic firm style favoured by John MacFadyen, who won two Gold Medals with this tune'.

I would not like to hazard a guess as to what the tune sounded like in 1427, but I imagine that what Robert Wallace played was something like this



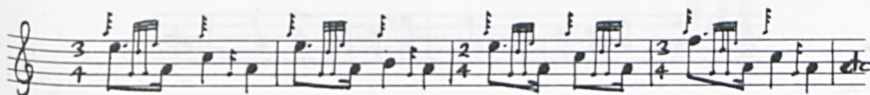
in 6/8 time throughout, with variations also in 6/8, such as



whereas your reporter would have preferred the Ground with four beats to the bar instead of two



and the variations with the low A notes held out to full beats more or less like this



Now I take it that pibroch playing, like any other music, is open to some latitude—according to ‘the pleasure of the performer’, as the older writers tended to say—and the difference between these two ways of playing the same tune is a matter of taste rather than a matter of right and wrong. But I think it is worth emphasising that in the case of this particular tune the oldest written versions, which were all compiled by people who knew the tune at first hand from traditional sources, and who were at the same time undoubted experts in musical notation, are all firmly in favour of the 6/8 version with two beats to the bar.

Joseph MacDonald, in 1760, quotes the opening bars of the Ground specifically as an example of pibroch rhythm. Referring to the crotchet and quaver in the second half of each bar, he emphasises that the low A is short compared with the C or B, and he uses a special sign to indicate the fact, a horizontal line drawn above the crotchet.



Joseph calls this 6/8 time ‘a species of Jig Time, but different from others, by the Crotchet and Dot at the end of the 2nd Bar being marked so (*p. p.*) which is peculiar to the Style of this Instrument, denoting that that Jumping force which the Dot gives to other Jigs is done away [with] here, & the length played quite smooth & Slurred.’ (I am quoting Joseph’s original MS, with the spelling slightly modernised).

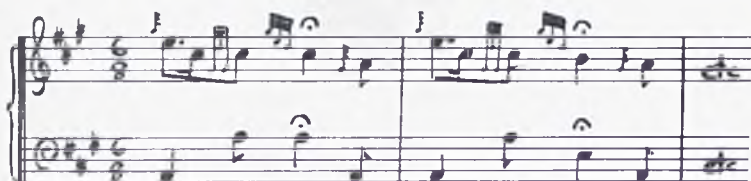
He goes on to explain his notation in more detail, thus ‘This stroke (—) over the note signifying that it must be drawn out to some length or (could it be justly noted) the half of the Quaver taken away & added to the Crotchet’. Finally, this is not peculiar to one tune, since ‘where the bar ends with a Crotchet and Quaver, it is always so’.

Alexander Campbell, the musician who visited Gesto in 1815, wrote out the same tune in a translation from Captain Niel MacLeod’s Collection of canntaireachd. His manuscript can still be seen in Edinburgh University Library, and it is equally clear:



Campbell sustains the 6/8 rhythm all the way through the variations.

Finally, Donald MacDonald uses 6/8 time, and he puts rest marks, not on the low A's but on the C's and B's, thus pointing the rhythm in the same way as Joseph MacDonald. It is true that the grace notes on the C's and B's are a little puzzling, but whatever the exact effect was supposed to be, the basic rhythm is underlined in the bass (this setting being intended for pianists as well as pipers):



Among the later Editors, Donald MacPhee and General Thomason support the 6/8 timing, and it was not until 1930 that the new, common-time style appeared, in the Piobaireachd Society Volume 3, and then again in the Kilberry Book. I have heard it said that before 1930, the common-time style was never heard in competitions. Perhaps some readers with long memories can confirm or confute this?

I don't want to start an unprofitable argument about one style being 'right' and another 'wrong', but rather to emphasise that the 6/8 style, rarely heard today, is firmly grounded in tradition.

The player who won the medal, Jack Lee, also played 'Black Donald's March', and I imagine he played more along the lines of the Piobaireachd Society version. And this is what struck me most of all: that in the same competition, two first-class players could produce radically different versions of the same tune. Is this the shape of things to come? I would very much like to think so.

