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PIOBAIREACHD

ITS

ORIGIN

AND

CONSTRUCTION



THE PIBROCH

From the *Illustrations to the Book of the Pibroch*

Tus is Alt a' Chiuil-Mhoir

PIOBAIREACHD



ITS ORIGIN AND
CONSTRUCTION



BY

JOHN GRANT

Author of
"The Royal Collection
of Piobaireachd"

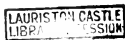


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EDINBURGH:
PUBLISHED BY JOHN GRANT
1915

*One Hundred and Thirty Copies Edition de Luxe
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THIS VOLUME
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Piobaireachd: its Origin and Construction

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PREFACE

It will be readily admitted by all lovers of the Great Highland Bagpipe that the definition of Ceòl Mòr has been passed over and neglected, not only in the earliest stages of its infancy, but by the present enlightened age.

Although we have many printed volumes of piobaireachd, yet there is not a book in existence that solves the many difficulties which lie before the student.

It has been the great desire of my life to prepare a work that will in some degree make piobaireachd as clear to the youth of twelve years of age as to the student of mature years, and if the present work will be of any assistance to those who wish to study this ancient art, in my own heart I will rejoice.

Piobaireachd is an art which stands in a very high position. It influences the thoughts, and has a power over the emotions of the Highland heart that no other type of music can equal.

The birth of the Chief is heralded by this peculiar music, and, strange to say, the notes of the heart-rending Lament lull him to sleep while he closes his eyes in death.

The volume is dedicated by permission to the Noblemen and Gentlemen of The Highland Society of London, by whose patronage the art of Ancient Piobaireachd has been rescued from being lost and forgotten, at a time when its performance was practically looked upon as illegal, after the rising of '45.

I take this opportunity of thanking the Patrons, Patronesses, and Subscribers who have shown their practical interest in the classical music of the Great Highland Bagpipe, which it is earnestly hoped will no longer be proclaimed a lost art, or its construction declared to be a mystery.

JOHN GRANT.

EDINBURGH, 1st July, 1915.



INTRODUCTION

SEVERAL volumes have already appeared on the history and origin of the bagpipe. The development and evolution of the instrument itself have been traced with more or less success ; but the art of piobaireachd, apart altogether from the instrument, has never yet been dealt with. This is the first attempt ever made to place the classical music of the Great Highland Bagpipe on a scientific basis ; to define its nature and construction ; and to raise it to the high position which it undoubtedly deserves.

It is said that unless one can speak Gaelic one can never understand or hope to play piobaireachd. I would not like to go as far as to say that, but before anyone could describe this ancient and powerful form of Highland bagpipe-music, he must necessarily be born in the Highlands. Happily I was born there, where my home was surrounded by thousands of acres of moorland and lofty mountains. I have traversed hundreds of miles on the lonely moors, and sat in the corry listening to the dimpling stream. I have reached the summit of many of Scotland's majestic bens, and wandered in the green dells where the zephyrs moan, and the Chief lies cold beneath the sod. I have lived in the glen where the peat fire burns brightly in the humble shieling ; where the true Highlanders, both men and maidens fair, dance merrily to the piper's magic notes ; and where the thundering torrents of the angry Spey rush on to the sea. I have played my piob-mhor on the banks of this great river till the notes of " Craigellachie " echoed and re-echoed from the surrounding hills. By perseverance and earnest study I have been able to understand and cultivate ancient piobaireachd, which has been handed down by the masters of old who lived in the dim and distant ages of the past. The best way to understand piobaireachdan properly is not merely to look over or learn to play them by heart, but to copy them out. A piper may play every piobaireachd that he can lay hands on and still be quite ignorant of their construction. A knowledge of the theory of music is also necessary in order to be able to write tunes according to the time-signatures and tie the notes properly. I have copied almost one thousand full pages of piobaireachd in twelve years in my spare time. By doing so, and spending hour after hour studying, revising, and re-revising them, I have served my apprenticeship and gained my experience in the art of piobaireachd.

Scattered references are to be found in the works of various writers regarding the history of several tunes, but there is not a book of any description that has ever described or defined Ceòl Mòr. The only help procurable is from collections of ancient piobaireachd in old MSS. and print, and a minute study of them alone. One of the reasons for the decay of the composition of piobaireachd may be that many who have the knowledge have not got time. Hence their opportunity is lost. Others do compose to some extent, but their compositions never come to light for various reasons. Again we have the professional class who spend the whole of their energies on performance alone. Thus we may say that the future of piobaireachd is doomed, and that its construction, or internal form, is in danger of being lost and forgotten for ever. For hundreds of years the composition of piobaireachd has been neglected, and it has not only been whispered, but, may I venture to say, that it has been proclaimed to be a lost art.

If such be the truth, is it a time for us, the descendants of a great piping race, to remain content with a name as performers only, while we allow the construction of piobaireachd to remain a mystery and fall into oblivion ?

Let us remember that Scotland is the home of the Great Highland Bagpipe, and that it is our duty to cultivate its music. We should strive to produce a work that will make it clear and simple to all ; remove the stumbling-blocks that have been hindrances in the past ; and stir up the piping world to perfection in theory, as well as to excellence in practice.

The recent revival which has taken place in the Gaelic language is now beginning to show signs of fruitfulness, and if we put our thoughts into action, in the near future we shall see piobaireachd flourish as it has never done before.



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CHAPTER I

THE ORIGIN OF PIOBAIREACHD

PIOBAIREACHD is said to be a wild and barbarous music, which is very difficult to describe. The meaning of the word piobaireachd is pipe-music. It is generally known by the genuine Highlander, and particularly by pipers, as a special type of music. Perhaps piobaireachd might be better defined as "Ceòl Mòr," or "The Great Music of the Celt." Bagpipe music is divided into two classes, viz. : "Ceòl Mòr" and "Ceol Aotrom." Ceòl Mòr means the Great Music, which is piobaireachd, and Ceol Aotrom means the Lighter Music, or Marches, Strathspeys, and Reels. It is Ceòl Mòr only, the classical music of the Great Highland Bagpipe, that I intend to deal with in this work.

The origin of piobaireachd may be as difficult to trace as the Great Highland Bagpipe itself. The pipe is familiar to most of the European nations, but the Great Highland Bagpipe is without doubt purely of Celtic or Scottish origin. Its use in the Highlands of Scotland has been traced as far back as the year 100 A.D. This is as far back as traditional or Highland history takes us, but we have good reason to believe that the Great Highland Bagpipe existed in the Highlands hundreds of years prior to the year 100 A.D., although it was not recorded in history in the very earliest years of its infancy. It was quite impossible for it to grow momentarily, or to have been handed to the Highlander as a fairy gift, with all its charm and power of moving the Highland heart to joy, sorrow, or even the frenzy of battle.

Piobaireachd being the classical, or real music of the Great Highland Bagpipe, the music must therefore be of as great antiquity as the instrument itself, although no attempt has ever been made to trace the origin of piobaireachd, or to define its construction. We have never heard of any particular race of Highland pipers who claimed, or could claim, to be the originators of piobaireachd, and doubtless this point will remain a mystery for ever. Those who are imbued with Highland fervour for our ancient customs will understand that it is not to be wondered at, that such a great music as piobaireachd was gifted to the Highlander alone, by Nature herself. There is little or no doubt that the Highlander got his "Ceòl Mòr" from the original sound, the echo, its doubling, its trebling, and its quadrupling. Piobaireachd and its variations might also have been derived from the birds twittering in the surrounding

trees ; the wind whistling in the glens, and over the mountain tops ; the waves dashing against the rocks on the shores of our Highland home ; or the stream, with its gentle murmur, which sounds in the sensitive ear of the Highlander in a musical form. The great river dashing down the precipice supplies material for a Theme and suitable variations. The chime of the church bells, the roar of battle, and the clatter of steel, all suggest Themes or foundations for this species of great music.

Piobaireachd is a class of music second to none as regards its power of moving the Highland heart. It may be compared to wireless telegraphy, in that it is the unseen communication between the very inner soul of the Highlander and the outward world. The power to create piobaireachd is a gift as important as the magic touch of the artist who can paint his subject on the canvas ; or of the sculptor who carves out of stone the image of a human body, perfect in form and appearance. When the painter and sculptor are finished with their achievement, they are still conscious of the lack of one thing, and if they were to make the true exclamation on the completion of their work, would it not be the most important thing of all, viz. : " Alas ! it is void of life." Therefore the artist and sculptor can impart everything to their new creation except life. The composer of piobaireachd has special gifts in this peculiar art, just the same as his fellow-craftsmen have in painting and sculpture. He also transmits his compositions to paper, as the artist paints his subject on the canvas. He hews his original Theme or Ground-work out of the material which he gets from nature, as the sculptor carves his image out of stone. The artist first of all gets his canvas, his brush, and paints, then he draws a rough outline of the subject he is about to paint. This may be termed the Theme or Ground of his work just begun. He then gives it the first coat of paint, being the second step, or variation in the production of his picture. He still paints on, with more life-like colours, step by step, until he has completed his task. The sculptor gets the stone which he has chosen suitable for his purpose. He marks it off roughly, and carves away the largest pieces round about it, giving him then the Theme or Ground-work of his image. He uses finer chisels, and carves on until it appears in better shape. This resembles the First Variation of his work of art. He, like the painter, goes on with his work, using still finer instruments until it is finished.

The composer of piobaireachd gets his chanter and prepares the Theme or *Urlar*, which has been for some time developing in his mind. He transmits it to paper. Then he prepares his First Variation, and its Doubling, the Taorluath and its Doubling, and the Cruiluath and its Doubling, which completes his tune. When he looks at it as the artist or sculptor looks at his painting and image, there seems to be no

life in it either. But when the performer of piobaireachd lifts his great Highland warpipe, and fills the bag under the arm with his warm breath, and plays the tune just created, he is unlike the painter or sculptor. The creator of piobaireachd can claim that his production has got life, which theirs lack ; life, that can touch the finer emotions of the Highland heart to a more extreme degree than either painting or image.

We have on record to this day in the annals of our Scottish history the names of several great composers and performers of piobaireachd. The MacCrimmons, MacArthurs, MacIntyres, MacKays, and MacKenzies were all famous for their accomplishments in the ancient art. The first race of pipers that we can trace in the Highlands of Scotland was the MacCrimmon. Although they lay no claim to be the originators of piobaireachd, nevertheless the oldest compositions can be traced back to them. We have no authentic proof at what date the first of the MacCrimmons became hereditary piper to the MacLeods of Dunvegan, Skye. It must, however, be admitted that it was at a very early period, because some of their compositions are said to date as far back as the thirteenth century, if not further. From this great race of pipers all the succeeding performers already mentioned have descended. The MacArthurs, MacIntyres, MacKays, and MacKenzies were all more or less taught by the MacCrimmons. The Boreraig school or college of piobaireachd was instituted by the MacCrimmons themselves. It is situated some eight miles from Dunvegan Castle, the hereditary Seat of the MacLeods of MacLeod. The MacCrimmons were a well-educated race, and the greatest composers of piobaireachd that have ever lived. They invented and perfected a system of sol-fa, or verbal notation, called "Canntaireachd." This style of notation can only be attributed to the MacCrimmons themselves. Even their pupils did not seem to have understood a great deal about such a mysterious system of writing and teaching piobaireachd. The MacCrimmons were a more artful race than they got credit for, because their scale never seems to have been given away by any of them. It is almost an absolute fact that their real secrets regarding the construction of canntaireachd must have died with them. The MacArthurs, who were taught at Boreraig, were the next in superiority to the MacCrimmons in the art of piobaireachd. They afterwards established a school of piping of their own. It is said that the MacArthurs wrote their piobaireachd in a similar manner to that of the MacCrimmon canntaireachd, but that they used different vocables.

