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Piping Times

Vol. 48, No. 2 November 1995



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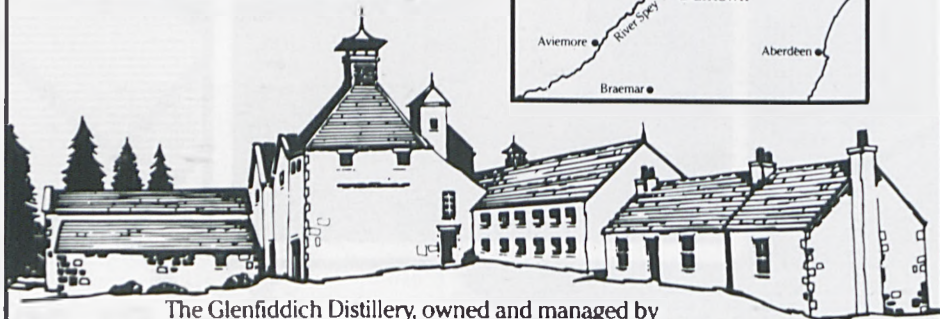
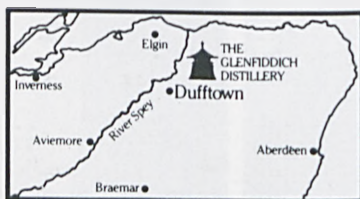
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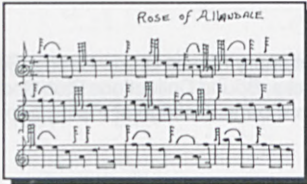
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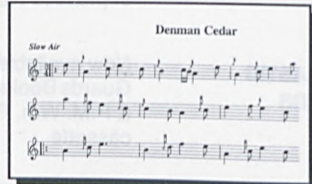
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Editorial

We (the editorial one, Rab, not the royal) have several times in the past remarked on the similarities between the two great Scottish cultures, golf and piping. The big difference is that the former is a multi-billion pound business whereas the latter is smaller in numbers and considerably less involved in high finance.

The gowfers have their tournaments, their sponsored championships – some more prestigious than others. We in piping have exactly the same. They have their match play championships, we have our knockout events, which have now proved popular around the globe.

One very close parallel which struck us recently is the fact that no golfer, and no piper, ever seems to be satisfied with his own ability to perform. With one or two notable exceptions in piping and none whatsoever in golf, everyone is seeking always to better himself, or herself, by whatever means are possible.

Practice of course not only helps but is the basic essential. The best possible equipment is considered by most people, to be the next most important requirement. As a result, golfers will spend almost ridiculous amounts of money buying not only new clubs but also new golf shoes and other clothing in the constant search to increase the length of the drive, the accuracy of the pitch and the inevitability of the putt.

Pipers have always been keen to search for a better reed maker, and in that quest the cost has sometimes seemed to be unimportant. Archie MacNab used to tell of how, near the beginning of the last war, he actually spent £5 on chanter reeds (he probably got about 30 or 40 for that amount of money) and after trying them out he gave them all away.

But in recent years the situation has got considerably out of hand. Not only reeds are bought and discarded, but a new pipe chanter or a new type of bag is not looked on as financially out of the question. Whole bands have changed their chanters in the ceaseless efforts to rise higher in the prize lists.

Solo pipers in the old days bought one set of pipes to last a lifetime, but now they are prepared to abandon their reasonable

instrument and pay out large money to get a set of MacDougall or old Henderson or some such drones.

Perhaps this is all to be expected in the affluent society of our First World, and perhaps this is all good for piping. Those who manufacture and sell can become immeasurably richer than their counterparts of fifty or a hundred years ago. As a result of course they should be able to sponsor piping and so help to raise standards and status within their own areas, and eventually throughout the piping world.

One wonders however if the bagpipe makers will ever again produce the "half size" pipes at give-away prices so that young boys and girls can learn to play without financial strain on their parents. The theory fifty years ago of course was that if you get the boys playing then when they become men they will buy the full size sets. Between the wars there were over a hundred Boys' Brigade pipe bands in Glasgow, almost all of them playing these cheaper sets. Now, for the price of one bagpipe a BB company can outfit an entire bugle band, so the junior pipe bands have almost disappeared from the Dear Green Place.

The universal adult cry of "Things get worse" is partly true. At least playing the Highland bagpipe is no longer a hanging offence.

Stirling Contest

The third annual solo piping competition organised by the Royal Burgh of Stirling Pipe Band took place on Sunday 1st October at the Golden Lion Hotel in Stirling. This competition has a mix of everything, with juvenile, open and invitational events. In the morning there was a march, strathspey and reel for under eighteens, for which there were nineteen entries, and a piobaireachd competition for nine invited players. In the afternoon there was an open over eighteen march, strathspey and reel, with sixteen entries, followed by the last event of the day which was billed as slow air, hornpipe and jig, but was reduced to hornpipe and jig only.

The piobaireachd was judged by John MacKenzie and all the other events were judged by Angus J. MacLellan and Angus Macdonald.

The venue was an excellent one with comfortable halls and good tuning facilities plus restaurant and bars on the premises, and the organisation and stewarding also were excellent.

The results were:

Under 18 March, Strathspey and Reel – 1. Christopher Armstrong, 2. Gordon MacLean, 3. Glyn Morris, 4. Fraser Walker, 5. Stewart MacLeod, 6. Stuart Cassells.

Invitational Piobaireachd – 1. James Murray, 2. Arthur Gillies, 3. Stuart Shedden.

Open March, Strathspey and Reel – 1. James Murray, 2. Arthur Gillies, 3. Douglas Murray, 4. Logan Tannock.

Open Hornpipe and Jig – 1. Arthur Gillies, 2. Douglas Murray, 3. James Murray, 4. Gavin Walker.

The prizes were presented by PM James Mortimer.

Northern Ireland Notes

by Sandra Taylor

Our new season at the Co. Armagh Highland Piping Association has now got underway, and indeed our first major item on the agenda was our Solo Piping and Solo Drumming Competitions which although scheduled for 23rd September in St. Patrick's Trian had, due to unforeseen circumstances, to be brought forward to the 9th September and also the venue hastily rearranged for The Palace Stables, Armagh.

Our competitions were well attended by both spectators and competitors with some 50+ pipers and a similar number of drummers taking part.

Also this year by holding our competitions at The Palace, it allowed us once again to hold all the competitions on one day, which greatly helped in the organisation and stewarding of the occasion.

Our judges on the day were, for piping, the College of Piping's very own P.M. Angus Macdonald, MBE who judged all the piping events and who also judged our Piping School Preliminary Piping Examination in which some 5 pupils received certificates at the prizegiving ceremony at the competitions. D.M. Frank Gibson,

Jerretspass, Co. Armagh and D.M. Ciaran Mordaunt, Dublin, carried out their duties with regard to the Solo Drumming.

The Committee of the Armagh Highland Pipers' Association would like to take this opportunity to thank all the competitors and spectators for their support at the competitions and look forward to seeing them all again next year at our competitions.

The prizewinners at the competitions are as follows:

Junior Piobaireachd – 1. David Russell, 2. James Gibson.

Juvenile Piping – Under 14 – 1. Clare Gibson, 2. Peter Russell, 3. Laura Nesbitt.

Juvenile Piping – Under 16 – 1. Alastaire Dunn, 2. David Russell.

Overall Juvenile Piper – Alastaire Dunn.

Junior Piping – Over 16 – 1. David Russell, 2. Philip Boyce, 3. Tammy Robinson.

Junior Jig – 1. Lee Hanna, 2. Philip Boyce, 3. Alastaire Dunn.

Overall Junior Piper – 1. David Russell.

Senior Piobaireachd – 1. Colin Moffett, 2. David Russell.

Intermediate Piping – 1. Colin Moffett, 2. David Middleton, 3. Sidney Moore.

Senior Piping – March – 1. Colin Moffett, 2. Sidney Moore, 3. David Middleton.

Senior Piping – S & R – 1. Sidney Moore, 2. Colin Moffett.

Senior Jig – 1. David Middleton, 2. Ciaran Murphy, 3. Lee Hanna.

Overall Senior Champion – Colin Moffett.