Yours faithfully

RODERICK D. CANNON



EDCATH

THE HOUSE OF MACPHERSON

Telephone: 031-225 4008/9 (2 lines)
(24 hour answering service)

HUGH MACPHERSON (Scotland) Ltd.

*Highland Outfitters Home and Export
Bagpipe, Kilt, Skirt and Tartan Hose Manufacturers*

17 WEST MAITLAND STREET, HAYMARKET
(Western continuation of Princes Street)

EDINBURGH, EH12 5EA, SCOTLAND

Our made-to-measure Kilts and Skirts are world famous

Hundreds of Tartans in stock, including the Edinburgh modern and old

New, Edinburgh Dress, a beautiful one

- Pipe Band Uniforms
- Bagpipes
- Drums
- Highland Dress
- Tartan Rugs
- Knitwear
- Clan Tartan Hose
- Hose Tops

- Edinburgh Mohair Rugs
- Scottish Jewellery
- Gifts
- Souvenirs
- Gaelic Instruction Books
- Clan Tartan Books
- Cassettes and Records
- Dance Pumps, Sashes

SEND FOR PRICE LISTS

COME IN AND SEE US

Fast Air Delivery Service
Deal direct with the manufacturers

The Piobaireachd Society

Twentieth Century Compositions—Errata

A number of minor mistakes have been noticed in the Piobaireachd Society publication—Collection of Ceol Mor composed during the Twentieth Century.

The Music Committee has prepared a correction sheet which will be found enclosed in all copies of the book in future.

Those who have already bought the book will receive copies of the amendments on application to the College of Piping.

From the Piping Times

10 years ago—Tartan Club Solo Piping, Comber, County Down. Senior: 1. H. Hook, Dromara; 2. E. Kirk, Dromara; 3. H. Stevenson, Robert Armstrong Memorial; 4. H. McAleer, Robert Armstrong Memorial.

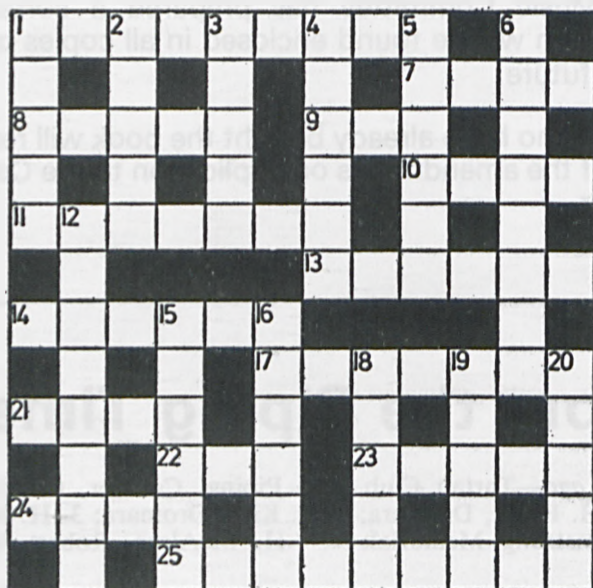
20 years ago—At the Annual General Meeting of the Piobaireachd Society held recently in Edinburgh, Colonel J.P. Grant of Rothiemurchus intimated that he was unable for reasons of health to continue as President. Mr J. Graham-Campbell of Shirvan was unanimously appointed to succeed Colonel Grant in the office of President. Mr Archibald Campbell, Kilberry, who is Hon. Secretary of the Music Committee was re-appointed Vice-President. Sir George I. Campbell, Bt., continues as Hon. Secretary and Treasurer.

30 years ago—Central Station in Glasgow resounded to the tune of the instrument when Drum Major John Seton left the country to join his son Jack, ex-leading drummer in the Police Pipe Band, in New Zealand. At the station to bid him farewell were the Glasgow Police Pipe Band, the Red Hackle Pipe Band and a large number of his friends and admirers.

P.T. Crossword

No. 33

Continuing our crossword puzzle feature we present another teaser for pipers. Entries must be mailed to arrive not later than May 1st 1982.



The prize is a set of our best blown and tested reeds.

Name

Address

.....

.....