This raises the question in our minds to-day—Did the MacArthurs, who were taught by the MacCrimmons, thoroughly understand the Boreraig system of

canntaireachd notation? It seems to us that they did not. The MacCrimmons, who were the originators of canntaireachd, must have perfected this system of syllabic notation, and also the rules which guided them in its formation. In this we have proof and good reason to believe that canntaireachd was a secret to the MacCrimmons alone. The various teachers who succeeded the MacArthurs did not seem to have used the verbal notation to a great extent, or at least we have no definite record of it. Many pipers are fully aware that in our time teachers of piobaireachd, as a rule, sing or chant the tunes to their pupils while they are being taught, but they have the tune before them in the staff notation at the same time. The staff notation is now universal. Some pipers say that piobaireachd would be enhanced if the old system of verbal notation were brought back to use. On the other hand, our present-day teachers maintain that the verbal notation can never take the place of the staff notation for accuracy in writing and teaching piobaireachd. The staff notation gives the time and everything pertaining to music in minute detail, and is most accurate; whereas the verbal notation does not give the time clearly, nor is the duration of the notes as clear to the eye as in staff notation. The pupil took the duration of the notes from the chanter, or chanting of the teacher, and not from the tune written in the sol-fa notation before him. Although those who have a love for the old verbal notation would be inclined to study and bring it back to use, it would be almost needless to do so if the great majority of pipers were to condemn its appearance. Nowadays, as a rule, the piper has to pay for his own tuition, and no one can compel him to use any system of notation other than that selected by himself.

As far as we can trace back to the olden days, the "verbal notation" seems to be the first system of musical notation used in recording piobaireachd. There is no scale or vestige of this notation to be found in print, or MS. written by the hand of a MacCrimmon. The Borerraig verbal notation is entirely dead, for no man living can prove that he understands it. No one can produce the actual MacCrimmon scale or key, or say that they have even seen it. Captain Neil MacLeod of Gesto published a small book in the year 1828, containing some twenty-one tunes. He says it is an example of the MacCrimmon canntaireachd. This booklet is known as the "Gesto Collection of Canntaireachd." It is quite obvious that Captain MacLeod was not a piper, as is proved by the statements of men who lived in his time. Such being the case, it is not to be wondered at that he did not thoroughly understand the mysteries of the MacCrimmon verbal notation, because the tunes published in the Gesto collection are void of uniformity. That is to say, the same note is not

always represented by the same syllable. This proves that Gesto's system of writing canntaireachd is not based upon a scientific foundation. Before a system of musical notation can be perfect, each note must be expressed by a different syllable. The same applies to grace-notes also. Captain MacLeod did not know or possess the MacCrimmon scale, or he would have published it along with his examples of canntaireachd. Some pipers say that Captain MacLeod of Gesto published his book from the old Borerraig notation. It is supposed to be more difficult to understand than the new and corrected system, which the MacCrimmons perfected at a later date. We know that the mysterious hieroglyphics of the Far East were read from the inscription on the "Rosetta Stone," but no such inscription has as yet been unearthed to enable us to read the real MacCrimmon verbal system of notation. The question is --Where did the pipers who profess to know, get the scale or key to enable them to read or understand any of the systems? This question remains unanswered. Although the MacCrimmon canntaireachd is not understood, it cannot be condemned as being imperfect or irregular. From the MacCrimmon compositions in piobaireachd which have been handed down to us, it can be seen that they are perfect in form. This proves that their verbal system of musical notation must have been perfect also, otherwise their tunes would be irregular in construction. The staff notation settings of the MacCrimmon compositions in piobaireachd which we possess to-day, were originally taken from the instrumental renderings. They were taught and handed down from generation to generation until they were recorded in staff notation. It was impossible for the MacCrimmons to have been able to produce their compositions perfect in form without a scale. That goes without saying. Therefore, I have no hesitation in maintaining that the real MacCrimmon verbal notation of Borerraig was based on a scientific foundation, and fulfilled its purpose in the olden days as the staff notation does now. The method of transmitting music to paper can only be looked upon as a notation. The instrumental rendering should always be the same. That is to say, if "MacCrimmon's Sweetheart" were written in the verbal notation and in staff notation also, and they were both recorded exactly from the same instrumental rendering, then they should both agree with each other on comparison, note for note.

Our thanks are due to Donald MacDonald, bagpipe maker, Edinburgh, who claimed to be the first to transmit piobaireachd to regular staff notation. Whether this is true or not, Donald MacDonald's book was the first and most extensive collection of ancient piobaireachd alone, ever published in the staff notation of that time. It was printed about the year 1822. MacDonald was one of the old school,

and was a son of John MacDonald, Glenlinisdale, Skye. He was taught piping by the MacArthurs, hereditary pipers to Lord MacDonald of the Isles, and was a very fine performer on the Great Highland Bagpipe. Donald was appointed piper and bagpipe maker to the Highland Society of London. His workshop was in the Lawn Market, Edinburgh. The Highland Society of London presented MacDonald with a special prize for having produced the greatest number of piobaireachdan set in staff notation by himself. At the same time they recommended MacDonald to continue his work in the direction of rescuing piobaireachd from being lost and forgotten, and to give instructions to any pipers who might desire tuition. Donald MacDonald's collection of ancient piobaireachd was re-published by Messrs. J. & R. Glen, bagpipe makers, The Mound, Edinburgh, in the year 1855, and is still procurable from them. It is dedicated to the Noblemen and Gentlemen of the Highland Society of London. The volume is handsomely got up. The titles of the tunes are given in Gaelic and English, and beautifully engraved in old English, and other suitable letters. This style of printing was very costly, and becomes an ancient music far better than the ordinary type used at the present day. The stave is narrower, which necessitates the notes being a little smaller than is usual, but they are quite legible. MacDonald's style of recording the tunes is somewhat different from that of other publishers. There are a great many superfluous grace-notes in the Urlars given by him in his book. In almost every bar he begins with the G E D cadence or grace-notes. Those grace-notes are quite unnecessary, and should not occur so often, because they spoil the melody. Of course, MacDonald had many difficulties in his way as regards collecting and putting the tunes into shape, which alone occupied his spare moments for some fifteen years. This collection was only a small portion of the piobaireachd which MacDonald had in his possession. He intended to publish the remainder of the tunes which he collected, along with the historical notes in connection with them, should his first efforts be appreciated and encouraged by performers and lovers of "Ceòl Mòr." His second volume never reached the printer, as he died before he was able to accomplish the task. Such a valuable collection was not lost sight of, however. He sent it to Mr. J. W. Grant of Elchies, then in India, and begged Mr. Grant to accept the book. This second part, which was in manuscript, was bequeathed to the late Major-General C. S. Thomason by one of his aunts. The historical notes pertaining to the tunes were also in General Thomason's possession. Donald MacDonald does not mention in his book whether he understood the MacCrimmon verbal notation or not. He writes many of the variations in his tunes in a different manner from that in which they are actually

played, more especially the Taorluaths and Crunluaths. At the same time he uses some very fine specimens of grace-notes, and that alone is of great interest to those who study piobaireachd.

The next collection of piobaireachd which appeared was Angus MacKay's. Angus MacKay was a son of John MacKay, piper to MacLeod of Raasay. He was born about the year 1813, and in due season was taught to play on the Great Highland Bagpipe by his father, and also by MacCrimmon at Boreraig, Skye. Angus MacKay having come of a very fine old race of pipers, his musical talent and skill in the art of piobaireachd encouraged him to collect and preserve for future generations many good specimens of the ancient music of Caledonia. Angus MacKay's collection of piobaireachd was published at Edinburgh in the year 1838, and re-published in 1899 by Messrs. Logan & Company, Inverness. It is dedicated to the Noblemen and Gentlemen of the Highland Society of London. Previous to the year 1899 MacKay's book of piobaireachd was very scarce, and as much as five pounds were paid for a copy. I have known of an instance where ten pounds were paid for a perfect copy. The first edition was printed with the fine old engraved headings. The best copy I have ever seen was in the library at Altyre House, Forres. It belonged to Roualeyn Gordon Cumming, the great explorer and big-game hunter. It was perfect and well preserved. In fact, some of the pages were never cut. Messrs. Logan & Company's edition is printed in excellent style, but the titles of the tunes are given in ordinary type. Although they do not look quite so well, yet they are very bold and clear. The compiler gives an historical account of all the tunes in the volume, and also a description of the various schools of piping established by the MacCrimmons, MacKays, and others. To Angus MacKay we are indebted for the records of the Highland Society of London's competitions since 1781. Pipers cannot fail to find interest in the results of the piping contests of those earlier times. The bagpipe competitions of that period were carried on in a far wider and more enthusiastic scale than they are now. With a few exceptions the tunes in Angus MacKay's book are in good form, although several critics have condemned most of them. MacKay was quite conscious of the defects contained in his work, and he hoped that the public would treat them with leniency. He did not despise the work of other composers and compilers, but prepared and presented to us what was then the largest and most superior collection of piobaireachd. Many pipers wrangle over the correctness of his tunes, while they forget to ask themselves the question—Could we have produced such a magnificent work as this at the time that MacKay presented his book to the public, or could we do so even now? I honestly believe that Angus

MacKay noted down many of the tunes as he got them when collecting in the Highlands. Although they do not appear to us to be perfect, I do not hesitate to say that he had not the presumption to change, or put them into complete form. He was the compiler, not the composer, and could not tell what notes should take the place of the missing ones. It must be borne in mind that if MacKay had wished he could have altered as many of the tunes in his book as he liked, if he wanted to spoil them. Fortunately he was a patriotic Highlander who possessed too great a love for piobaireachd to perform such an act of injustice. There are errors in his work that might have been avoided, but the same occur in every collection of bagpipe music. Very few, if any, are perfect. Angus MacKay does away with the superfluous grace-notes in the Urlars and variations that appear in MacDonald's book. This is a great improvement, and makes piobaireachd more intelligible. MacKay's tunes are altogether in much better form than MacDonald's. It only stands to reason that they would, because MacKay lived in a more enlightened age. At the same time, there is no reason why we should despise MacDonald, who came first. They both did their best, and no man can do more. They sacrificed time, which meant money to them both, as well as the labour and worry attached to their hobby. With a few exceptions, such as grace-notes, MacDonald and MacKay both write their Taorluaths and Crunluaths in a similar manner, but neither of them writes those variations exactly as they are played. Perhaps the best written Crunluath in MacKay's book will be found in the "MacLeod's Controversy," page 84, where he gives the first note in the movement as a dotted quaver, and the three following notes semi-quavers. In many of MacDonald's piobaireachdan he gives the Taorluath Fosgailte Variation in common time, with two movements to the bar, thus giving each note the same value. Whereas MacKay gives the same variation in common time also, but the first three notes are quavers played in the time of two, and the final note in the movement is a crotchet, with two movements to the bar. MacKay's is the better style of the two, but neither is exactly correct. In the Crunluath Variation MacDonald gives four notes in each movement, and two movements to the bar of six-eight time. MacKay gives the same number of notes in the movement, and the same number of movements to the bar as MacDonald in six-eight time. The only difference is that MacDonald's movement is E E F E, with G D G A grace-notes between the first two E's, an A grace-note between the second E and F, and an A grace-note between the F and the last E. Angus MacKay gives E A E E in his movement, with G D G grace-notes between the first E and A, no grace-note between the A and second E, and A F A grace-notes between the last two E's. MacDonald

writes some of his Crunluath movements differently, with five large notes to the group or movement, but the majority of his tunes are written as described. Both give the first notes in the Crunluath movements as quavers, the second and third semi-quavers, and the last quavers. Neither method is entirely correct as played. Angus MacKay also had a second volume of piobaireachd in manuscript, but he did not get the length of publishing it. This MS. found its way into the possession of the late Major-General C. S. Thomason, author of "Ceòl Mòr."

There is also in print at the present day Donald MacPhee's collection of piobaireachd, owned by Messrs. Logan & Company, Inverness. There are two parts in the publication, and in all thirty-seven tunes. MacPhee was a bagpipe maker in Glasgow, and his business is still carried on by Peter Henderson, 24 Renfrew Street, Glasgow. It is said that MacPhee spent much of his time in the collection and study of piobaireachd, and some of the best pipers of that day gathered and played in turn in his shop in the evenings. He gives a good variety of piobaireachd in his published work, and many of them do not appear in either MacDonald's or MacKay's. MacPhee writes his tunes similar to those of MacKay, but his book does not meet with such a ready sale as the latter's.

Other collections of piobaireachd have appeared at more recent dates. Perhaps the two most worthy of description are the late Major-General Thomason's "Ceòl Mòr," and the Piobaireachd Society's collection.