Duirinish, A Cultural Centre

by Seumas MacNeill

A communication received this summer from Dr. Roderick S. Ross (of Binneas is Boreraig fame) mentioned the extraordinary fact that the peninsula of Duirinish, having Galtrigall and Boreraig on its northern coast, had also on the opposite coast the Neist bardic centre. To many pipers this might seem a total irrelevance but in earlier times when relations between piobaireachd and the Gaelic bards was much closer than it is today, each branch of our culture had a serious interest in what the other side was doing. Even in more recent

centuries there is considerable evidence that each borrowed from the other. Duncan Ban MacIntyre constructed his great poem, In Praise of Ben Doran, in the form of a piobaireachd; Mary MacLeod (she of the Lament) Mairi Nighean Alasdair Ruaidh is believed to have been influenced to alter her poetry from the strict regimentation of the *file* by listening to the compositions of Patrick Mor MacCrimmon and others. The best example of course is Iain Dall MacKay who excelled in both disciplines. Right up to date we have Norman MacLean, best known perhaps as an "entertainer," who won the bardic crown in Glasgow a few years ago with his poem based on Maol Donn. Norman did not compete as a piper beyond his boyhood days, but his performances on the great pipe have, in informal sessions, amazed our top professional players. His compositions – My Land, The Streaker, etc. – have in their time reached the top ten of popularity.

Not many Gaelic poets or singers have made the cross-over the other way round. Quite a number can play a bit but perhaps the discipline of the pipes is more demanding than that of the voice, or even the mind. Probably more singers can pipe than we can imagine. I well remember an Arts Council trip to Jura in the company of John MacFadyen and the two famous Gaelic singers, Angus MacLeod of Scalpay and Iain Darroch of Jura. Iain wanted the two pipers to play on the top of a particular hill and when we had done our piece Iain asked John if he might borrow the pipe in order to play a tune. While he was doing this Angus asked me for my bagpipe and he joined in – to our utter amazement.

Dr. Roddie Ross has identified the meeting-place of the bards and the great Celtic orators on this amazing peninsula of Duirinish. Apparently there were fairs held on the Waterstein side of Loch Mor. In Gaelic such a meeting was called an "aenach" and was held always near or in a churchyard. Close to his identified spot is Camas na h-Annait (Bay of the Church) and boats from neighbouring islands would land at Camas na Sidhean (Bay of Peace). Dr. Ross's father, the famous Rev. Dr. Neil Ross, in one of his publications quotes from the introduction to O'Curry's "Manors and Customs" as follows:- "A fair was the occasion of enjoyment to the people – dancing, music, recitations of poetry, feats of arms ... and jugglery, formed part of the essential business of it. The king who held the fair awarded prizes to the most successful poets, musicians, and professors and masters of every art (this implies competition)." Dr. Neil Ross goes on to say "It is probable that in the first instance the competitors put forth their best efforts rather to secure personal distinction than to amuse the public. Yet the result was nonetheless effective in affording a source of interest to the crowd."



Two views of possible sites of the bardic orators

This describes very well our own professional competitions at the present time. Perhaps the Silver Chanter contest was not the first in piping after all. In August recently I asked our Dugald MacNeill to see if he could locate the site of the bardic orators. Dr. Roddy Ross had provided a map with the possible site marked so on the day of the Silver Chanter recital Dugald drove over to Waterstein and took the photographs which are shown here. He says "Where X is on the large scale map there is a small natural amphitheatre and a rocky promontary that could have been the speaker's dais. However 150 to 200 yards to the east there is a better site with both amphitheatre and rock."



View from Waterstein Head

So a little bit more of our ancient history seems to be coming to light. Dr. Roddy Ross hopes to investigate and write some more on this subject and it will be our privilege to publish the results of his work.

On a slightly pessimistic note Dugald also reports "I spoke to Sorley MacLean and his brother and they had no knowledge of such a meeting place for bards at Waterstein."

The Northern Meeting

by Jeannie Campbell

During the Tuesday evening Inverness begins to fill up with new arrivals. After booking in to the various hotels and guest houses many like to take a stroll round the town as this is a sure way of meeting up with friends. In the many bars and restaurants there are discussions on competitions past and those to come over the next two days.

Wednesday began early at the Eden Court Theatre with the Gold Medal competition commencing at 8.30am in the main auditorium. At the same time the B grade march began upstairs in the stalls foyer, to be followed later by the A grade. At 9am the Silver Medal got under way in the Riverside Cinema.

There were 35 entries for the Gold Medal, but not all played. The judges were Norman Matheson, Malcolm McRae and Jack Taylor. Iain Macey was unlucky being first on, having been in the same position also at Oban this year.

The Silver Medal had 30 entries and the judges were James McIntosh, John Stewart and Neill Mulvie. Both march events were judged by Walter Drysdale, David Aitken and Alan Forbes.

The Former Winners' March, Strathspey and Reel was billed to start at 7.30pm in the main auditorium but those of us who had left the Gold Medal early in order to get something to eat before the evening session came back at 7.30 to find there was still one medal competitor to go.

The Gold Medal was awarded to Robert Wallace from Stepps in Glasgow. Robert already has the Oban gold medal which he won in 1985 so neither meeting this year added a new name to the list of gold medallists.

Unfortunately Robert had to leave that evening to return to work in Glasgow so was unable to play in the Former Winners' March, Strathspey and Reel or the Clasp the next day. Being already eligible for the Clasp as an Oban medallist Robert was one of the few for whom the double of medal and Clasp at the same meeting would have been possible. The last man to do this double was John MacFadyen in 1966.

The other places were awarded as follows: 2. P/M Stuart Samson, The Highlanders, 3. Logan Tannock, Tillicoultry, 4. John Don MacKenzie, Dornie, 5. Duncan MacGillivray, Tain.

The Silver Medal was awarded to Herve le Floc'h from Brittany, who was placed fifth at Oban. In second place was Allan Russell from Cowdenbeath, third was James Stewart from Peterborough (the Oban Silver Medallist), fourth Douglas Murray from Cupar and fifth John Burnett from Benbecula.



Trevor Martin/Inverness Courier

Herve le Floc'h, winner of the Silver Medal

The A March was won by James Murray from Cupar, brother of Douglas, second was Niall Matheson, Inverness, third Stuart Liddell, Inveraray and fourth John Patrick, Denny.

The B March was won by Colin Clansey from British Columbia, second was Andrew Roach from Australia, third Tony Sellar from Aberdeen and fourth Herve le Floc'h.

The judges for the Former Winners' March, Strathspey and Reel were Donald MacPherson, Ronald Morrison and James Young. Sixteen

pipers were listed in the programme but only twelve played. When the result was announced it was almost 11pm, a very long day for everyone. If the missing four had played, plus the four or five missing from the Gold Medal it would have been well into Thursday morning.

This event is slightly different from the equivalent event at Oban, in that each competitor plays two marches, two strathspeys and two reels from six of each submitted, whereas at Oban one of each is chosen and played twice over. Also in contrast to Oban this year there were no breakdowns.

The results were:

1. Roderick MacLeod, Cumbernauld, (Hugh Kennedy, The Taking of Beaumont Hamel, Lady MacKenzie of Gairloch, Caledonian Society of London, Lt Col D J S Murray, Loch Carron), 2. Gordon Walker, Royal Highland Fusiliers, (The Clan MacColl, Braes of Castle Grant, Piper's Bonnet, Shepherd's Crook, Smith of Chiliechassie, Cockerel in the Creel), 3. William McCallum, Clydebank, (Duchess of Edinburgh, The Young MacGregor, Dora MacLeod, Cabar Feidh, Grey Bob, Locheil's Away to France), 4. Angus MacColl, Oban (MacLean of Pennycross, John MacFadyen of Melfort, Susan MacLeod, John Roy Stewart, Pretty Marion, Sound of Sleat).

Thursday morning began with the Clasp at 8.30am in the main auditorium and the A Grade strathspeys and reels upstairs in the foyer at 9am. The B strathspeys and reels followed in the afternoon. The preliminary round of the hornpipe and jig began at 11am in the Riverside Cinema. This was a new event, replacing the jig competition of previous years.

The junior events were held across the river in the TAVR Centre. These are confined to residents of the Highland counties and soldiers serving in the regular Army or TA.