Clues

Across

1. The tops in piobaireachd? (9)
7. Each can be a pain at times. (4)
8. She had an island in Loch Katrine but died on Kilconnel Lea. (5)
9. A female who repeats her complaints. (3)
10. Place of detention. (4)
11. Ropes used by cowboys. (7)
13. Albert keeps his sgian dubh in it. (6)
14. A black eye or one who polishes. (6)
17. Month of Grants' Championship. (7)
21. Food for a small animal. (4)
22. Insect which produces A Mhil Bhraonach (P.S. Book 9) (3)
23. Political jollification? (5)
24. American top office. (4)
25. Function of all performers. (9)

Down

1. Shallow basket, for fish or peat. (5)
2. Bottom in piobaireachd? (5)
3. March leaving here. (5)
4. Between Evanton and Invergordon. (6)
5. Argue about the price. (6)
6. Part of an old car-somewhere between the clutch and the choke? (8)
12. Song title—a stand of trees to which "I pensively rove." (3, 5)
15. Fix the judge? (6)
16. King of Scots who died of leprosy. (6)
18. For transferring a light from fire to candle—or one who records? (5)
19. Where the fair maid comes from. (5)
20. A man-made material. (5)

Play Chanter and Drone Reeds

Made by

Pipe Major JOCK SPEIRS

Chanter 75p

Drone £1.20 per set

53 Christiemiller Avenue, Edinburgh EH7 6TA

031-669 3402



BAGPIPE MUSIC FROM PATERSONS

LOGAN'S BAGPIPE TUTOR
LOGAN'S COLLECTION, BOOK 1
ROSS'S COLLECTION, BOOKS 1 to 5
ARMY MANUAL OF PIPE TUNES AND
DRUM BEATINGS, BOOKS 1 and 2
THE PIPER'S DELIGHT
QUEEN'S OWN HIGHLANDERS STANDARD SETTINGS
SCOTS GUARDS STANDARD SETTINGS
THE ROYAL IRISH RANGERS STANDARD SETTINGS
BAGPIPE MUSIC FOR DANCING
MORE MUSIC FOR THE HIGHLAND BAGPIPE
CEOL BEAG AGUS CEOL MOR (Little Music and Big Music)
THE PIPERS' HANDBOOK—A NON-MUSICAL GUIDE

PATERSON'S PUBLICATIONS
38 Whigmore Street, London W1H 0EX

Tel. 01-935 3551

Agents in America, Australia, Canada and South Africa

The Feadan

by
ANNIE GRANT
and
LILLIE WILMOT

**A MUST FOR
THE YOUNG
CHANTER PLAYER**

BOOK 1

The New Grainger Mouthpiece

wider bore,
absolutely no
restriction on blowing

fits any blowpipe

silent action

nylon flap valve—
hygienic—everlasting

adjustable to achieve
perfect seal

leaves blowpipe stock
free for more efficient
watertrap.

£6.50 + p.p.

Available from—
GRAINGER & CAMPBELL,
1103 Argyle Street,
Glasgow G3 8ND
Tel. 041-221 9103/9323

Quotations on wholesale enquiries

For Sale

Feather Bonnets and Hackles from stock.

Registered Suppliers to Ministry of Defence

Select Shapes Ltd.,

Rectory Lane, Loughton, Essex. Tel. 01-508 6322

The Original Highland House of Ontario

LTD.

940 Devonshire Avenue, Woodstock,
Ontario 336617 Tel. 519-539 1755

A. ROBERTSON

PIPE BAND UNIFORMS, PIPES AND DRUMS, DANCERS' FULL REGALIA

We are rated as the largest suppliers and outfitters in Canada

*Agent for Gillander and MacLeod Bagpipes, excellent quality and tone.
Wholesale to agents.*

*Agent for the new Li'l Mac blow valve, full instructions how to instal with
it. Can last a lifetime with proper care.*

We carry a complete stock of music, including Piobaireachd. Volumes and records of Pipe-Major MacLeod record and tutor, Drum-Major Young Red Hackle record and tutor.