"Ceòl Mòr" is the largest and most comprehensive collection of piobaireachd ever published. It contains some two hundred and seventy-five tunes. Here we have piobaireachd reduced or abbreviated to such an extent that in some instances the entire tune can be seen at a glance. Many of the pages in "Ceòl Mòr" contain a complete piobaireachd. The author of "Ceòl Mòr" was employed for a whole lifetime in the preparation of this work. It may well be said that he alone knew the experience and labour that it had cost him. The Urlar of each piobaireachd is given in full, with the exception of such movements as occur on E, F, D, B, and A. In the variations, only the leading notes are given in each movement, which can be quite easily understood by anyone who has a fair knowledge of piobaireachd. Failing that, the volume includes a key to the abbreviations. Although the book contains nearly three hundred tunes, it can be carried in the pocket with perfect ease and comfort, thus affording the teacher, the student, or the judge of piobaireachd the most valuable assistance. It may be considered as ingenious a system of notation in modern times as the verbal notation of the MacCrimmons was in the olden days. One thing that may be said to the credit of "Ceòl Mòr," is that it is

reduced and abbreviated in a manner quite impossible in canntaireachd. The reason is that there is very little difference in the length of a tune in the verbal notation, when transmitted to paper, and piobaireachd written in the full staff notation at present in use. To mark the appreciation of his fellow-pipers and Highlanders in general, and in order that Major-General Thomason might receive personally an expression of their heart-felt gratitude for such an undertaking, he was presented with an album containing an illuminated address, and hundreds of signatures of his admirers, both at home and abroad. A complimentary dinner was organised in June, 1909, in Edinburgh, for that special purpose. This gathering consisted of many prominent pipers and enthusiastic Highlanders, and there the late General gave an able description of his colossal task. He related how he wrote and re-wrote, revised and re-revised the pages of "Ceòl Mòr," in order that it might be perfect. We may rest assured that those ancient pieces will never be lost or forgotten so long as there is a copy of "Ceòl Mòr" to be found. The memory of the grand old piobaireachd hero will be ever fresh in our minds while we scan the pages of his magnificent work. Lovers of the ancient and noble art of piobaireachd cannot but feel grateful to the author of this volume for his untiring efforts to rescue so many fine tunes from being lost in oblivion.

The Piobaireachd Society was instituted some eleven years ago, for the sole purpose of cultivating and promulgating the art of piobaireachd alone. They adopted the "Ceòl Mòr" notation for their first test tunes, but as it is not a popular system of recording piobaireachd, the following year they returned to the full staff notation. This Society has done more for piobaireachd than any body of enthusiasts that ever existed. They were fully aware of how the playing of piobaireachd stood for generations back. Professional pipers, as a rule, attended competition after competition, year after year, and played the same old tunes. One is quite safe in saying that our very best performers did not go outside of twelve to twenty different pieces. This might be considered a wide range, as some competitors never played more than half-a-dozen different tunes. In fact, instances have been known where pipers have gone the round of the games and did not play three different tunes, year in and year out. Their energetic secretary, the late Major William Stewart of Ensay, edited the first collection of test tunes in full staff notation in the year 1904. Since then some thirty-six tunes have been published in five parts. By adopting this method of publishing fresh tunes every year, many beautiful piobaireachdan have been played at Oban, Inverness, and other places, that were seldom or never heard before at competitions. The

Piobaireachd Society have created a new lease of life for this Great Music. They offer handsome prizes, and their yearly competitions are always a success. The new secretary of the Society is Captain Colin MacRae, of Feoirinn, Argyll, himself a piper and Highland dancer. He takes a deep interest in the work of the Society, which is of great service in popularising "Ceòl Mòr." Captain MacRae possesses several valuable piobaireachd MSS., as well as every published work known. He is an excellent piobaireachd player, a sound judge, and qualified in every way for the important position which he now holds. It was by the recognition and patronage of Kings and Princes, and Highland Chieftains that piobaireachd flourished in the olden days, and it is by the renewed enthusiasm of our Scottish nobles that we hope to see this ancient art attain the high position that it has held in the past. The Piobaireachd Society give lessons in piobaireachd as well as prizes for competition, and they have instructors in Inverness, Oban, Glasgow, and other suitable places. The War Office has also established, through the Piobaireachd Society, a school of piping for military pipers at Edinburgh, under the tuition of Pipe-Major John MacDonald, who is perhaps the world's greatest piobaireachd player.



CHAPTER II

THE TEACHING AND STUDY OF PIOBAIREACHD

PIOBAIREACHD, as I have already said, is distinguished from the March, Strathspey, and Reel by being termed the "Great Music." The MacCrimmons would never permit their pupils to play such primitive music as "Ceol Aotrom" within their hearing. They thus signified their superiority in the ancient art of which they were masters, and proved their ability to judge both classes of music. It seems as if that great race of pipers took it for granted that anyone could play bagpipe-music of the lighter type, while, on the other hand, the intending pupil had to be taught to play piobaireachd. No piper can ever hope to excel in the art of piobaireachd playing unless he undergoes a considerable period of instruction by a good master. When the MacCrimmon School at Boreraig was at its best, each pupil had to study from seven to twelve years in piobaireachd exclusively, and his master defrayed the entire expense of his tuition. In this way many good performers were fostered at Boreraig after undergoing such a long time of study and practice. In many cases, if not every case, when a Highland Chieftain first heard his piper play on returning to his castle, he expressed himself as highly pleased with the progress which the pupil had made while at Boreraig, Skye. In some cases it is related that the pupil excelled the master in the performance of piobaireachd, but this is very doubtful. The great MacCrimmons had a style of playing piobaireachd peculiar to themselves, so it is hardly possible that this tale could be true. To illustrate the truth of this, perhaps it may not be out of place to relate here an incident, appearing in the traditional portion of Angus MacKay's book of piobaireachd.

Sir Alexander MacDonald of the Isles, being at Dunvegan on a visit to the laird of MacLeod, he heard the performance of Patrick Òg with great delight; and desirous if possible to have a piper of equal merit, he said to MacCrimmon one day, that there was a young man whom he was anxious to place under his tuition, upon condition that he should not be allowed to return until such time as he could play equal to his master. "When this is the case," said MacDonald, "you will bring him home, and I will give you ample satisfaction for your trouble." "Sir Alexander," says Patrick, "if you will be pleased to send him to me, I will do all that I am able

to do for him." Charles MacArthur was accordingly sent to Boreraig, where he remained for eleven years, when MacCrimmon, considering him as perfect as he could be made, proceeded to Mugstad, to deliver his charge to Sir Alexander, who was then residing there, and where Eain Dall MacKay, Gairloch's blind piper, happened also to be. MacDonald, hearing of their arrival, thought it a good opportunity to determine the merit of his own piper by the judgment of the blind man, whose knowledge of pipe-music was exceptional. He therefore enjoined Patrick Óg and MacArthur not to speak a word to betray who they were, and addressing MacKay, he told him that he had a young man learning the pipes for some years, and was glad he was present to say whether he thought him worth the money which his instruction had cost. MacKay said if he heard him play he would give his opinion freely ; but requested to be informed previously with whom the piper had been studying. Sir Alexander told him that he had been with Patrick Óg MacCrimmon. " Then," exclaimed MacKay, " he could never have found a better master." The young man was ordered to play, and when he had finished Sir Alexander asked MacKay for his opinion. " I think a great deal of him," replied Eain ; " he is a good piper ; he gives the notes correctly, and if he takes care he will excel in his profession." Sir Alexander was pleased with so flattering an opinion, and observed that he had been at the trouble of sending two persons to the college that he might retain the best, so he said that the second one should also play, that an opinion of his merit might also be given. MacKay observed that he must be a very excellent performer, if he could surpass the first, or even compare with him. When Patrick Óg, who acted as the second pupil, had finished playing, Sir Alexander asked the umpire what he thought of his performance. " Indeed, sir, no one need try me in that manner," returned the blind man, " for though I have lost the eyes of my human body, I have not lost the eyes of my understanding ; and if all the pipers in Scotland were present, I would not find it a difficult task to distinguish the last player from them all." " You surprise me, MacKay ; and who is he ? " " Who but Patrick Óg MacCrimmon ! " promptly rejoined MacKay ; and, turning to where Patrick Óg was sitting, he observed, " It was quite needless, my good sir, to think that you could deceive me in that way, for you could not but know that I should have recognised your performance among a thousand." Sir Alexander then asked MacKay to play, and afterwards he called for a bottle of whisky, drank to their healths, and remarked that he had that night under his roof the three best pipers in Britain.

From the foregoing narrative it can be clearly seen that the MacCrimmons had characteristics even in their performances of piobaireachd peculiarly their own, as

well as their method of transmitting their tunes to paper. We are informed that one of MacCrimmon's daughters used to steal out with a favourite set of her father's pipes in order that she might indulge in a quiet tune. This daughter was also able to superintend the instructions of the students in her father's absence. Those facts prove that even the fair sex of the olden days had a yearning for this ancient pastime.

Piobaireachd was never marched to at any time, as pipers do in the case of an ordinary March of two or more parts ; nor was it ever intended to be, as can be seen on studying its construction. Although the MacCrimmons were not partial to Marches, Strathspeys, and Reels, we are not told that upon fitting occasions the masters of Borerraig College did not play such tunes themselves. "Ceol Aotrom," or the Lighter Music, must have been common in the MacCrimmons' time, otherwise they would not have disliked them. The very fact that the March, Strathspey, and Reel were forbidden at Borerraig is ample proof that they were composed and played in the Highlands of Scotland in the earliest MacCrimmon era. If we believe in our ancient Highland traditions, it must be taken as an accepted fact that the common two to four-part March was played in the time of war by the old clan pipers, just the same as our regimental pipers do at the present day. Piobaireachd is never played on the march by the pipers of our Highland regiments. It is only played at Mess in the evening. Although all lovers of "Ceòl Mòr" maintain that piobaireachd is the classical music of the Great Highland Bagpipe, yet they have no desire to despise "Ceol Aotrom," *i.e.*, the March, Strathspey, and Reel. At the same time both species of bagpipe-music must be kept in their proper place, and played in the manner and on the occasion for which they were intended.

The question may now be asked—For what purpose was piobaireachd intended ? Or on what occasion or place ought it to be played ? Piobaireachd may be divided into various grades signifying the different events that give rise to the Salute, the Welcome, the Lament, the Farewell, the Gathering, the March or Challenge, the Battle Tune, or the Warning. This is the purpose for which "Ceòl Mòr" was intended. Piobaireachd was performed in the halls of joy ; to gather the clansmen in the time of war ; when the fiery cross went round ; as a challenge for the enemy to fight ; in the midst of the battle ; and to warn the Chief and his clansmen of the coming foe. These were the occasions and places where the classical music of the Great Highland Bagpipe was played in the olden days. Although piobaireachd is not played exactly on the same occasions at the present day, as it was in the time when the Chief had full power over his clan, yet we hear it played in the castle during meal hours, and at Highland gatherings to prove the performer's skill in the art. Whatever may

be said for the composition of piobaireachd in the olden days, it is true that very little credit is due to pipers for their contributions to "Ceòl Mòr" for the past century and a half or more. In several instances, however, it will be noticed that the composition of original piobaireachd has assumed a more energetic aspect, as several good piobaireachdan have been composed within recent years. By earnest study and renewed efforts we still hope to bring it back to its grand old state of perfection in the Highlands of Scotland. This classical music, being of very little importance to Scotsmen in general, has been passed over almost unheeded. But to the genuine Highlander who loves his native country, its music, its language, its poetry, and its history, it means a great deal to be able to rejoice at the resuscitation of an ancient and noble art, instead of saying, "Alas! ancient piobaireachd has passed for ever!"

When the Highland Chiefs had power over their clans they had their pipers also, but after the rising of '45 they lost the power which they exercised before that period, and many of them lost or discarded their pipers. The wearing of the Highland garb was forbidden, and in many cases a great number of fine clan piobaireachdan were mislaid or destroyed. Between the fatal results of '45, and the clergy, bagpipe-playing received a severe check in the Highlands for many years. In several districts, however, where it was deeply rooted, piping very soon revived again, and became more popular than ever. In the good old days when the Chief kept his piper, the mystic minstrel held a very dignified position in the retinue of his master. It was in those bygone years that piobaireachd flourished. The Highland Chiefs, or what are termed nowadays, the landed proprietors in the Highlands of Scotland, although not altogether to blame, are still greatly responsible for the decay of the composition and practice of piobaireachd. On going back to the traditional history of the great MacCrimmons, it can be seen that the Chief maintained his piper and sent him to school at Boreraig, or the college of piobaireachd in Skye. There the pupil studied from seven to twelve years in the art, under professors or masters of this classical music alone. During their long period of tuition pipers had every opportunity of understanding the theory and construction of piobaireachd, as well as of becoming good players. By this means many pipers became good composers, and added to the stock of piobaireachd already on record. Now and in recent years the Highland landed proprietors have ceased to keep pipers in many instances, and the piper has to pay for his own instruction. He usually hurries through this much quicker than in the olden times, to save expense. This means that the pupil has not acquired the necessary knowledge in the theory of music or the construction of piobaireachd to be able to play correctly or compose original pieces. In fact, I

have never known of a teacher who gives his pupils instruction in the theory of music, or the construction of piobaireachd. This is left to pipers themselves, and only those who have a desire to master the art go the length of following it to the very root. The date on which her late Majesty Queen Victoria visited the Highlands of Scotland (1843) may be taken as the date of the first real traces of the revival of the ancient custom of having the piper restored to his former exalted position.