Judges for the Clasp were Captain Gavin Stoddart, Angus J MacLellan and William MacDonald, Benbecula. There were fifteen entries but only eleven played so the event finished earlier than anticipated, leaving the auditorium empty for a while in the afternoon before the final of the hornpipe and jig at 4.30pm.

The winner of the Clasp was Murray Henderson from Kirriemuir playing Lament for Donald Duaghal MacKay. This was the fourth time Murray has won this event. In second place was Willie McCallum

playing The Vaunting, third was Roddy MacLeod with The Battle of Auldearn no. 2 and fourth was William Livingstone from Ontario playing Lament for Patrick Og MacCrimmon.

The strathspeys and reels were judged by Ronald Lawrie, John Stewart and Finlay MacNeill. The A Grade was won by Stuart Liddell with Donald John MacIntyre of the Highlanders in second place, Donald MacPhee from Texas third and Rory Grossart from Glasgow fourth. The B Grade winner was Iain Morrison from Lewis, son of P/M Iain Morrison formerly of the Queen's Own Highlanders. Iain won the under 18 march, strathspey and reel last year. In second place was Andrew Hill from Ardgay, third Herve le Floc'h and fourth James Stewart.

The last event of the meeting was the Hornpipe and Jig final. Ten pipers were selected from the preliminary round by judges Walter Drysdale, David Aitken and Alan Forbes. The judges for the final round were Donald MacPherson, Ronald Morrison and James Young. The result was: 1. Angus MacColl, 2. Alan Bevan, British Columbia, 3. Gordon Walker, 4. Scott Drummond, Bathgate.

The others who made the final were Allan Russell, Michael Elder, Stuart Liddell, Stuart Samson, Gordon Duncan and Dr Angus MacDonald.

Before the prize-giving the audience was entertained for fifteen minutes by the Inverness Schools Pipe Band, who have had a very successful season in the Novice Juvenile Grade, finishing as World Champions and Champion of Champions.

Brigadier Rory Walker said a few words of thanks to everyone involved, particularly the secretary, Angus MacKenzie who had shown amazing efficiency in producing a spare when the notorious red light, which indicates time up for tuning, went missing overnight. We could fill a page or two here with red light jokes which were rife among the audience but perhaps they are best left to the readers' imagination.

Rory also made special mention of Seumas MacNeill, who should have been judging but was unable to attend due to ill health.

The prizes were presented by Vice Admiral Sir Roderick MacDonald from Skye. The Glenmorangie Prize Trophy for the best overall in the Former Winners' March, Strathspey and Reel and Clasp

Competitions was presented to Roddy MacLeod by Lesley Young representing Glenmorangie.

Other results were:

Turnout and bearing – Servicemen – Gordon Walker, non-servicemen – Murray Henderson.



Some of the prize-winners

Junior Under 15 March – 1. Ruth Young, 2. Hannah Moneagle, 3. Alan Clark, 4. Ewen MacKay.

Under 18 March, Strathspey and Reel – 1. Mark Wemyss, 2. Fiona Mackay, 3. Andrew Wright, 4. Ross Stewart.

Junior Piobaireachd – 1. Andrew Wright, 2. Alan Clark, 3. William Fulton, 4. Brian MacKenzie.

Best aggregate – 1. Andrew Wright, 2. Mark Wemyss. Girls – Fiona MacKay.

Dress and Bearing – Girls – Fiona MacKay. Boys – Alan Clark.

Collector's Item: 1920s $\frac{3}{4}$ set MacCrae pipes. Write to D. McArthur, 12/8 Robert Burns Drive, Liberton, Edinburgh. EH16 6BJ.

A Note on the Construction of Even-Lined Piobaireachd

Roderick D. Cannon

Part 2

Concluding the article which was begun last month.

Examples 4-6 show Grounds and variations of the other three tunes, again only in abstract form. All of them are even-lined (8: 8, 8) and in all of them there is a significant alteration at the end of the repeat of line 1. In all of them, the second half of the melody follows the scheme of a complete secondary piobaireachd. In all three the cadences mark out the sixteen bars into 1+1+2+2+2, 1+1+2+2+2, and in all three there are just two types of cadence. In "The Harp Tree" (Ex.4) these go down to the notes G or low A, and the metrical formula is the same as for "Welcome Johnny"

line 3: g a G A G
line 4: a g A G A .. (4)

The melodic material which makes up the individual phrases is not so obviously harmonic as in "Welcome Johnny," so a person trying to arrange the tune for violin and piano would probably not think of a double tonic. But the melody is still related to the cadences.

Ex. 4

The image shows three staves of musical notation for Example 4. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It contains 16 measures of music. The second and third staves are accompaniment lines, also in treble clef, with a key signature of one sharp. They feature various phrasing marks: slurs and accents labeled 'g', 'a', 'G', 'A', and 'C'. A bracket with a '2' above it and a '1' below it spans the final two measures of the top staff. The notation is abstract, focusing on rhythmic and melodic patterns rather than specific pitch values.

Ex. 4. *Cumha Craobh nan Teud*, "The Lament for the Harp Tree". PS Book 12, p 362. Variation 1, melody abstract with all grace notes and pointings omitted. Phrases marked g and G begin with the notes low G, B or F, and end with low G; phrases marked a and A begin with C or high A, or F in one case, and end with high or low A.

This is seen most easily by looking at the first note of each phrase. The five phrases which I have labelled g or G begin with the notes B, F, F, B and low G respectively; the five which I have labelled a or A begin with C, high A, C, C and F. Except for the last phrase, the pattern is clear. The G-type phrases begin and end with notes selected from the set G, B, F; the A-type phrases begin and end with notes selected from the set A C high-A. The last phrase is a little more varied than all the others. It brings together touches of melodic flavour from the whole of the tune, but it ends firmly and conclusively on low A, in keeping with the overall pattern. The "Harp Tree" is a tune mainly in the pentatonic scale and its melody consists largely of ascending and descending lines in this scale. It is the starting and finishing points which seem to define the tonal character of each phrase.

Similar remarks apply to "The Park Piobaireachd, No.2." The Ground and one variation are abstracted in Ex.5. Again looking first at the cadences in the variation, we see the pattern of phrase lengths, 1+1+2+2+2, 1+1+2+2+2 bars. Again there are two types of cadence D-A and E-B (E-D in one case) emphasising the D and E respectively. This is another largely pentatonic tune, and again it is the notes at the

Ex. 5

Ex. 5. *Piobaireachd na Pairce*, "The Park Piobaireachd, Setting No. 2. See PS Book 4, pp 115. Ground and Crunluath singling. Melody abstracts with all grace notes and pointings omitted. Phrases marked d and D begin and end with the notes D or F; phrases marked e and E begin and end with the notes B or E, except for the final phrase which closes on low A.

beginnings and ends of the phrases which define the structure. The metre can be summarised as

line 3: d e D E D
line 4: e d E D E .. (5)

where phrases d and D begin and end on notes taken from the set D F high A, while e and E begin and end mainly on the notes B and E.

Finally, Ex.6 shows the Ground of "Park Piobaireachd No.1." The two Park Piobaireachds have the same overall layout of even lines (8:8, 8). But the structure of the second half of Park No.2 is the exact inverse of that of the second half of Park No.1. I mean that it can be written as a metrical formula in the following way

line 3: e d E D E
line 4: d e D E D .. (6)

The pattern of phrase lengths is the same as before, and it is marked out by phrase endings consisting (in the Ground) of echoing beats. The phrases labelled e and E all end with beats on the notes B (*hihorodo*) or E (*cherede*) or while those which I have labelled d and D end with beats on D (*hiharara*) or low A (*hiharin*). The beginning notes of each phrase are also restricted and as before, the beginning notes of the e/E phrases are B or E, while the beginning notes of the d/D phrases are selected from the notes A, D, F.

So to sum up, we have four piobaireachd melodies which share the characteristic that the second half of each of them has an underlying pattern which is the same as that of the whole of a large number of other tunes.