Pipebags (sheep skin) proved to be a great success. Tartan by the yard in stock. Kilts—we have three kilt-makers working full time and four part time, excellent delivery time and quality, made to measure. We have our own doublet makers for Highland dancers, also doublets made in Canada for the pipers, drummers, evening wear. You name it, we can make it. Doublets—light wear or heavy. Sporrans—hair, leather, seal imitation seal. Sgian Dhus, Brooches, etc.

Records for the Highland Dancers, also John Wilson, Supreme Champions, Dysart & Dundonald Pipe Band.

Highland Dancers—buttons, braid, rayon twill for Flora MacDonald Highland dance shoes, Hullachan, Glencairn, Irish jig shoes, white blouses. O.B. vests made to measure and in stock. National dances (cassette, tapes), Dancers' Delight by Pipe-Major Ian MacLeod, Edmund Clinton, Scottish National Dances by Tannachbrae Ceilidh Band, records all in stock. All books of dancing in stock.

We carry a large supply of Danswear products. We carry everything for the Highland dancers. Our prices are reasonable, quality and service excellent. **Special discount on bulk orders to bands. If you deal with the Highland House, you deal in confidence. You name it, we have it. Sorry we can't list it all.**



Grainger and Campbell

PROUDLY ANNOUNCE THEIR NEWLY DESIGNED BAGPIPE AND CHANTER

- Precision made of finest hand-turned African Blackwood.
- Perfectly clean straight bores giving drones resonance and steadiness.
- The new Grainger chanter specifically developed for both pipe band and solo players. The pitch has been specially selected to give brightness throughout the scale without losing resonance or depth of tone.

This bagpipe has been developed by Robert Wallace and Sir Patrick Grant, using the knowledge gathered by Robert Wallace in his nine years with the now legendary Muirhead and Sons Pipe Band, and the experience of both of the requirements of the solo competing piper. This has been allied to the skills and traditions established by Duncan Macrae in 1897 in Glasgow and continued over the years by men such as George Grainger, Pipe-Major William Gray of the Glasgow Police, John MacFadyen and Donald MacLeod, to produce a bagpipe unequalled in the piping world today.

ALSO AVAILABLE FROM GRAINGER AND CAMPBELL:

Finest reeds personally selected for solo pipers and bands: Hand-made kilts and bag covers by the famous Mrs Rankin: Wide range of bag sizes permanently in stock: One of the most comprehensive stocks of pipe music—sole agents for Duncan Johnstone books, Donald MacLeod, Archie Kenneth, Isle of Skye Collection, John MacFadyen Book 2 and Piobaireachd Tutors and Tapes.

PLUS THE NEW ARGYLE SEASONING—NO HEATING REQUIRED

GRAINGER and CAMPBELL

(inc. Duncan Macrae and Son, Est. 1897)

BAGPIPE MAKERS and HIGHLAND DRESS OUTFITTERS

1103 ARGYLE STREET, GLASGOW G3 8ND

Telephone: 041-221 9103/9323

Prompt service on all overseas orders. Contractors to H.M. Government and Local Government. Our prices are the most competitive available today. Quotations wholesale and retail.



THE
College of Piping

16-24 OTAGO STREET,
GLASGOW, G12 8JH

Telephone No. 041-334 3587

THE COLLEGE OF PIPING

. . . gives a service to Pipers everywhere

BAGPIPES AND ACCESSORIES

from Gillanders and MacLeod, Grainger and Campbell, R. G. Hardie, Peter Henderson, Kintail, R. G. Lawrie, Hugh Macpherson and David Naill and Co. Selected by experts and speedily dispatched to any part of the world.

. . . Matched chanters a speciality.

REEDS . . . Chosen and tested.

ALL PIPE MUSIC AND RECORDINGS, including . . .

"*THE PIPING TIMES*" the best piping magazine.

Every month from the centre of the bagpipe world.

"*THE COLLEGE TUTOR*"

Part 1—£1.80 incl. p/p

Part 2—£1.85 incl. p/p

Part 3—£1.85 incl. p/p

Enjoy the benefits of a College Education.

Write for catalogue to:
THE COLLEGE OF PIPING

16-24 OTAGO STREET

GLASGOW, G12 8JH

SCOTLAND