When Queen Victoria visited Taymouth Castle she admired the performances of Breadalbane's piper, and expressed a wish to possess one such as John Bàn MacKenzie. John Bàn was offered the high position of piper to the Queen, but refused, saying, "If your lordship is tired of my services, I am willing to go, but I do not wish a better master than yourself." John was a piper in the very highest sense of the word, for we find that Lord Breadalbane would say :—

"Carry this fishing basket, John."

"I cannot, my lord."

"Will you take the oars for a little?"

"I cannot, my lord."

"How that, John?"

"I would spoil my fingers for the pipes, my lord."

"Other pipers play the pipes and work also," remarked his lordship.

"These men are workmen, my lord, and pipe when they are not working ; but I am your lordship's piper."

Lord Breadalbane, as can be seen, was one of the very few Highland lairds who kept a *piper*. Queen Victoria had several pipers in the royal household, viz. : Angus MacKay, William Ross, and William Campbell. This was the means of encouraging many noblemen and gentlemen to bring back their pipers. Some time elapsed, however, before the bagpipe resumed its normal position in the Highlands. The formation of clan societies in our large cities and also throughout the country, was the means of reviving many of the customs prevalent in the Highlands in olden times. Those customs included bagpipe playing, teaching of the Gaelic language, singing Gaelic songs, Highland folk-lore, and violin playing. Bagpipe playing seemed to be an outstanding feature by itself, and was greatly encouraged by the Highland Society of London, who gave very handsome prizes for the cultivation of piobaireachd. About twenty years ago, a greater re-awakening took place in the art of piping, and there are now about twenty pipers for every one that was to be found before that period. We find good proof of this from the statistics of bagpipes made yearly by the leading bagpipe-makers in Scotland.

Bagpipe-making is no longer a forgotten and neglected pastime. It has now developed into a great industry. If the production of new sets of bagpipes amount to hundreds yearly, it only stands to reason that there must be thousands of pipers not only in Scotland, but throughout the known world to-day. Of those thousands of performers, few have ambitions to rise above the practice of the common March, Strathspey, and Reel. They either do not know or perhaps forget that piobaireachd is the essence of bagpipe-music, and no piper is considered a master of the piob mhor until he can play and understand "Ceòl Mòr." Being stirred up by the efforts of the Piobaireachd Society, and other means of encouragement, many pipers are becoming desirous of being able to play piobaireachd, and understand its construction. In the olden times, and even within recent years, it was said that teachers of bagpipe-music only imparted a portion of their knowledge to their pupils. In my time I am pleased to say that I have never met with such men. The time has now arrived when there are no secrets in the writing, teaching, or performance of piobaireachd. We live in an age when almost every mystery can be solved, and one thing that can be said with safety is, that every passage in piobaireachd, and bagpipe-music in general, is in print. Therefore the pupil as well as the teacher have everything written clearly before them, and both can study alike. By this means many of the secrets in writing and performing piobaireachd are revealed with good results—thanks to the pioneers of piobaireachd who have come before us, and laboured with untiring zeal to pave the way for us their descendants. They have given us "Ceòl Mòr," with its Theme and variations clearly and simply enough to be followed and understood by those Highlanders who wish to study it minutely. But still the piper who has no knowledge in this ancient art, asks the question—"How can I understand the mysteries of the construction or building up of a piobaireachd?" The answer to this question is, that all difficulties, however great, are meant to be overcome. Before a man can acquire a perfect knowledge of any difficult subject, he must not be daunted with its first appearance. Although it may seem mysterious, patience and perseverance will sweep away all obstacles. There are very few things in the known world too difficult to be understood by the intelligent, who mean to follow a subject to the root at all costs. Therefore a knowledge of the construction of piobaireachd can only be acquired by hard work and untiring efforts on the part of the student. We have no books, nor ever had any to guide us in this respect. For this reason we have to use our own intellect, talent, or ability to fathom the form of this ancient art from the tunes which we have had handed down to us from the MacCrimmons, MacArthurs, and MacKays. When the compositions of the

earlier times are studied it can be seen that the piobaireachdan composed by the MacCrimmons are by far the best as regards form and melody. There are no hard and fast rules laid down regarding the construction of piobaireachd, so that in the case of composing a new tune a great deal is left to the taste and ability of the author himself. New productions are the best means of testing the skill and knowledge of the master of piobaireachd. Although this classical music is not governed by hard and fast rules, nevertheless it must be in proper form, with the variations in accordance with the Theme. It is surprising, when we think of it, that piobaireachd has been passed over generation after generation unheeded or unchallenged regarding its correctness, and that within recent years so much controversy has been carried on about it. In the face of it, it cannot be possible that there is anyone living who can explain any more than what has been handed down to us by our forefathers regarding the construction and performance of piobaireachd. It is perfect in form, and has been for hundreds of years. The old tunes will not permit interfering with, although some of the variations might be written in better time than we find them in the majority of collections. There are some tunes in printed collections with variations that do not agree with their Themes, but, on the other hand, there are hundreds in perfect form. All that can be said about tunes with variations that do not agree with the Urlars is, that the composers had bad taste, or were void of a proper knowledge of the construction of piobaireachd. There is still another solution of the problem regarding irregular variations, and that is: when a tune was taken down from the fingering of some piper who did not know the setting properly, he and the collector were to blame, but not the composer. If all pipers and collectors in the olden days had been piobaireachd scholars like the MacCrimmons, many errors that now appear in "Ceòl Mòr" could have been avoided.

Before going into the construction of the various tunes, it may not be considered out of place to give here an explanation of how piobaireachd ought to be performed on the part of the piper. If the student of piobaireachd goes under the tuition of a good master, he usually gets some instructions in discipline, or how to pose or carry himself while playing on the bagpipe. If not, one can see from pipers who have received a military training, that they stand perfectly straight. To apply the old saying, he stands "as stately as a piper." That is to say, the body must be kept straight, head erect, and eyes fixed on some object their own height, neither turning the head to the right nor left, no matter who or what is near. A piper who performs on the Great Highland Bagpipe, and is adorned by his native garb, must carry himself altogether in a "princely" manner, which becomes this trait of Scottish character. If the piper does so he is admired by all who see him; but if otherwise, he takes

away all the charm and appearance that belong to this class of musician. There should be no movement of the body above the thighs, and the feet ought to be laid down, when marching, just the same, and as gracefully, as if the performer were walking. Particular care must be taken to blow perfectly steadily, and use the arm gently when pressing the bag, in order to have an equal pressure of wind on the reeds to keep the pipes in tune. Some pipers have what is called a "swagger" about them when playing. This means that the body is turned into unbecoming shapes, and the one foot is often placed in front of the other when marching. In some instances, when playing a Strathspey and Reel, the piper swerves and jumps up and down like a piece of cork in rough water. There is no need for this extra performance. The performer ought to remember that it is the Great Highland Bagpipe he is playing, and uphold his dignified position. As an example, if a piper were to play a piobaireachd that takes from fifteen to twenty minutes to perform, and he were to conduct himself in the manner already described, his pipes would never keep in tune. If he were playing in a competition this would disqualify him. When the bagpipe is in perfect order and played properly it ought to keep in tune for half an hour, or even longer. This gives ample time to play the longest piobaireachd right through without tuning. When playing the Urlar and its Doubling, the piper paces the floor or ground in a slow and graceful manner, but not keeping time to his music with the feet as in the case of an ordinary March. The same is the case with the First Variation, but he stands perfectly still when playing its Doubling. He then plays the Taorluath, which usually follows the Doubling of the First Variation, and moves off at the same pace, and in the same manner as in the Urlar. This is always followed by the Doubling of the Taorluath, at which he stands up and plays in the same manner as the Doubling of the First Variation. Finally he comes to the Crunluath, and again he moves off as in the Singlings already described. To the Doubling of the Crunluath, which finishes the tune, except where a Crunluath-a-mach occurs, the piper again stands still. Before he stops it is usual to play a few bars of the Theme, pacing off as he did to begin with. In some cases at the end of the Taorluath, its Doubling, or any of the previous variations, the sign D.C. Thema is observed. D.C. Thema means to repeat the Theme at that point, but as this lengthens the tune to a considerable extent and becomes monotonous, it is never carried out now. This style of performance of piobaireachd is a symbol of the power that the Great Music has on the emotions of the Highland heart. When piobaireachd, or "Ceòl Mòr," is reduced to a level with the common March, Strathspey, and Reel, then it would be no longer the classical music which we have the privilege of claiming to be peculiar to the genuine Celt alone.

CHAPTER III

THE CONSTRUCTION AND CLASSIFICATION OF PIOBAIREACHD

PIOBAIREACHD may be classified into eight different forms, or species of tunes, viz. : the Salute, the Welcome, the Lament, the Farewell, the Gathering, the March or Challenge, the Battle Tune, and the Warning. Having already described the manner that piobaireachd ought to be performed, which does not apply to any class of tune in particular, but to everyone in the form of piobaireachd, it can be seen that the following explanation or definition of "Ceòl Mòr" bears this out. It must be understood to begin with, that piobaireachd is a story, which the piper is telling his hearers, through the medium of the Great Highland Bagpipe, in prose, not poetry. At the same time piobaireachd must possess time and rhythm just the same as any other class of music.

There is no rule laid down as to what form any of the different species of piobaireachd may take, or what notes or grace-notes may be used when composing them. The piper may play a Lament, Salute, or Gathering, but if he is not a Highlander, or has not studied piobaireachd, he knows no difference between the one and the other. On the other hand, the piper may think that some particular Salute sounds to him more like a Lament, or that some Lament has more of the nature of a Salute. Regarding the tunes which have been handed down to us, we have no say in the matter. They must remain in the form that they were composed. Every composer or performer of piobaireachd is not of the same temperament. Therefore no two composers or performers are alike in this respect, *e.g.*, the piper who composed "Chisholm's Salute," created in it a melody that gave expression to his joy on some particular event, but we have no record of what gave rise to this tune. In "Chisholm's Salute" we have what appealed to its composer as a fitting Theme for joy, or it might have been appreciation, and there is no doubt that in the composer's own heart he rejoiced in its creation. When we turn our attention to this Salute, and play it now, we may find some piper who thinks that it is more like a Lament. This proves or suggests that the composer of "Chisholm's Salute" and the piper who plays it after him, are not of the same temperament. That is to say, the notes or melody that touch the heart of one man with joy, might move another to sorrow, even to tears. The Salute is generally known by its lively nature, the Lament by its

doleful or mournful sound, and the Gathering is recognised by its hurried notes. Thus all the various types of tunes are recorded in the "Ceòl Mòr" of the Celt in different melodies or strains according to the temperament of their composers.

I will now deal with the various forms of piobaireachdan in the same order as I have already classified them.

The occasion which called forth the "Salute" was the birth of an heir to the Chief, his succession to the estates, or headship of his tribe or clan, or in some instances where we find that the piper wished to pay a compliment to his master for some act of kindness. There were various other reasons for the Salute being composed in olden times, but these are several of the chief instances, and I will confine my attention to the minute description of piobaireachdan composed to commemorate such events. It is an unwritten law, and strictly in accordance with the ancient custom peculiar to the Celtic people of the stern and wild regions of Caledonia, that no Chief or individual would have more than one Salute dedicated to him, *e.g.*, if a Salute were composed on the birth of a Chief, his coming of age, or his marriage, the same Chief never had another Salute dedicated to him at any time. One of the main reasons for this was to save confusion. We have "King James VI.'s Salute," for instance. If it had been composed on his birth, and another Salute composed on his marriage, or any other important stage of his life, there would have been two Salutes to King James VI. The one would have had to be distinguished from the other such as "King James VI.'s Birthday Salute" and "King James VI.'s Marriage Salute," which tends to lessen the value or greatness of this type of music, and the creators of piobaireachd must have been aware of that fact. Hence we find only once within the compass of "Ceòl Mòr" a tune entitled "King James VI.'s Salute," which sounds much stronger and more effective than if there had been two piobaireachdan of the same name.