Can we explain this? It would not be wise to speculate too far on the basis of only four pieces, but some other facts also stand out. One is the fact that these are all relatively long tunes – not necessarily the longest to play because some other tunes have more variations – but certainly they are among the longest grounds. Another feature they have in common is the alteration at the end of the repeat of line 1. In each case the repeat ends quite differently from the first playing, but it is the first playing which gives the feeling of an ending to a melody (it goes to low A every time) while the repeat seems to be deliberately inconclusive and serves as a lead-in to the second half of the tune. My feeling – purely personal and based only on frequent playing – is that in all four tunes, line 1 is an independent melody, which could be

played as a short tune in its own right. Perhaps in each case the composer took an existing short tune and set out to expand it into a full piobaireachd; or perhaps he himself began a new work and found that it came to a natural end-point. At any rate, the opening lines of these four tunes always strike me as being self-contained in a way that the opening line of a tune like “The King’s Taxes” does not.

Ex. 6

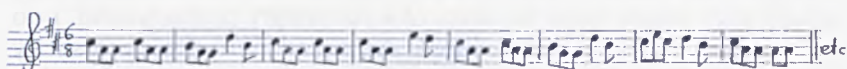


Ex. 6. *Piobaireachd na Pairce*, “The Park Piobaireachd”, Setting No. 1. See PS Book 4, pp 113. Abstract of Ground with all grace notes and pointings omitted. Phrases marked e and E begin and end with the notes B or E; phrases marked d and D begin and end with the notes D, F or low A.

This feeling is very much supported by some other facts. In one case we have a *ceol beag pipe* tune which resembles the first line of the piobaireachd. it is the jig Buchaill nan Gobhar, “The Goatherd” (ex. 7). The first eight bars are by no means unlike the first eight bars of “Welcome Johnny.” They have the “double tonic” form and the harmonic pattern a g A, a g A. But as usual in *ceol beag* there is no further elaboration of the underlying pattern: the second part also goes a g A, a g A. But the connection with the piobaireachd extends to the melody notes as well as the basic framework, and several of the three-note phrases in the jig are the same as those in the piobaireachd. It is tempting to suggest that the piobaireachd composer took an old jig or 6/8 march and worked it up into *ceol mor*, just as composers in other learned musical traditions have used popular melodies to build up more elaborate works. In the case of “The Harp Tree” we have another piobaireachd “Corrienessan” which starts with the same opening phrase but develops in the standard primary form. There are also traditions of songs on these themes,⁶ and it may be that the material common to the two piobaireachds reflects an older and shorter air which was used by different composers in different ways. Finally, the fact that we have two Park Piobaireachds may point to an older and shorter piece of music from which they both sprang.

All this is speculation. What I suggest with greater confidence is that the peculiar structure of these four tunes is the result of the composers adopting a particular solution to a particular problem. The problem is that of expanding on a piece of melody without on the one hand merely repeating it and decorating it, and without on the other hand having to generate more and more entirely new melodic material. The repeat-and-decorate approach is the *ceol beag* solution, as we see in reel and jig tunes which have been expanded from two parts to four, six or eight parts. The old pipers were no doubt happy to play such pieces, but for *ceol mor* they chose different ways. On the other hand, there is a limit to how much genuinely new melodic material can be put in without leading to confusion, when the instrument is limited to a nine-note compass.⁷ The solution adopted in these pieces is to use a pre-existing and well tried tonal framework. We call this framework the “secondary piobaireachd metre,” but we do not know what name if any it had traditionally.⁸

Ex. 7



Ex. 7. *Buchaille nan Gobhar*. “The Goat-herd” (Jig). A. MacKay, *The Piper’s Assistant*, Edinburgh, 1843, p. 54. See also, eg. *Scots Guards’ Standard Settings of Pipe Music*, 1954, p. 257.

Can we safely go any further? Two final points are put forward as matters for debate rather than conclusions. One is that since composers could take the same underlying pattern and use it in two such different ways, they must have been conscious of the pattern as an entity, a compositional element with which they could work. I cannot think that the composer of the Park Piobaireachd, having got to bar 8, decided to continue by making a melody that was modelled as it were “along the lines” of some other melody like “Donald Grumach:” or “Scarce of Fishing,” even though that is what he ended up doing. The tonal relationships are too subtle to suggest adaptation directly from one melody to another.⁹

The other point is that although I have tried to avoid expressing the above in terms of harmony, the selections of notes which I have suggested do in fact form the triads of simple chords, A-C-E, G-B-D, A-D-F, B-E-G. In Celtic music, the place to look for chords is surely the music of the harp. There is a unique manuscript of Welsh harp music, which contains among other things a collection of chord sequences which seem to have been recognised as frameworks on

which the harper could compose different pieces.¹⁰ These sequences are listed with names, some of which seem to be Welsh versions of Irish names, so old as to have lost their meanings. What is striking is that each sequence uses only two chords, so that the different sequences are distinguished only by their different lengths and patterns of the two chords.¹¹ The symbols used for the two chords are the numbers 1 and 0. If the above formulae for the secondary piobaireachd were re-expressed in the notation of the ap Huw manuscript, they would all be the same:

1 0 1 1 0 0 1 1 0 1 0 0 1 1 0 0 .. (6)

In other words phrase a of my formula (2) above is now written as 1, phrase b as 0, phrase A as 1 1 and phrase B as 0 0. Then taking formula (3) from "Welcome Johnny," phrases g, a, G and A are written as 1, 0, 1 1 and 0 0, respectively, and so on for all the formulae. This formula (6) is not one of those in the ap Huw manuscript, and all I am saying is that if any harpers did use such a formula, the music they would play would have the form of a secondary piobaireachd. I do not suggest that any of the tunes discussed here are necessarily adaptations from harp to bagpipe. What I do suggest is that this approach to musical composition dates back to a period when harmony as well as melody, was part of Gaelic music.

NOTES

6. See the song *Feill nan Crann*, "Harp-key Fair," and editorial notes, W. Matheson, 1970, pp. 12-19, 99-103, 154-158.
7. The "Harp Tree" is already straining against this limit, or so it may seem from the use of the low G notes at certain points, especially in line 4.
8. One point that needs comment is the fact that, as mentioned above, secondary piobaireachd are usually considered to be in three unequal lines (6,6,4) whereas the sections of these four tunes which I have analysed here are two equal lines (8,8). The difference perhaps lies in the nature of the phrase endings, perhaps in the fact that the four tunes considered here begin with an eight-bar line which is so clearly to be heard as a self-contained unit. Whatever the explanation, the fact that the same pattern can produce such different tonal effects in the different types of tune, is a strong argument that the pattern existed in the mind of the composer as a formal structure, to be used in different ways.
9. The point of this remark is that there are piobaireachds which do seem to be directly based on other tunes. Among the examples which have been suggested are "The Desparate Battle of the Boids" supposedly "concocted" from Port A Chrunluath (see PS Book 15, p. 539); "Chisholm's Salute" from "Lament for Iain Ciar" and also structurally very similar to "The Glen is Mine" (PS Book 14, p. 458); and "Mrs Macleod of Tallisker's Salute", from *Taoitear Chloinn Raghnaill* (PS Book 14, p. 465). The Piobaireachd Society editors state (p. 466) that "there was clearly a lot of what in modern times would be considered plagiarism among the composers of two hundred years ago."

10. The MS is known as the ap Huw manuscript. It is dated to circa 1613, but is thought to be based on an earlier, 16th century, source. A facsimile reprint with scholarly preface has been published – see H. Lewis, 1936.
11. For discussion and interpretation see T. Dart, 1968; O. Ellis, 1991; A. Kinneard, 1986; K. Sanger and A. Kinneard, 1992, pp. 172-174. Keith Sanger was the first to point out a possible analogy between the Welsh harp grounds and piobaireachd construction.

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Competing Pipers' Association

A competition for "B" and "C" Grade players is being held at Tulloch Castle on 18th November, 1995, starting at 9.30a.m. Entry form and information from the Secretary, A. Russell, Tel. 01383 515179.

Events: – Piobaireachd, March, Strathspey and Reel.
Open Hornpipe and Jig in the evening.

We regret that the caption to the photograph on page 28 of last month's issue was omitted so we are reprinting it, complete with caption this time.



March to Glenfinnan Games, 1954. In the picture, Seton Gordon, Cpl. John Burgess and – extreme right – Iain Macpherson.