**"Fàilte Mhic Ghille Chaluim Rathasaidh,"
"MacLeod of Raasay's Salute"**

is the first piobaireachd about to be defined, and it will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 9. It was composed by the family piper on the birth of James MacLeod of Raasay. Six daughters having come before him, there was good reason for rejoicings of more than the usual nature. The most important part of a piobaireachd is the Urlar, which means the floor, or Theme. Perhaps a more accurate meaning would be the foundation. In fact, it is the root of the whole tune. As the tree has a root, a trunk, and branches, the

same may be said of a piobaireachd. It has its Urlar, the root ; its First Variation, its trunk or body ; and its Taorluath and Crunluath, its branches. Here we have this beautiful Theme as it was given us by its author many years ago. It shows how peculiarly firm and clear was his grasp of the structural form of this special type of piobaireachd. It is a delightful melody, and an indication of the Salute can be found here by all on account of the construction of the Urlar. The composer begins on the lower notes of the chanter, and rises to the high hand, which is a sign of joy on his part. The whole tune from beginning to end is in perfect form, and each variation can be traced from the Urlar with one exception. The Urlar consists of sixteen bars, in three strains or parts of six, six, and four bars, and written in common time. Tradition says that there should be no break in the Urlar of any piobaireachd, and that the first double bar line should appear at the end of the Theme. It is said that the MacCrimmons marked off the Urlars and variations at certain places, to make a break in the length of the piece for the convenience of their pupils. By doing so the pupil had only six bars to remember at a time, and then committed the rest of the Urlar or variation to memory by degrees. Whether or not there is any truth in this, it can be seen that piobaireachd is unlike any other class of music. In the Urlar and variations of every tune there is a complete close at certain points. Here the strains terminate as indicated by the two sloped lines, or double bar lines at the end of the sixth, twelfth, and sixteenth bars. The irregular length of the strains, and the change that takes place in the structure of the variations, go a long way to prove that piobaireachd is not poetry, but prose set to music. As I hear this beautiful Theme, in imagination, I can see the composer's stately form pacing the grounds of the Seat of the Chief, and hear him telling his story through the medium of the Great Highland Bagpipe. His heart is so touched with joy that he plays his new tune for the first time, a few days after the birth. The Chief himself hears the strange melody, and at once recognizes it as that of rejoicing, not having heard the piper play it on any previous occasion. The piper moves to and fro, or perhaps round the castle, overcome with joy of a two-fold nature : because of the birth of an heir to his master, and the successful creation of his tune. In this way he tells the clansmen in the neighbourhood what has happened, and they gather round the festive board of their Chief to congratulate him upon this happy occasion. The melody has a peculiar strain or mingling of emotion. It seems as if it tells of the anxiety of the Chief, whose yearning desire for an heir to his estates had been fulfilled. That this little stranger who had appeared was to be his father's pride, and the joy of his mother's heart. The Thumb

Variation is also written in common time, and the only variance from the Urlar is in the third and fifth bars of the first part, the first and fifth of the second part, and the first, third, and fourth of the last part, where high A takes the place of the F. In this variation the piper repeats his Theme, or story, with still greater joy as he reaches at intervals the very highest notes of the chanter. The First Variation in this Salute is the Taorluath. The word Taorluath has no English equivalent. It is entirely a word applied to a variation in piobaireachd. In order to put the Taorluath Variation into vocal musical form, or chant it over, each movement must have three syllables. We find this can be played on every note of the chanter. That is to say it can be played off the low G and every other note right up to high A. From low A to high A all the movements come from the initial note on which they are performed, down to low G, closing the chanter, opening it with a D grace-note on the first A, and putting in an E grace-note on the last A. The movement on the low G is slightly different, being G A A with a single D grace-note on the first A, and an E grace-note on the last A, but all movements in the different variations will be more fully described at a later stage. Taor does not mean two, as tri means three. Luath means fast, quick, or speedy. Therefore, to a certain extent, the word Taorluath derives its name from the quick or speedy nature of that movement in piobaireachd, just the same as the water in its natural course makes a sound which suggests the word trickling. The Taorluath here is written in twelve-eight time, with four groups of notes or movements to the bar, whereas it should be written in common time the same as the Urlar. Twelve-eight time has a dotted quaver, a semi-quaver, and a quaver to the movement, or group of notes. To write this variation as near as is possible to the manner in which it is actually performed, there should be a dotted quaver and two demi-semi-quavers to the movement, making the variation work out in perfect keeping with the Urlar. The part "luath" of the word Taorluath—meaning fast or speedy—indicates that this is a quicker and more lively movement than the Urlar. The Taorluath is composed of the notes of most value in the Urlar. The first note in the group always varies, and gets most time. The remaining portion of the movement is played as quick as it is possible for the performer to bring out the notes clearly and distinctly. If this variation were written as will be found in the second edition of "The Royal Collection of Piobaireachd," the whole tune could be written in common time from beginning to end, and each movement would stand on itself as being of the value of one crotchet. Although there is no rule, one can see that the Urlar and the time in which it is written have a regulating power or effect upon the whole tune. Therefore, where it is possible, and a tune

is found written in the same time from beginning to end, then it is a perfect piobaireachd. This fact has apparently escaped the attention of students of "Ceòl Mòr," but nevertheless it is correct. By adhering to such a rule piobaireachd would be made clear and simple, the same melodic accent and rhythm would be carried right through the tune, and the variations would be more attractive and less monotonous than they usually are. The Taorluath as given here is note for note in keeping with the Urlar, except in the fourth bar of the second part, where the composer gives A C E C instead of A E C C as is in the Ground. This departure from the Urlar is for variety, and in most cases for better melody, which is allowed in piobaireachd, according to the taste and discretion of the composer. It is quite wrong to put notes in the variations that do not appear in the Ground. From the lively performance of this variation it seems as if the composer were inspired with fresh enthusiasm as he paces to and fro gracefully, continuing his story and telling his hearers of the great future that lies before the young Chief. Then comes the Doubling of Taorluath. Because the word Doubling is used it does not mean to play this variation twice as fast as the Taorluath, or what is usually known as the Singling of Taorluath. The Doubling must be played at the same rate of speed as the Singling. The word Doubling means that the Taorluath is played over again, all in the same movement. The long or Themal notes, such as C A and B A, take the Taorluath form in the Doubling. It is written in twelve-eight time as in the Singling, but should be written in common time. The piper stands perfectly still when playing this variation, as if he were quite unconscious of his surroundings, or of those who were listening to him. It seems as if he had excluded all other thoughts from his mind, so that he might put full life and vigour into his imaginative story of the young Chief's future life.

We come now to the Crunluath, which is entirely a piobaireachd expression. It may be said to have derived its name partly from the sound of the movement, as the crooning of a dove, and partly from its warbling nature. The Crunluath is written in twelve-eight time, but should be written in common time. This variation is quicker and more lively than the Taorluath, and one can imagine seeing the piper pacing off again slowly as he plays, enraptured with his final outburst of joy, to which he gives vent in this the finest of all movements in piobaireachd. The Crunluath always begins with the same starting notes as the Taorluath, and the first half of the movement is also the same as the Taorluath. The last part of the movement is performed by coming up to E, putting in the A F A grace-note passage, and finishing again on the E.

Finally, we come to the Doubling of Crunluath, which is also written in twelve-

eight time, but should be common time. In this variation as in the Taorluath the rate of speed is the same in the Doubling as in the Singling. If the Doubling of the Crunluath were played twice as fast as the Singling, no man's fingers could ever bring out the notes clearly and distinctly. In the Doubling of the Crunluath the piper's joy and his tune are both complete, as he stands still, performing the last strains of his inspiring melody. Before he lays his instrument aside he returns to his Urlar and plays it over again in order that he may assure his hearers as well as himself that his tune is real. It was not merely a passing fancy, or a Theme that varied every time he played it, but a tune that has developed into perfect form, and is rooted in his mind never to be forgotten.

The next tune which I will describe in this class is

"Fàilte Fir Bhaosdail,"
"Boisdale's Salute,"

which will be found in "Ceòl Mòr," page 25. The author of this piobaireachd is unknown. It was composed on the occasion of Alasdair Mòr MacDonald, First of Boisdale, taking possession of the estates. In the Theme of this fine piobaireachd we have an entirely different melody. Again it can be seen as an indication of the Salute, that the Urlar begins on the low hand and rises to the higher notes of the chanter, which produces a very effective melody. The composer had good material to work upon in the creation of his new Theme, and being inspired with the exalted position which Boisdale attained, he made the best of it. The Urlar is written in three-four time, and consists of three sections, and in all sixteen bars of four bars, two of which are bisped, making six, six, and four bars. Here we find a strange mingling of joy and sorrow. The first note of most value being A and rising to D, with a throw or grace-note group G D C which denotes sorrow, then the E takes away the sympathetic touch, joy, because the composer along with his fellow-clansmen rejoice on the occasion of their new Chief taking possession of the estates. The notes in the Urlar which suggest sorrow are because of the loss of their beloved Chieftain who has left them for ever. Through the ear of imagination I can hear the composer play his new Theme for the first time, and in reality when I play it I can follow the story told by the Highland minstrel through his great warpipe. He heralds the ascent of his new Chief to his dignified position, and in the pleasing sound of his notes of salutation he assures his new master, as he might have been, that his clansmen will ever be true to his standard in war or peace. At the same time, the notes of sorrow occurring at intervals in his newly-created tune indicate the great loss which they have sustained through the departure of their late Chief

to "the Land o' the Leal." The Urlar is followed by its Doubling, or Thumb Variation. The E movement is deleted and is replaced by high A, with a high A grace-note. The high A in the Doubling creates a greater expression of joy as the performer repeats his Theme. It must not be imagined that the Thumb Variation with its high A occurs in a Salute alone. Any piobaireachd may have a Thumb Variation, though it is rarely, if ever, found in the Gathering. While the high A in the Thumb Variation of a Salute indicates greater joy, in the Lament it is an expression of deeper sorrow. It all depends upon the note or melody that precedes and follows the high A, and also the temperament of the composer and performer. This Salute differs from "MacLeod of Raasay's Salute," which has just been described, because it has a variation and its Doubling before the Taorluath, known as the First Variation. It has no particular name in Gaelic, although sometimes known as the Siubhal. The First Variation is written in six-eight time, and carries with it the same melody as the Theme, but in an entirely different form. It is in perfect keeping with the Urlar. The first half of each bar is of the Taorluath movement, and the second half is of a wavering movement, rising and falling as it goes on. Beginning on D, falling to the low A, and rising again to E, which might be described as a semi-circle, or round movement. The Singling follows the Ground in the second half of the second, fourth, and sixth bars of the first strain; the second half of the second and sixth bars of the second strain; and the second half of the second and fourth bars of the last strain, in a sloping movement, beginning on D, falling to low G, and F D falling to B alternately. In this variation it seems as if the author were telling of how changes took place as years rolled on. As his notes rise and fall it seems as real as life. The coming and going of Chief after Chief, generation after generation, the one following in the other's footsteps. In the Doubling the movement is carried out systematically right through from beginning to end, and also written in six-eight time. The movement which follows the Ground is replaced by the same movement as the rest of the variation. This signifies the desire of the composer, as he stands motionless, to express with more vigour and earnestness the part of the story which he has just related to his hearers. Then we come to the Taorluath, the meaning of which has already been given. It is written in six-eight time, but would be nearer to the manner in which it is actually played if written in two-four time. The alteration in the time-signature cannot be avoided in certain cases. This is an instance, and the Thematic melody is still preserved. The Taorluath is different from that of "MacLeod of Raasay's Salute," which has four movements in each bar, because the Urlar is written in common time. Here we have only two movements in each bar, although,

according to the Urlar, which is written in three-four time, there might have been three movements in each bar if the composer had wished. The reason for this may be explained that sometimes to prevent the tune from being too long and wearisome, one of the notes which forms the movement is left out. In other instances one movement is omitted for better melody, according to the taste and discretion of the composer. It does not follow that because there are only two movements or groups of notes to the bar in the First Variation and its Doubling that there should only be two movements to the bar in the Taorluath. The Taorluath here could easily have been written with three movements in each bar. If the composer had desired, he could have given A D E, A D D bitted, B D E, and B F D, and still be in perfect form and good melody, as can be seen on consulting the Ground. This is an example of how composers' and performers' tastes differ. We must be content, however, to abide by the tune as the composer wrote it. The Taorluath here is of a lively nature as described in the tune already dealt with. The first note of each movement always varies and comes down to low G, and finally finishes on the low A, except where the variation follows the Theme, and as in the Singling of the First Variation. At this point it seems as if the composer were going deeper into his discourse of how the clansmen had fought in the past and how many victories they had won, also that they were prepared to uphold their honour and traditions in the future as they had done in the past. Now we come to the Doubling of Taorluath, also written in six-eight time, but according to the way that it is played it should be written in two-four time. This is a repetition of the Taorluath, only that there is no movement resembling the Ground. The Doubling is performed in the Taorluath movement throughout. One can imagine seeing the performer come to a dead halt and repeating his tale in the hope that his notes might be carried away in the western breeze and heard by the clansmen in the far distance. The next variation is the Crunluath, still written in six-eight time, but performed in two-four time. The movement is the same as that already described in "MacLeod of Raasay's Salute." The first note in each movement always varies, coming down to the low G and finally finishing on the E, except where the variation follows the Urlar in the long Thematic notes. We have now followed the author's story to its closing stage, in which it would seem as if he were conscious of his performance coming to an end. He expresses a desire on his own part and that of his fellow-clansmen that their new Chief might see many long and prosperous years. Finally we come to the Doubling of Crunluath, which should be written in two-four time. It is entirely of the Crunluath movement throughout. The long Thematic notes in the Singling are converted into the Crunluath movement.

Here the piper is performing his last notes in a standing position, clear and distinct. Before he lays his instrument aside in silence, he moves off in stately form with firm step, returning to his Theme. He repeats it as a double vow of fidelity to his new master, and it dies away in the silence of the cool evening atmosphere that surrounds him. The neighbouring hills echo a joyful response to the shrill cry of the great instrument.

The last tune in this series for description is

“Fàilte Uilleam Dhuibh Mhic Coinnich,”

“The Earl of Seaforth's Salute.”

It will be found in Angus MacKay's "Collection of Piobaireachd," page 116. This piobaireachd was composed by Finlay Dubh MacRae, Seaforth's piper, when his master was in exile in the year 1715. It expressed a wish that Seaforth might return to his Highland home safe and sound.

The Earl of Seaforth fled to France after the Battle of Sheriffmuir. On this fatal field the MacKenzies and MacRaes both distinguished themselves. The MacKenzies were the first clan called upon by General Wade to deliver up their arms, which they did at Brachan Castle in the year 1725. Although the clan had lost their Chief, they were still loyal to him while he was in exile. His estates were forfeited, but the rents were collected regularly and remitted to France. Eight hundred men escorted the money as far as Edinburgh. One would have thought that there was more need to compose a Lament than a Salute under such circumstances. Such, at all events, was not the case, for we find Findlay Dubh MacRae composing this beautiful and inspiring piobaireachd as a compliment to his master in order that he might fill his heart with fresh courage when far from his native home. I have chosen this tune for two reasons, viz.: Because it is entirely different in construction from the two already dealt with, and it expresses a wish on the part of the composer, or, as I have already illustrated, it tells us a story. Here we have proof that it is not entirely imagination to say that piobaireachd is the medium through which the Highlander relates his tale. The Ground of the Earl of Seaforth's Salute is written in common time, and has sixteen bars in three strains of six, six, and four bars. It is from beginning to end a series of runs, commencing on the low G, rising to the high G, and so on. There are two sets of runs in each bar, except the second half of the fourth and sixth bars of the first part, the second and sixth bars of the second part, and the second and fourth bars of the third part, where they all descend. This piobaireachd may be described as being peculiarly grand, and a Theme with its variations which are always pleasing to the ear no matter how often one hears it.

In those pleasing notes of salutation, the piper cheers and encourages his master, who had fled from his clan and country. He assures him that although he is in exile his clansmen are still loyal to him. They collect his rents and send them to him at the risk of their lives, ungrudgingly, and hope that soon he will return to them again in safety. The First Variation, which may be termed the Doubling of the Ground, is also written in common time. It is in perfect keeping with the Ground, and so are all the following variations. The First Variation differs from the Ground in that the second half of the bars already mentioned rise instead of descending, with the result that a very pleasing melody is produced. In this variation it seems as if the piper were endeavouring to brighten his master's hopes of being able to return to them when the awful conflict of Sheriffmuir was forgotten. The Doubling of Variation First is still written in common time, and is even of a more pleasing melody than the Singling. It rises and falls alternately twice in each bar right through the variation, and is of a soothing or quietening nature. It seems as if the minstrel meant to lull the Chieftain in his distress, and bid him cast aside all fear and anxiety, because all is well with his clansmen and his estates at home.

Now we come to the Taorluath Breabach. The word Taorluath has already been described, and Breabach means leaping. Thus, after the Taorluath movement is performed, the fingers, or movement, always rise from the low A to a higher note, which is in accordance with the interpretation of the word Breabach. The Taorluath Breabach is entirely different from any variation already described. It has four notes to each movement, and four syllables to each group of notes. It might have been derived from some natural sounds, or the quadrupling of a sound by echoes. This variation is written in common time, and the accent is on the first and third notes of each group. That is to say, the first note of the movement is a dotted quaver, the second a semi-quaver, the third a dotted quaver, and the last a semi-quaver. This is carried right through the variation. The first note in each movement always varies, and the middle portion is the usual Taorluath movement, except where D B B and D B A notes occur. The movement preceding the notes referred to is slightly different from the others. The first note is a dotted quaver, the second and third are semi-quavers, and the last a dotted quaver. In this instance the first and last note in the group have the strongest accent, because they are followed by a different movement, and so timed as to produce a better melody. We find this variation timed the same in "The Lament for the Harp Tree," "The Marquis of Argyll's Salute," and "The MacRae's March." In "The Red Hand in the MacDonald's Arms," the accent is on the first and last note in the movement right

through the variation. In "Struan Robertson's Salute" it is still different. The accent is on the first note only, being a dotted quaver, the second a semi-quaver, and the third and fourth quavers right through the variation. In "Isabel MacKay" this variation does not agree with any of them. The fourth note is detached from the group, which still gives common time. The Taorluath movement and the additional notes which complete the Taorluath Breabach group are given separately. The first three only are joined together, being a quaver and two semi-quavers, and the fourth note standing by itself is a crotchet. It is very difficult to lay down the law in this species of variation, as the different styles quoted all sound very well, even when performed as timed. The plain Taorluath has a fixed system of accent, but the Taorluath Breabach could perhaps hardly be tied down to a fixed mode of accent. Still, opinions differ very widely: "many men, many minds." A great deal would depend upon the accent in the Urlar, which always regulates the apportionment of the time in all variations, no matter what form they take, but much more in variations that have got no fixed form. Returning to the variation which I have first described, it has beauty and pathos. The minstrel gives expression to his own and his fellow-clansmen's love and loyal devotion to their Chief, whom they have not forgotten or forsaken during his period of exile. The Doubling of Taorluath Breabach is also written in common time, and the accent is on the first and third note of the group in every case. The performer stands motionless as he repeats his wireless message to his Chief. All his energies are put into the music that he is pouring forth, as he turns his ear slightly to the wind in the hope of catching an answer to his pealing notes.

Now we come to the Crunluath Breabach, a movement similar to that of the Taorluath, with two additional notes in the group. There are seven syllables in each movement, and this is the longest of all movements in piobaireachd. It has a resemblance to thunder in the distance. When thunderstorms occur in the Highlands they are sometimes so severe that they shake the very foundations of the houses, and the peals roar along the glens with terrific magnitude, dying away among the mountain solitudes in a low rumbling noise. As the thunder has a very powerful effect on the mind of the Highlander, so has the Crunluath Breabach movement in piobaireachd. It shakes the air around the Celtic minstrel, and rolls down the glen, dying away like the mighty thunder over the distant hilltops. There are six notes in each movement, as for instance, E, A E E A, E, with two groups to the bar of common time. The accent is on the first and last note of each group, except where the long or Thernal notes appear as in the Ground. One can follow the

emotions of the piper as he moves away slowly from the Doubling of Taorluath Breabach. Having received no reply from his master in answer to his notes of cheer, he strikes into the variation already described, in the hope that the gladdening notes may be carried away by the mountain breezes to his master's ear.

Finally we come to the Doubling of Crunluath Breabach, also written in common time. It is all in the Crunluath Breabach movement throughout, with the accent on the first and last notes in the group. Again the piper stands still, aroused to the very highest pitch of enthusiasm. In his last efforts he attempts to convey to his master this sympathetic story in a powerful blast of hurried notes. He repeats the same message, and listens for an answer, but in vain. Before the performer ceases playing he finds himself enveloped in a glorious Theme. It fills his soul with hope, and touches his heart with the joy that lies before him and his fellow-clansmen, when they hope to meet their beloved Chieftain, never to part till death shall sever them.

The next species of piobaireachd in rotation for definition is the Welcome. It is really a special form of a Salute. When one Highland Chieftain paid a visit to another in the olden days it was the custom to compose a piobaireachd known as a "Welcome." It might have been on an occasion when one Chief met another for the first time, or that they had not met each other for a long period, and during that time had been frequently at war with one another. The Welcome was composed and played by the host's piper, to assure the guest that he was to receive a real welcome, and that the sword was hung up in the hall for ever, terminating all their previous feuds. In other instances it might have been an assurance that the visiting Chief was always made welcome, or that he had been absent for a long time, and the family piper at the castle where the visitor was staying struck up his newly-composed tune to express his joy at seeing him once more. Many piobaireachdan in the form of a "Welcome" must be hidden under the title of the "Salute," but the one defined here will be found in "Ceòl Mòr," page 290.

**"Isi do bheatha Eoghain,"
"You're welcome, Ewin Lochiel."**

This was Cameron of Lochiel, and probably Evan, or Ewin Dhu, a great warrior, who flourished about the year 1652. Sir Walter Scott says—"He came to court in the reign of James II. to obtain pardon for one of his clan, who, being in command of a party of Camerons, had fired by mistake on a body of Atholl men, and killed several. He was received with the most honourable distinction, and his request

granted. The king, desiring to make him a knight, asked the Chieftain for his own sword in order to render the ceremony still more peculiar. Lochiel had ridden up from Scotland, being then the only mode of travelling, and a constant rain had so rusted his trusty broadsword, that at the moment no man could have unsheathed it. Lochiel, affronted at the idea which the courtiers might have conceived, from his not being able to draw his own sword, burst into tears. 'Do not regard it, my faithful friend,' said King James, with ready courtesy; 'your sword would have left the scabbard of itself had the royal cause required it.' With that the king bestowed the intended honour with his own sword, which he presented to the new knight as soon as the ceremony was performed."

At one time in the 17th century, it is said that Sir Ewin Cameron of Lochiel and the Earl of Atholl were at enmity with each other over certain grazing rights. Atholl and Lochiel met at a certain place to settle the dispute, and they each had about sixty followers concealed close by. Atholl and Lochiel met alone first, but neither of them seemed to yield, when the Earl of Atholl gave the signal, and his men appeared. "Who are they?" demanded Lochiel. "These," replied Atholl, "are a few of my hogs come across the hills to grow fat upon their own proper grazings." Lochiel immediately gave the signal and his men appeared on the scene. "Who are they?" demanded Atholl. "These," replied Lochiel, "are a few Lochaber hounds eager to taste the flesh of your Atholl hogs." Lochiel having the most men, Atholl gave in to save a bloody conflict, and this gave rise to the Cameron's war-cry, "Ye children of the hounds, come hither and get flesh." "You're welcome, Ewin Lochiel," might have been composed by Atholl's piper when first they met in friendly terms, as the origin and history of this tune have suffered and been lost through neglect, like many others. The Urlar is written in two-four time, with eight, and eight bars, and an additional bar at the end for a second time. That is to say, when repeating the second part the little finger movement, or E A A A, is changed into E E E, and E A A A for a finishing bar. We are entering here upon fresh ground altogether. The notes when reproduced on the chanter actually speak to the performer and his audience. Beginning on B, then D, B to low G for the first bar, B D and again B D for the second bar, when put into syllables are, "You're-wel-come-Ewin-Loch-iel," and so on. One can follow the composer's story from the title of this tune itself. The music speaks to us. What can be grander than this? The piper of the Chief whom Lochiel is visiting is addressing his master's guest through his great warpipe. He is extending to Lochiel a real Highland welcome. In the Theme there is an expression of joy and assurance of friendship in the meeting, whatever

may have occurred previous to this between the two Chiefs. In fact, this is a Warning as well as a Welcome. If some friendly piper had warned MacDonald of Glencoe of his great danger the night before the massacre, such a cruel deed would not lie red in the pages of our Scottish history to-day. Many a Chief supped, and drank wine with another, and yet neither of them was free from danger. In this instance it may be said that the piper is friendly in his manner, and thoughtful in his attitude to his master's guest. He is warning Lochiel that he is welcome, and free from danger whatever his thoughts may be.