If anyone knows the identity of the piper in the middle we would be glad to be informed.

Nairn – 23rd September

A total of 48 competitors from as far afield as Stonehaven and Kyle of Lochalsh, Kingussie and Strathy competed for a total of ten trophies, all of which had been kindly donated by local people, organisations or businesses. This year, with increased interest from local people and a rise in the number of competitors, there were five new categories including overall winners' trophies for each of the two age groups, 14 and under, and 15 to 17 years.

Chief judge, Willie MacDonald, praised the high standard of playing displayed by the competitors, emphasising the invaluable support of their teachers and tutors but noting that the local academy has no piping teacher within the school itself.

The Nairn Young Piper of the Year Trust was assisted by local piping figures and members of the Nairn Pipe Band who helped to ensure that the day went smoothly.

Holding the competition in Millbank Primary School for the first time proved to be a beneficial move and provided the necessary space for both competing and tuning up. Next year's event is to be staged on Saturday 21st September. The results were as follows:

Chanter 11 years and under – Shona MacAffer, Struy.

Novice Bagpipes 11 to 13 years – Isla Jean MacAffer, Struy.

Open 14 and under (March) – Alan Clark, Alness.

Open 14 and under (Strathspey and Reel) – Alan Clark, Alness.

Open 15 to 17 years (March) – Glyn Morris, Kingussie.

Open 15 to 17 years (Strathspey and Reel) – Brian MacKenzie, Fortrose.

Open 14 and under (Jig) – Donal Brown, Huntly.

Open 15 to 17 years (Jig) – Yvonne McKenzie, Bonar.

14 years and under (Piobaireachd) – Darach Urquhart, Kyle.

15 to 17 years (Piobaireachd) – Brian MacKenzie, Fortrose.

Overall Winner 14 years and under – Alan Clark, Alness, receives the YOUNG PIPER OF THE YEAR TRUST.

Overall Winner 15 to 17 years – Brian MacKenzie, Fortrose.

Golspie Mod

14th October

Ceol Mor (pibroch) – 1. Dr. A. MacDonald, Skye, 2. Iain Macey, Aylesbury, 3. Arthur Gillies, Argyll.

Ceol Beag (March, Strathspey and Reel) – 1. Stuart Liddell, Argyll, 2. Dr A. MacDonald, 3. Angus McColl, Oban.

Sheelah J. Nicol Memorial Trophy – Dr. A. MacDonald.

March (age 15-18) – 1. Carol A. MacKay, Strathy West, 2. Gordon MacLean, Balfron, 3. Glyn Morris, Kingussie.

Strathspey and Reel (age 15-18) – 1. Carol A. MacKay, 2. Stuart Cassells, Falkirk, 3. Mark Wemyss, Dingwall.

March (under 15) – 1. Ruth Henderson, Sutherland, 2. Ewen MacKay, Sutherland, 3. Callum Kirk, Airdrie.

Ewen Cameron

The death occurred last month of Ewen Cameron, the well known heavy athlete and, until recently, mine host at Lochearnhead Hotel.

Ewen was born in 1926 and educated at Trinity College, Glenalmond, where he learned to play the bagpipe. He was a member of the Royal Scottish Pipers' Society and, apart from being a very successful competitor in the heavy events at the Highland Games, he was a great enthusiast for the professional piping contests. From 1950 until 1962 he was one of the regular competitors. On the games field his tall commanding appearance was an integral part of the major meetings.

Each year he held a Games Dinner and Games Ball in his hotel, to which he invited the top athletes and pipers. He was responsible for the revival of Lochearnhead Games which have now become a standard part of the summer round.

He also inaugurated the Lochearnhead water-ski club and later became chairman of the British Water-Ski Federation. He took a considerable interest in local politics, being a District Councillor and a member of the consultative Council of the Highlands and Islands Development Board.

He is survived by his wife Ann, his son Angus, daughter Tooti and his grand-children to whom our sympathy is extended at this time.

Gaelic Tune Title of the Month

Mórag á Dùnbheagain (*Mórag a Doon-vek-an*) [Morag of Dunvegan]. Gaelic song; chorus begins "Ho bhan's na ho bhan o" [Vocables], verse begins "Cailin òg dha'n tug mi luaidh" [Young girl that I gave praise]. "Morag of Dunvegan." (SG2,125) (MF1,40)=Abbr. for (Scots Guards Standard Settings Vol. 11, p. 125), (John MacFadyen Collection Book 1, p. 40). Third note in third bar is high G in the song.

From: "*Gaelic Names of Pipes Tunes*" by Scanair

Available from the College of Piping £4.95

U.S.A. \$7.95 postpaid from: Iolair, P.O. Box 23, Fineview, NY 13640

Canada \$9.95 postpaid from: Iolair, 138 Albert St., Kingston, Ont. K7L 3V2

The Piping Scene in Argentina

by Rodolfo Mazzuchi

If we were to divide piping into two categories, that of the individual piper and that of the pipe-band member, we should say that in Scottish history, the art belonged for the most part to the former category. This same pattern was followed in Argentina.

Although *piobaireachd* was not quite popular at the time, pipers at first played mainly alone or in small groups, with the exception of an ephemeral band formed in 1931 under PM R.P. Easton. Another characteristic was that all pipers were Scots and had learned to play the instrument in their native land. They did not play *ceol mor* but marches, *strathspeys*, reels, etc. At a certain time, and due to circumstances, Scottish immigration not only ceased, but the process was reversed. Pipers, of whom there had always been a certain proportion amongst Scottish immigrants, became fewer and fewer. One by one left the country or gave up piping. The general opinion by 1952 was that two or three pipers for Society events – the local St. Andrew's Society that is – were all that was needed. Moreover, many Scots in Argentina were unable to recognise tunes other than "Scotland the Brave" or "Hielan' laddie." Their descendants were even less moved.

There were, and still are, some strange exceptions. By this I mean some persons not even descended from Scots who undergo a serious study of everything Scottish, including the music of the bagpipe. In 1954, Robert Dunsmore Ross started to form a band from scratch with Argentines and Argentines of Scottish descent. Ross was a Scot who had served in the Highland Light Infantry and who had been an official piper in the Defense Forces at the Great War.

The era of the pipe band began in Argentina in October, 1955, with a local Gathering of the Clans. PM Ross retired after a few years, but the band remained and continued to grow, with PM Alfredo Miccuci doing an outstanding job to improve all aspects, including the building of the frame of mind which is necessary when dealing with something more than a merely musical instrument. At first, things were quite difficult. Early practices were disappointing, and took place at Mr Ross' house, to the dismay of neighbours. Uniforms and instruments were hard to get, considering the fact that the band never played for money.

The visit to Buenos Aires of the Royal Scots Pipes, Drums & Dancers and the Regimental Band of Her Majesty's Irish Guards in 1963 gave the local band a model to follow. The band has played with the cream of the Argentine Army, the Grenadiers, the latter learning "Scotland the Brave" and "Green Hills of Tyrol" specially for the occasion.

It must be said that not only the members of the Scottish community enjoyed the presence of the band, but also many Argentines, although the latter were mostly attracted by the sight of uniformed men in kilts playing strange martial music.

In 1967, another band was established: the South American Piping Association Band, with members who had left St. Andrew's. This band was formed by Alasdair Lean, who had been taught by Ross. The idea of this Association was to teach piping, drumming, dancing and even Gaelic. Later on, a third band came into existence, also with former members of St. Andrew's: the Highland Thistle Pipe Band, with Ronald Smink as PM. This one is currently the most important of the three by far as regards organisation, equipment, musical skill, etc.

The three bands nowadays seldom introduce new tunes to their repertoires. The pipers of St. Andrew's somehow manage to continue making mistakes in tunes they are supposed to know well from years of playing them. This is basically due to the lack of importance attached to rehearsals and, sadly, to the fact that many join just for the sake of posing in a fancy uniform.

S.A.P.A. lost a great number of members due to the Falklands War, and now has only two pipers, one of them being also their only drum major. When having to play at important events, they borrow pipers from St. Andrew's.