We come now to the First or Fosgailte Variation, not yet described. Fosgailte means open. An open variation always begins on the low A, low G, and sometimes on B, and rising to all the higher notes on the chanter according to the construction of the tune in which they occur. The melody which this style of variation produces is rather impressive. It is written in two-four time, the same as the Urlar, with the same number of bars, only that it has three extra bars in the second part for a second time. This is rather a peculiarly constructed variation. All the notes contained in it are to be found in the Ground, although not in the same order. A properly constructed piobaireachd should have variations with the notes in the same order as the Urlar, or as far as possible. A little variety is quite allowable, but this variation is particularly different in order, although it produces a pleasing melody all the same. There are no Doublings to any of the variations in this tune as given in "Ceòl Mòr," or in the MS. setting which I possess, although there could quite easily be. One can follow the author's story, and hear the piper as he tells his hearers that the days of conflict and enmity are past, the sword is in its scabbard, and the targe is hung on the wall. The Highland minstrel is bidding farewell to the past and stimulating a happy feeling between two clans whose Chieftains have met in one accord. Then comes the Taorluath Fosgailte, which means an open Taorluath movement, and one not previously described. It is of the same form as the previous variation, only that the accentuated notes are preceded by three low A's or G's as the case may be. Sometimes by three B's, but rarely three C's, except in the Taorluath-a-mach, when the movement has three C's only, with appropriate grace-notes, and no higher or lower notes succeed them in the mach movement. This variation has exactly the same number of bars as the one before it, and is written exactly as it is played, in two-four time. That is to say, giving G G G D, and G G G B, two movements to the bar. The first three notes are semi-quavers played in the time of two, and the last note in the group a quaver. As the performer doubles his notes in this variation, he attracts the special attention of Lochiel in a more

fascinating manner. He tells him of joys to come, as, for instance, when two great houses are joined together in the bonds of love.

Finally we come to the last variation, the *Crunluath Fosgailte*, or open *Crunluath* movement. It is in exact keeping with the *Taorluath Fosgailte*, and written in six-eight time. If this variation were written in two-four time, as it is played, we would have in *Lochiel's Welcome* a perfect *piobaireachd*. Should it have been, as already suggested, that love has taken the place of war, is it not like the lamb lying down to sleep in the lion's bosom? In the last notes of his tune the piper foresees great revelations, and pours them forth in soothing form, which ring in the visitor's ears never to be forgotten. As he returns once more to play his *Theme* whence came all his tale of love and war, it dies away in grandeur that can only be found in this, the greatest of all music, so dear to the Highland heart.

The next species of *piobaireachd* is the Lament, giving vent to sorrow on the death of the Chief, the loss of relatives near and dear to the composer, and the cruel calamity which has befallen the clan. As in the *Salute*, there is only one Lament composed to perpetuate the memory of one Chieftain, or individual, according to the ancient custom. Two Laments should not exist for one person.

**"Cumha Mhic an Toisich,"
"Mackintosh's Lament."**

A most pathetic and touching melody, which will be found in *Angus MacKay's "Collection of Ancient Piobaireachd,"* page 162, is worthy of definition. There are several versions of the history of this tune, and it is very difficult to select the most likely one. I am of opinion that the historic note by *Angus MacKay* is more to be relied upon than any of those given by various writers. The Chief whose memory is perpetuated by this Lament was *Lachlan Mackintosh of Dunnachton*, a man of great possessions. He was noted for his extraordinary wit and judgment, and curbed with great strictness the lawless and turbulent disposition of his clan. By this means he raised up a great many enemies, and *James Malcomson*, a near kinsman of the Chief, at the head of a restless party, was encouraged by them, and the hope of being ruler of the clan, to murder the good *Mackintosh*. This Lament was said to be composed on the sad event by the Chief's piper about the year 1526. There are two other versions of the history of the tune. First—It is said to have been composed by the famous family bard, *MacIntyre*, on the death of *William*, who was murdered by the *Countess of Huntly* in 1550. Second—A superstitious idea existed amongst the clansmen that the *Mackintosh* of that time would not die a natural

death, and the story goes that he had a beautiful black steed, with a glossy skin that shone like the raven's wing, and whose mane and tail waved free as the wind itself. The Chief was supposed to have ridden this horse on the day of his marriage, and the animal became so restive that his rider lost control of his temper, drew his pistol, and shot his favourite dead. Another horse was procured, and the company proceeded to church. After the ceremony was over the party returned the way they had come. The bride and her maids on white ponies, went on in front, followed by the Chief, whose horse shied at the dead body of the fine black steed, which lay by the roadside, and the Mackintosh was thrown to the ground and killed on the spot. Until informed, the Mackintosh's wife was quite unconscious that she was a bride, a wife, and a widow on the same day. The verses of this Lament were supposed to be composed by the Chief's widow, and chanted at the funeral by the broken-hearted Chieftainess, who marked time by tapping on the coffin lid with her fingers on the way to the churchyard. It may be quite possible that the bard MacIntyre and the widowed Chieftainess both composed lamentations in poetic form on such an event, but neither of them composed this piobaireachd. It was composed by a piper, and has nothing whatever to do with poetry. We have no record of any bard ever being capable of composing a piobaireachd, except John Dall MacKay, and although the great MacCrimmon's daughter could play the piob mhor, even she never composed a piobaireachd. Therefore, the Mackintosh's widow did not compose this tune, nor the bard MacIntyre either. The Urlar of Mackintosh's Lament is written in common time, with thirty-six bars in all, in four strains of eight, ten, eight and ten bars. Mackintosh's Lament is the only piobaireachd within the realms of "Ceòl Mòr" so constructed. It appears that the Urlar terminates at the end of the eighteenth bar, being eight and ten bars, and the following eight and ten bars constitute a Thumb Variation, or Doubling of Ground. The second eight and ten bars are a repetition of the first two strains, with a high A in place of the fourth F in the nineteenth and twenty-seventh bars. The melody of the Theme has a very solemn and touching effect on the minds of the pipers who play it, and also on those who listen to its plaintive notes.

The composer of this Lament has paid a last tribute to the memory of his gallant Chief. He has told us through his national instrument of the loss which the right-thinking members of the clan have sustained by the death of their ruler, who lived a straightforward and upright life. The First Variation is written in two-four time and is in perfect keeping with the Ground, of eight, ten, eight, and ten bars, and the high A is carried right through this and all the following variations. Variation

First is also known as the Siubhal, or a two-syllabled variation. The Doubling of Variation First is identically the same as the Singling regarding time and number of bars. The couplet movement is to be found on every note of the chanter, according to the Urlar, and comes down to the low A, but never to low G. When the initial note of the movement is low G it rises to low A. This is also a two-syllabled variation, or the original sound with an echo. Care should be taken to observe when writing and performing the Siubhal that on coming from the high A to low A, no grace-note should be written, and certainly cannot be played. That in the Singling of the Siubhal, movements on D, C, B, and low A to low A have all got high G and E grace-notes on each movement consecutively, and not high G grace-notes on each of the following notes D A, C A, B A, and A A. In the Doubling of Siubhal special care should also be taken to see that when writing or playing high A, if it should occur, no grace-notes appear on double high A's, or the next succeeding note; that a high A grace-note is written and played on both high G's and the first note of the following movement, unless it is a high A; that double E's have got a high G grace-note on the first E, and an F grace-note on the second E; and that double D's, C's, B's, and low A's have each got a high G and E grace-note on every movement, or couplet; not all high G grace-notes on each note. When two notes of the same pitch follow each other they are divided or separated by means of a grace-note, but this is not the case where two high A's occur in the Siubhal. The A's are divided by means of the pressure of the arm on the bag. In the case of two E's in the Siubhal, my proof for maintaining that the first E in the movement has a G grace-note and the second E has an F, is that it produces a far better and more telling effect. This was the way in which John Bàn MacKenzie performed the movement, and he was a pupil of the MacCrimmon School.

The two variations already defined have a melody that can be followed and admired by all who love piobaireachd. They are fond visions of the past, dear to the memory of the composer. The plaintive notes reminded him of the tragic death of his Chief, and how he was cruelly murdered. Then we come to the Taorluath, written in six-eight time, but should be two-four time, in keeping with the previous variations. We have the original sound and double echo, or three-syllabled movement, with the same initial notes as the First Variation. It comes down and always finishes on the low A, and follows the Urlar by a long Themal note in the last part of every second bar throughout. The Doubling of Taorluath should also be written in two-four time, not in six-eight, and it has the same number of bars as the Singling, only that the Themal notes are converted into the Taorluath movement right through.

We can follow the author here as he tells his fellow-clansmen of the cowardly deed committed by a traitor and his lawless followers. He seems animated with revenge as he seeks to pursue the murderer.

Finally we come to the Crunluath, the original sound and the quadrupling of it by echoes, or a five-syllabled movement. It is in keeping with the Singling of the Taorluath, with long Thematic notes at intervals. The Doubling of Crunluath is also in keeping with the Doubling of Taorluath and is in the Crunluath movement throughout. Both are written in six-eight time, but should be written in two-four time. The performer goes deeper and deeper into the swelling notes of his slow and solemn dirge, for he finds that the traitors have fled in terror of their lives. He leaves the Crunluath and goes on to its Doubling notes in a passion that would encourage him to face a thousand armed men to repay the cruel death of his master. On finishing the Doubling of his Crunluath the performer's anger or passion melts into sorrow and anguish. As he returned to his Theme he bathed his sorrowing thoughts in its soothing notes, that will keep ever green in Celtic hearts the memory of a Highland Chieftain who was so good and great.

"Cumha na Cloinne,"
"The Children's Lament,"

will be found in "Ceòl Mòr," page 137, and it is a Lament most worthy of definition. Patrick Mòr MacCrimmon, who succeeded his father, Donald Mòr, was a great composer of piobaireachd. He had eight sons who all marched shoulder to shoulder to the church one Sunday, and before the end of the same year seven of them were buried in the churchyard at Kilmuir. Patrick Mòr was so overcome with grief at losing practically all his family but one in the same year, that he gave vent to his sorrowing thoughts in this solemn and touching Lament. It is a great masterpiece, and one of the best specimens of piobaireachd composed by this famous race of Highland pipers. "Cumha na Cloinne" is looked upon as one of the finest tunes that ever adorned the pages of the "Ceòl Mòr" of the Celt, or touched the heart of the genuine Highlander with profound emotion. The Theme is a perfect example of the Lament. The MacCrimmons knew in minute detail the proper form of every class of piobaireachd, and they used the right material in its proper place. The Urlar is written in six-eight time, and has twenty-four bars in all, of eight bisseid, twelve and four bars. There is an unfathomable depth of feeling or sorrow in this Lament. It is as deep as the unmeasured chasms that the ocean covers, and is an utterance of grief which a bereaved father and mother alone can feel. It is composed almost

entirely of the F F F, E E E, D D D, and B B B movements, generally found in Laments. The Doubling of Urlar has got the same number of bars and written in the same time as the Urlar, with an additional note in every bar. Here we listen to a father telling of how he is sorrowing over the death of his children, who once climbed his knees to share the envied kiss. The composer looks back to the happiest days of his life when his family were young, and he caressed and fondled them, but now he has laid them to rest for ever. In Variation First we enter into a greater depth of sorrow, and a melody which may be described as peculiarly grand. It is in perfect keeping with the Theme, as all its notes are to be found in the same order, but written in two-four time with the same number of strains and bars as the Urlar. There is no Doubling to this variation. One can read in it of how the afflicted father and mother bore the heavy burden of grief, and how they missed the light footsteps going out in the early morning, and returning in the twilight hour. The Taorluath is written in six-eight, but should be two-four time, and it has the same number of bars as the previous variation. It is also in keeping with the Theme, and a long Thematic note will be found in the last part of every second bar. The Doubling of Taorluath is written in six-eight, but should also be two-four time, and the long notes are converted into the Taorluath movement throughout the variation. If nothing else, one can hear the author tell of how he had hoped to see his sons take part in active life, and uphold the high musical qualities of their forefathers. If those seven sons had lived to mature age and each added as much to "Ceòl Mòr" as their predecessors, how many fine pieces have been lost with them!