All three bands carry out similar shows: They enter with marches such as Cabar Feidh, Scotland the Brave, or simpler 2/4 pieces. Then comes a setting of three 6/8 marches, most of the times being Cock of the North, Bugle Horn, Bonnie Dundee. Later, the dancers enter with Brown Haired Maiden, and show their skill with Because he was a Bonnie Lad, Loudon's Bonnie Woods and Braes, The Keel Row, High Road to Linton (this last played twice). Then the dancers leave to the Barren Rocks of Aden. Finally, retreats such as Green Hills end the show. Never a competition tune has been played by any of the three bands.

The uniforms used are with Royal Stewart tartan for St. Andrew's, Mackenzie tartan for Highland Thistle, and dress MacLean of Duart for S.A.P.A. The dancers are all girls, shows with men dancing being extremely rare.

St. Andrew's received last year a sponsorship from Ballantine & Son, Whisky Distillers. They are given US\$10,000 a year in band equipment provided they play at events organised by the company to promote their product. Thanks to Ballantine & Son and British Airways, the band travelled to Scotland in July 1990 to play at different events. A limited number of new tunes were learnt for the occasion. A similar sponsorship was offered to S.A.P.A. by another whisky distiller. Highland Thistle seems quite unaffected by the hard times hitting Argentina, since they are the only ones who are always well-furnished and can afford to turn away offers of sponsorship. It is also worth to mention that apart from community events, which unfortunately are becoming fewer due to the economic crisis, the bands also play at school events, that is, schools having Highland Dancing as one of their subjects.

As regards lone pipers, there are some scattered throughout Argentina, most of them being former band members.

Now, like those who prefer to leave the best for the end, let us consider the ceol mor scene. Many in Argentina love the true music of the pipe, but only one fifth of the local pipers, who amount to nearly 26, play piobaireachd. Out of this, one fifth, four used to meet

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every Sunday to play and discuss ceol mor. Fine pieces like Lament for Donald Duaghal MacKay, MacCrimmon's Sweetheart, etc. can be heard on Sunday mornings. Unfortunately, two of those piobaireachd enthusiasts have recently emigrated.

Prospects do not lead to being optimistic. Scottish descendants are losing their emotional ties with the land of their ancestors, and one cannot expect to find many non-Scots who may really know how to appreciate the music of the bagpipe. There will always be pipers in Argentina, but the true love for the instrument and its ancient music will be shared by only a few.

SPA News

Firstly, I am pleased to report that the Competing Pipers' Association has made a donation of £200 towards the cost of running the B grade events at our 1995 professional competition. The Association is very happy that the CPA has renewed its support.

The amateur juvenile competition has been arranged for November 18th and will be held in the RSPBA halls. The committee feels that this competition is one of the most important aspects of our work and has therefore decided to expand it by the introduction of A and B grade events. Many other juvenile competitions are graded according to age groups but we feel it is better to grade according to ability and experience. Previous prize winners at our competitions will have to play in the A grade. Others can choose A or B but if they choose A cannot revert to B in later years. Prize winners in B must enter A if they compete again in later years.

B grade competitors will play their own choice of tunes in each event. A grade competitors will submit two of each type of tune, one of which they will be required to play. This is intended to bridge the gap between amateur and professional competitions where three or four tunes might be required to be submitted. We also hope this will encourage the less experienced players.

Club nights have re-started and are being held at the Polish Club, George's Cross, Glasgow, on the first Thursday of each month.

J.C.

Pipe Major Angus MacAulay MBE

The death occurred in Whangarei on September 19th 1995 of Angus MacAulay MBE.

Angus was born in 1902 in Benbecula, South Uist in the Outer Hebrides.

South Uist was always a great stronghold of piping and of Gaelic. Angus was playing a full set of pipes at the age of 10. His father, who was a good player, showed him the rudiments of the art, and he was then taught by Pipe Major William Lawrie of the Argyll and Sutherland Highlanders' regiment who visited South Uist regularly as a teacher.

As a young man, Angus joined the territorial regiment of the Lovat Scouts in the period just after World War 1, and received training from Pipe Major William Ross MBE, one of the leading pipers of his day, who was later for many years the instructor at the Army School of Piping in Edinburgh Castle.

In 1926 Pipe Major John MacDonald MBE of Inverness resumed the winter piobaireachd classes conducted in South Uist for the Piobaireachd Society, and Angus was a pupil of John MacDonald from that year through until 1935.

Angus first competed at the South Uist games in 1923, being placed second in the marches. In 1925 he won the medal for highest points in all the competitions, as he did in each of the following nine years. He won the Kennedy Cup at the Uist and Barra Competitions for three years in succession in 1926-28, and the Macaulay Cup in each of the three years 1929-31. The two principal competitions in Scotland then, as now, were those at Inverness and Oban, at each of which the Highland Society of London awards a Gold Medal for piobaireachd, or classical bagpipe music. Angus was placed third in the Gold Medal at Inverness on his first visit in 1930, and was second when he again went to Inverness in 1938. In the latter year, he gained first prize in the competition for jigs, this being the first time the competition was held. At Oban he was placed second and third in the medal, and won the March competition, the Strathspey and Reel and also the March, Strathspey and Reel confined to former winners of the other two events.

Travel was not as easy in those days as it is now, and it is certain

that if Angus had been able to attend regularly at those competitions, he would have won the coveted Gold Medals.

One of the other principal competitions in Scotland for many years has been the Skye Gathering at Portree. In 1947 Angus won the Dunvegan Medal for piobaireachd and the Kemble Star for marches. The Dunvegan Medal is one of the qualifying events for the Bratach Gorm competition for piobaireachd held by the London Piping Society. Angus won the Bratach Gorm in 1948 and in 1949 and the Gillies Cup for the open piobaireachd in London in 1952. At South Uist in 1947 he gained four first prizes, the only time this had been achieved. At the Caledonian White City Competition he won the March, Strathspey and Reel event in 1951-52.

During the period after World War II and before coming to New Zealand, Angus had his own business in London as a Highland dress outfitter and selling bagpipes and accessories.

Angus has the distinction of being the only piper ever to have played his pipes with the orchestra at the Covent Garden Opera House. This he did for the presentation by the Sadlers Wells Ballet of Henry Whyte's "Donald of the Burthens." He has also been a broadcaster with the BBC and took part in and provided the piping sound track for the film "Whisky Galore."

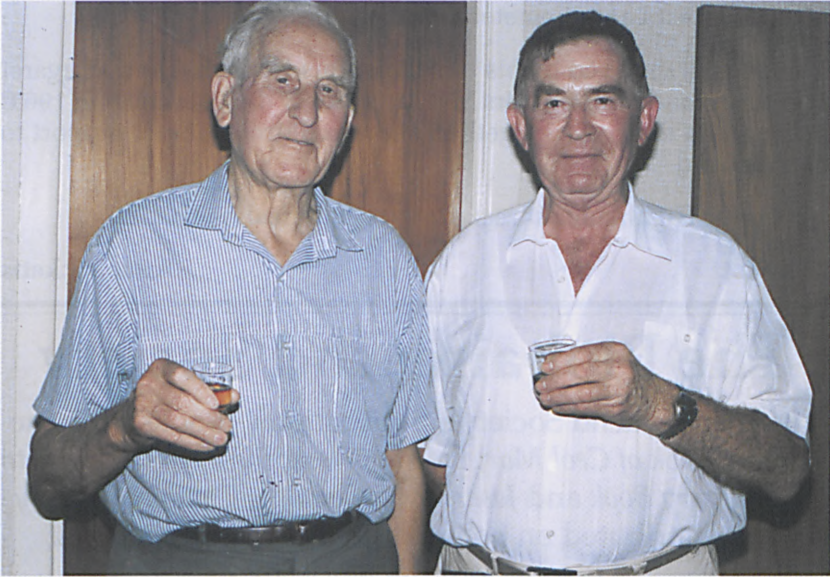
In 1952 Angus was invited by the Whangarei and County Pipe Band to emigrate to New Zealand and become Pipe Major and instructor of the Band. He accepted the invitation and arrived in New Zealand later that year with his wife and two daughters.

He made his competition debut in New Zealand at the Waipu Caledonian Society's Highland Games on January 1st 1953. He won every category that year and continued to attend the Waipu Games every year until 1994. He was quickly recognised as the leading piper in the country and was much sought after as a judge at the major competitions. During the 43 years Angus lived in New Zealand, he made an outstanding contribution to pipe music in the fields both of band and solo music. He has judged competitions from Whangarei to Invercargill, and has attracted pupils from a wide area.

From the time of his arrival, until 1966, Angus worked in Hoskings Department Store in Whangarei. After a twelve month break during which he returned to his homeland, he became manager of Hugh

Wright's menswear store in Whangarei until his eventual retirement.

After his retirement from solo competition he concentrated on teaching and judging. There would be few of the top pipers in New Zealand who have not at some time sought and received his help and assistance when they have had the opportunity. His teaching abilities were soon acknowledged with the Whangarei Band when their standard of music rose to such an extent that they won the prize for music in the B Grade at the Band's first competition in 1957. The Band became B Grade champions at the National contest at Rotorua in 1963. Angus continued as Pipe Major of the Band for many years thereafter, continuing to maintain a very high standard.



Angus MacAulay, M.B.E., (left) in 1993 with Roy Gunn

The period of the past 43 years has seen a tremendous lift in the standard of bagpipe playing in New Zealand, as is evidenced by the fact that quite a number of New Zealand pipers have over that period won the Gold Medal competitions at Oban and Inverness in Scotland.

A major factor in the current high standard of piping in New Zealand has been Comunn na Piobaireachd (NZ) Inc. The New Zealand Society was formed in 1957, with the approval of and affiliation with the Scottish body. That approval and the affiliation were strongly influenced by the fact that Angus MacAulay was

involved, and the parent body in Scotland had confidence in his ability to guide the New Zealand Society along sound lines. Angus became a member of the Music Committee of the Society from its foundation, and continued to serve on that Committee until 1990, having served as its Chairman since 1969.

He was awarded the MBE in the Queen's New Year Honours' list for 1993 for his services to piping in New Zealand.

The funeral service was held in Whangarei at 11.00am on Saturday 23rd September. His casket was piped into the Church by one of his past pupils, Bain McGregor of Waipu playing "My King has Landed in Moidart" – the tune which Angus played when he won first prize at the Bratach Gorm Competition in London. He was laid to rest in the Maunu Forest Lawn Cemetery, Whangarei.

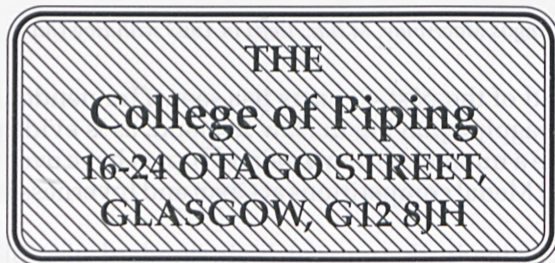
Angus is survived by his two daughters Catherine and Margaret and nine grandchildren. Mrs MacAulay sadly died of cancer in 1961. Throughout their years together, she was of tremendous support to her husband.

A great Highlander at rest. Deagh Ghaidheal na chadal.

Anne Picketts

The Piobaireachd Society

The Piobaireachd Society's publications - Books 1-15, the *Kilberry Book of Ceol Mor*, *Sidelights and Further Sidelights to the Kilberry Book* and *Joseph MacDonald's Compleat Theory* are distributed on behalf of the Society to retailers throughout the world by:-



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John Phillip Sousa's Bagpipe March

Henry Ellis

The musical score is written in 6/8 time and consists of 12 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often with grace notes or ornaments. First and second endings are indicated by brackets and numbers 1 and 2 above the notes. The piece concludes with a double bar line and repeat dots.

This is the composition which was placed third equal in the Bank of Scotland Tercentenary Composing Competition. The only 6/8 to be awarded a prize, it is a fine swinging composition which may well become popular with pipers.



*Henry Ellis playing for a wedding about 15 years ago.
He likes to think he hasn't changed much since this photograph was taken.*

The composer, Henry Ellis, hails from Dundee and although he attended the Queen Victoria School at Dunblane he did not really get started in piping until he joined the Boys' Brigade in 1943. He became a member of the City of Dundee Pipe Band but then was called up for National Service with the Black Watch, serving in Queen's Barracks, Perth and later in Kenya.

After demobilisation he became pipe major of the 4/5th Black Watch TA in Dundee and served in this capacity for four years. Later he became the teacher of piping for the High School of Dundee and continued in this capacity for eight years. Recently he has confined his activities to private pupils.

Henry's father was pipe major of the Royal Scots Fusiliers and his son is now pipe major of the Tayside Police Pipe Band. Not surprisingly for this piping family, his daughter Margaret is also a player.

Chatsworth Country Fair, Derbyshire

The annual Country Fair was held on the 2nd and 3rd of September. Prominently featured were, the Solo Piping Competition, the Grade 2, 3 and 4 Band Contests, plus two days of Highland Dancing.

The piobaireachd took place on Saturday, with the light music and Junior March Competition following on Sunday.

As the Senior Competitions are open to all and the prizes generous (1st to 7th), the number of contestants was, perhaps surprisingly, low.

Of the nine entrants in the piobaireachd, seven actually played. In the M.S.R. of fifteen entrants 12 played.

The results were as follows:—

Piobaireachd – 1. Iain Macey (Lament for Donald Duaghal Mackay), 2. James Stewart (The Groat), 3. Brian Mulhearn (Lament for Donald

of Laggan), 4. Roddy Livingstone (The Desperate Battle).

M.S.R. – 1. James Stewart (John MacDonald of Glencoe, The Ewe wi' the Crooked Horn, The Cockerel in the Creel), 2. Brian Mulhearn (The 74ths' Farewell to Edinburgh, Cabar Feidh, The Rejected Suitor), 3. Roger Huth (Pap of Glencoe, Arniston Castle, Lochiel's away to France), 4. Iain Macey (John MacFadyen of Melfort, The Caledonian Society of London, Bessie MacIntyre).

Junior March – 1. John Mulhearn (John MacDonald of Glencoe), 2. Margaret McNulty (The Crags of Stirling), 3. Anne Thomson (The 79ths' Farewell to Gibraltar).



The judges were Allan Beaton and Iain Angus. Russell and Muriel Clayton carried out their usual excellent role as stewards.

A fine selection of tunes was played. In the piobaireachd Iain Macey's bagpipe was outstanding with a beautiful tone and balance. He was perhaps, unfortunate to experience the one really inclement spot of weather during the M.S.R. If young John Mulhearn continues his progress, his father will need to look to his laurels.

Thanks must go to the Dukedom of Devonshire and Andrew Cuthbert for their support to piping.

Robert Taylor Green.

Letters

Wirral,
Merseyside.

Dear Seumas,

I was most interested to read in September's copy of the Piping Times the letter from Donald MacKinnon from North Uist and the following letter from J.F. Henderson from Southport. Donald spoke of a Pipe Major MacFadden of the Liverpool Scottish who acted as pipe major of a pipe band in Stalag 8B in 1943 while a prisoner of war. As I am the present pipe major of the Liverpool Scottish Regimental Association Pipe Band, my interest was aroused and I asked around



The Liverpool Scottish Regimental Association Pipes and Drums

the band and learned that he is still alive. One of my pipers was asked recently to play for Mr MacFadden at a party given in his honour for his birthday.

The letter from J.F. Henderson spoke about Alex Queen who was a piper in the Cameron Highlanders and who spent so much time and effort in his connection with the Clan MacLeod Pipe Band in Liverpool from 1950 to 1995. His name is very familiar to me

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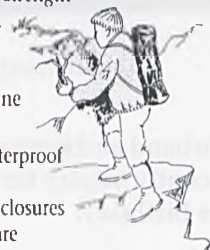
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although I never actually met him. I have heard a great deal about him over the years in regard to his contribution to piping here and the esteem in which he was held and I was most interested to see the photograph of him.

You might also be interested to know how the LSRA band is getting on today. The band has been growing steadily in strength and ability for some years now. We practise every Sunday morning from 10.00 till 12.00 in the old Christ the King Hall in Score Lane, just over the road from Forbes House, the home of the Liverpool Scottish TA. Anyone interested in coming along is always welcome. Our complement at present is 17 pipers, 6 side drummers, 3 tenors and 2 bass drummers. We joined the RSPBA three years ago and are gradually establishing a reasonable Grade 4 standard, though we are at present only able to compete at local contests (Chatsworth, Ashbourne, Blackpool and the indoor Branch contests). We also have a commitment to support the Liverpool Scottish, V Company, King's Regiment TA and the Liverpool Scottish Regimental Association for various regimental functions. This involved us travelling to Hooze in Belgium in June with the Company as part of the 50th anniversary commemorations and also taking part in the Burma Star parade at Liverpool Cathedral for VJ Day last month.

Chris Eyre.

PS: I also enclose a copy of a reel I was asked to write in honour of the Company.

The Reel of the Liverpool Scottish

Reel

Chris Eyre 1992

The image shows the musical notation for a reel in 2/4 time, written in treble clef. The key signature has one flat (B-flat). The notation is arranged in four staves. The first two staves are for the first and second endings of the first part of the reel. The last two staves are for the first and second endings of the second part of the reel. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The first and second endings are clearly marked with '1st' and '2nd' above the notes.

Maryburgh,
Inverness-shire.

Dear Sir,

I wish the so called experts would stop quoting Robert Reid as playing such and such and make a complete pils in the process!

In the July issue of the PT Mr McRae claims that Reid played the first and second runs down in Lament for MacSwan of Roaig, both with pause marks on the low A.

Reid did not do this. He had a slight pause on the first low A in the first run down (which goes to low A) but the second run down was straight down, without pause, to low G.

He applied this interpretation wherever those passages came into a tune – Parading of the MacDonalds, The Stewarts' White Banner, MacLeod's Salute etc. No wonder traditional piobaireachd is in such a mess when the president of the PS takes it upon himself to become an authority on the playing of such as Reid. Incidentally all the Cameron players were taught as above – Iain Cameron by Roddy Campbell, James Campbell's pupils etc.

S. Cameron.

Sacramento,
California.

A Sheumais, a charaid:

The Big Games at Pleasanton, California are now over...33 or 34 pipe bands, Classes 1 through 4, two of them from the "old countries:" Field Marshall Montgomery PB and 1st Battalion Highland Regiment in competition with the pipe bands from "civvy street." I am not an official news reporter for the Piping Times, so I was not privy to the judging comments.

On Friday evening, however, as is the tradition of the Games' organiser, the Caledonian Club of San Francisco, California, a 2/4 March and a piobaireachd competition is held for professional pipers. I try to attend the ceòl mòr always, and did so this year equipped with the Piob. Soc. volumes.

For the benefit of those who read what follows, I am not a high level ceòl mòr piper, but am a student of ceòl mòr, and consider

myself by education and training to be a qualified musician with abilities on instruments other than the piob mhor.

One of the competitors of the ceòl mòr, who, incidentally, turned in a smashing performance of Cumha na h'Inghinn (Piob. Soc. Book 6, pp. 184, 185, 186) was told by one judge: "You went off during the tune, and I had to go to the book!" or words to that effect. This has got to be one of the most asinine remarks ever about a musical rendition of a tune! "Went off" where and how? And what book?

The tune is found in Glen; Kilberry; Binneas 6; Ceòl Mòr; and Piob. Soc. And, as the annotator for the P.S. points out, there are a plethora of minor differences encountered in the Donald MacDonald MS; Angus MacArthur's MS; and Angus MacAoidh's MS plus those in the Reid Collection. Even if the piper is held to the Piob. Soc. Book, there are 41 possible minor differences from the setting of J. MacDougall Gillies, apparently the first choice of the committee.

And a few of the "minor" differences involve themal notes and not just ornaments.

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The other ceòl mòr judge told the piper that his was the most musical rendition of all the competitors of the evening.

I doubt if any piper, judge or not, knows all the tunes in the ceòl mòr repertoire (as I recollect, over 300) and certainly he/she could not be expected to know the multiplicity of differences in the settings, but before a judge accuses a piper of "going off" a tune that same judge should be aware of and accept all the possible differences, which in their turn have been accepted as authoritative by students of ceòl mòr na piòba; and if a judge does NOT know all those differences he/she should give the performer the benefit of any doubt... especially if the presentation has been played with feeling and continuity.

I was following the tune as on p. 184 of the PS, and, if my memory serves me right, it is possible that the piper played the variation note 16 c. given on p. 185 (item 20 on p. 184) as one of the possible differences; but whatever differences he did play fitted in with the structure of the tune so well as to be barely noticeable.

Unless a piper plays a radical departure from the musical format of a tune in ceòl mòr, one which is entirely contradictory to the thematic material or not consistently used by a piper, any minor difference based on older MSS or texts should not detract from the acceptance of the player's performance.

David V. Kennedy.



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Ye Chronicle of Saint Andrews

The following was sent by Mr R. Olgiati of Saint Prix, France. It appeared first in the Indian Daily News of 1881 and is claimed to be a description of the first St Andrew's ball to have been held in India.

1. It came to pass in the year one thousand eight hundred and four score and one, in the City of Palaces, dwelt certain wise men from a far country beyond the great sea.
2. Now these wise men assembled themselves together, and they said to one another, Go to, let us remember our brethren whom we have left.
3. For, behold, we be in a far country, and it shall come to pass that men shall say to us, Ye be nameless on the earth; ye have fled from the land of your nativity, because the land of your nativity is poor.
4. This thing, therefore, will we do; we will make a great feast, so that the nose of whomsoever smelleth it shall tingle, and we will call to mind the ancient days and the mighty deeds of our fathers.
5. So they appointed a day, and many were gathered together – a mixed multitude from the Land of Cakes and Thistles, from the West and from the North, and from the Isles of the Sea.
6. And forthwith to each man was given a writing of the good things of the feast, and the writing was in a tongue no man could understand, for the language was the language of the Crapaud, which signifieth in the heathen tongue, a frog.
7. And some there were who pretended to know the writing, and the interpretation thereof; now these were hypocrites; for they knew but six letters of the writing, and these letters were HAGGIS, and even this much was a great mystery.
8. And while they ate, behold there drew near three mighty men of valour, clothed in many-coloured garments; and they bore in their arms musical instruments and they blew mightily upon them and the hearts of the people were comforted, for this is that wherein their great strength lieth.

9. And wine was brought in vessels, but the children of the North would have none of these; for they quenched their thirst with the Dew of the Mountain which is the Water of Fire.
10. Then spake the wise men of the congregation unto them, and called to mind the ancient days and mighty deeds of their fathers. And the people rejoiced exceedingly.
11. Now it came to pass when they had eaten and drunk greatly, even to the full, that the hinges of their tongues were loosened – Yea, even the joints of their knees.
12. And the ruler of the feast fled to his home, and a third part of the multitude followed, and a third part remained, saying, We thirst; and a third part rose up to play.
13. And they played after the fashion of their country, and their movements resembled the peregrinations of a hen upon a griddle which is hot. Yet they seemed to think it pleasant, for they shouted with joy.
14. Now, as for them that were athirst, behold, their drinking was steady, but their limbs were not so, yea, they also shouted for joy and sang amazingly.
15. Then each man bade his neighbour farewell, embracing and vowing eternal friendship, and some were borne home by men in scanty raiment, and others in carriages which jingled as they went; and others drove their own chariots home, and saw many strange sights, for they found grass growing and ditches in the midst of the way where they had not perceived them before.
16. And it came to pass that in the morning many lamented, and took no breakfast that day; and the men in white raiment brought unto them many cunningly-devised drinks, yea, pick-me-ups, for their tongues clove unto the roofs of their mouths, and the spittle on their beards was like unto a small silver coin, even a sixpence.
17. But, when they thought on the previous day, they rejoiced again, for they said, Our brethren whom we have left will hear of it at the Feast of the New Year, and they will remember us and bless us, and our hearts and hands shall be strengthened for our labour here.



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Every month I enjoy receiving my Piping Times. In each one of the issues there is always one or two articles which are for me of the highest interest and several others which I intend to re-read when I am more advanced in piping.

In any case I read the PT from the first to the last line. It gives me the sense of a link with Scotland and the bagpipe world. Besides it's a good reading for brushing up my English and an easy one in the Paris metro . . . a breath of fresh air!

Thanks to all those who contribute to the making of the magazine.

Amy Gerzon, Paris.

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