At last we come to the Crunluath and its Doubling, which should both be written in two-four time instead of six-eight. They are in exact keeping with the Taorluath and its Doubling. The Singling of the Crunluath has its long Thematic notes at intervals, and in the Doubling the long notes are substituted by Crunluath movements. As the father performs this multitude of notes they resemble the numerous thoughts that are passing through his mind, as he mourns the loss of those whom he loved so dear, and of whom cruel fate had deprived him. Leaving the Crunluath Variation with its turmoil of notes, he returns to his Theme as if he were afraid of disturbing his children in their last long sleep. He finishes up in the quiet and plaintive tone with which he began, bidding them adieu for ever, as his murmuring notes die away 'mid the rustling leaves in the green dell.

The last piobaireachd in this series which is worthy of definition is

"Mort Ghlinne Combann,"

"The Massacre of Glencoe,"

and it will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 28.

At four o'clock in the morning of the 13th day of February, 1692, this awful deed was enacted. Campbell of Glenlyon had dined as the friend of MacIain in his own house at Glencoe the night before the massacre, and in the early hours of the morning he carried out his murderous act of treachery. MacIain was shot dead in a cold-blooded manner at his own bedside, and his wife died next morning from distracted grief and brutal treatment. MacIain's two sons were awakened by an old domestic, who told them to rise and flee for their lives. "Is it time for you," he said, "to be sleeping when your father is murdered on his own hearth?" They rose and fled unhurt, being so well acquainted with their mountainous country that they escaped the observation of the soldiers. This wholesale slaughter was carried out with fearful fury; old and young lay dying and dead, while many perished in the snow on the mountain sides before they could reach a place of safety.

Although this tune is entitled "The Massacre of Glencoe," a Lament it must be. If there were need to sorrow over the death of the Chief, and sorrow of a twenty-fold nature on the death of MacCrimmon's seven sons, surely there was room for grief of a thousand-fold here. Chief, Chieftainess, clansman, clanswoman, father, mother, and children old and young, perished on this fatal morn. There was never a deed committed in the annals of Scottish history to compare with it, or that could bring forth such sorrow. The composer of "The Massacre of Glencoe" is unknown. He did not call it the "Lament for MacDonald of Glencoe," or a "Lament for the Dead," because those titles must have been considered of too light a nature for him. He engraved it in the history of that time, and for ever, so deep that it can never be blotted out. If the composer was a MacDonald of that branch of the clan he named his tune by a more revengeful title in "The Massacre of Glencoe."

The Theme, or Urlar, is written in two-four time, and there is something in this piobaireachd that will test the skill of the piper in the definition of its construction. This is what may be termed a piobaireachd irregular in form, but nevertheless pleasing to the ear as regards melody. There are thirty-two bars in all in the Urlar. The first strain has got nine bars, with a second-time bar, or, when played in full, twelve bars in all. The second strain has twelve bars, and the last contains nine. Whether the error lies with the composer, the piper who played it to the collector, or the compiler, it can be seen that this Theme is constructed when written in full to represent twelve, twelve, and eight bars. Now, the first thing to notice is that the Theme is complete at the end of the twenty-ninth bar as it appears in print, but when playing it in full with the second time in the first strain, we find in all thirty-two bars, worked out, as I have already said, in three strains of twelve, twelve,

and eight bars. The last bar in the Theme is quite unnecessary, and might have been added by someone in error. If not in error, then by some piper who did not know the proper form of piobaireachd. If it was added by the composer, it indicates irregularity and bad taste. The Thumb Variation is exactly the same as the Urlar, only that a high A is inserted in the first and last bars of the first and second strains, and the first and eighth bars of the last strain. Here we have a melody as deep as the mountainous passes in Glencoe itself. The sad and solemn wail of the notes already described casts a gloom over the very ground wherever the piper plays it. How many Highlanders who may chance to play this tune, or hear it played, think what it means. Alas! there are few that can realize its awful meaning! When I play it over, and think of the terrible deed, it often makes the hairs of my head stand on end with awe and trembling. The composer has depicted the scene of this act of injustice in a most beautiful and touching Theme. Like "MacLeod of Raasay's Salute," there is no Siubhal or First Variation. The Thumb Variation is followed by the Taorluath, and, strange to say, it is more irregular in form than the Urlar. The Taorluath has got twenty-six bars of eight, with a second time, making in all eleven, eleven, and seven, so that when played in full we have twenty-nine bars. This is three bars short of what the Urlar should be. Although it does not do so exactly, the Taorluath will pass as following the Urlar up to the end of the eighth bar. The ninth, or in reality when played in full, the twelfth bar of the Urlar is not represented in the Taorluath at all. This accounts for one bar short in the Taorluath. The seventh bar of the second part of the Urlar is not represented in the Taorluath. The eighth bar of the second part of the Urlar is represented in the Taorluath, although it is turned the other way about. Then two high A's appear in the Taorluath that are not shown in the Urlar, and the last bar of the Urlar is not represented in the Taorluath. The last part of the Taorluath, although it does not do so altogether, will pass as following the Urlar up to and including the seventh bar, but the eighth bar of the Urlar is not represented in the Taorluath. This accounts for the three missing bars in the Taorluath. As already indicated, the last bar in the Urlar, which is an extra one, is not represented in the Taorluath. The Doubling of Taorluath is in keeping with the Singling, and is in the same irregular form as compared with the Urlar. Both the Taorluath and its Doubling should be written in two-four time. Here, again, we are led back to the valley of sorrow and death, and one can read from the sad notes of this variation that hundreds of the victims were beyond human aid on the night of the massacre. Such an event was enough to bewilder any composer in the regular construction of his tune, although I have no intention of putting this down as a back door for errors.

Finally we reach the Crunluath and its Doubling, which are both in the same irregular form as the Taorluath and its Doubling. The errors which apply to the one are applicable to the other. The Crunluath and its Doubling should both be written in two-four time, not six-eight. In his final variations the composer enters into a maddening frenzy of grief, terror, and pain. He draws a long sigh and casts a last lingering look upon the valley still reeking with the warm blood that reddens the white snow. When the performer finishes his doubling notes he returns to his Theme so pathetically that it reaches the heart's very inmost core, and touches to overflowing the fount of tears, those tears of memory for the valley of Glencoe that time can never wipe away.

The next species of piobaireachd for definition is the Farewell. Unfortunately, however, like the welcome, this type of tune must be stowed away in many instances under the title of the Lament. The Farewell is really a form of a Lament. In "Ceòl Mòr" we only find seven tunes of this type, and

**"Soiridh leat a Dhomhnuill,"
"Fare thee well, Donald,"**

is a good specimen.

There are other piobaireachdan which one is quite safe in putting down as Farewells, such as

**"Cha till MacCruimein,"
"MacCrimmon will never return,"**

and

**"Albainn bheadarach's mise 'gad fhàgail,"
"Beloved Scotland, I leave thee gloomy."**

As there is still a long way to go, and a great number of tunes to be dealt with, I define only one under this heading.

"Albainn bheadarach's mise 'gad fhàgail" is really some patriotic Celt bidding farewell to bonnie Scotland, or tearing himself away from his picturesque Highland home. As there are beauties in Scotland to attract the eye of the stranger as well as the Gael, there is a melody not less attractive to the ear of all in "Beloved Scotland, I leave thee gloomy." On this account I cannot resist the temptation of giving a minute description of such a fine piobaireachd. It will be found in "Ceòl Mòr," page 221. The name of the composer and the date are both far beyond our reach or recovery, for like many other important points they are lost in the mists of time that have passed for ever. There remains with us, fortunately, the most important part, that is the tune itself, which affords material to work upon. It is a beautiful

and touching Theme, and written in six-eight time, with twenty-four bars in all, made up of eight, eight, and eight bars. The first strain is played twice over. The Urlar begins on the low A and rises to E. Then a run from C to E again, bitted. The third bar is low G to D, and B running up to D again. The fourth bar is low G to B, then D with beat on B, or D, B B, and so on. There is no Doubling or Thumb Variation to the Urlar. What do those notes say or suggest to us? Do they not seem to indicate a feeling of joy as we rise from A to E? Joy because of the happy days spent in the land of bens and glens and heroes. The passage that runs from C up to E suggests the rolling up of pleasant memories of Scotia, to be unfolded and thought over again in the land where the author is to anchor after his pilgrimage. No wonder that the mystic minstrel got fitting material to create so fine a masterpiece on this occasion. How much does it mean to the Highlander to tear himself away from the land of his birth! Many thoughts crowd upon his mind, and his heart yearns for home. When he is settled in the far country, with the mighty ocean rolling between, he gazes across the briny deep for a glimpse of bonnie Scotland, but in vain. The variation following the Urlar is the Taorluath Breabach, written in six-eight time, with the same number of bars as the Ground. The first eight bars are in fairly good keeping with the Theme, but after this point it cannot be said that they agree. It is difficult to say whether the fault lies with the composer or the collector. This may be said to be one of the tunes that has suffered loss in some way or other. It would be a very easy matter to arrange the variations in keeping with the Urlar, although one is very chary of doing so for various reasons. At the same time there is a pleasing melody in the Taorluath Breabach Variation, and the Doubling agrees with the Singling. When we translate those wonderful notes into a story, we can see that the composer looks upon a country that was once cheery, but now bears a gloomy aspect. Whatever his reasons may be for leaving Scotland, he no longer sees a charm in it as in his childhood's days. Whether the mist had fallen around him or the gathering clouds of night had enveloped his stately form as he discoursed this last Farewell, I cannot fail to see that the leaving of his own mountain home aroused within his soul a passion which nothing could withhold him from revealing.

Finally we come to the Crunluath Breabach and its Doubling. They should both be written in six-eight time as they are performed, not in common time. Both variations are in keeping with the Taorluath Breabach and its Doubling, and they produce a peculiar feeling on the mind of the performer and those who listen to him. The composer has revealed his tale in a most loyal and pathetic manner. He is

neither a traitor nor a coward. I say so because he has not miscalled his native land. He has left his story behind him in the form of a piobaireachd that can be read by those who alone can understand it and sympathise with him. As he plays the Theme once more before he lays his warpipe aside, he bathes his mingled thoughts in slow but plaintive notes as they rise from his chanter and float in the summer air of a sunny clime. His only hope is that those notes might be caught by the ear of some fellow exile who in turn may send the weird message on through his piob mhor until it dies away upon the purple heath-clad mountains of his native land.

We are now about to enter upon the definition of the first type of martial piobaireachd belonging to the Highland clans of Caledonia. There are many tunes of the Gathering species in "Ceòl Mòr," and it is not an easy matter to choose which of them to deal with. One well worth description is

"Cruinneachadh Chloinn-Raonuil,"
"The Gathering of the Clan Ranald."

This piobaireachd was composed in the year 1715, and will be found in the second part of the "Piobaireachd Society's Collection," page 16. It was played to summon the Clan Ranald to the Battle of Sheriffmuir where their Chief was slain. The MacDonalds of Clan Ranald, Glengarry, and the Isles were all present, as well as a great number of other Highland clans. Sheriffmuir was a fatal field, and many gallant knights and nobles fell there to sleep their last sleep in the graves of heroes, with their swords by their sides. The Gathering was called forth in the time of war, when the fiery cross was hurried o'er mountain and through glen. In those days the piper often accompanied the war messenger with his hurried notes. The clansmen heard the summons in the distance, and every man turned out without flinching or fear of death, and rallied round the standard of their Chieftain. They left the scythe in the field, the stag on the hill, and the fair maiden in the hall, to fight for victory or die in the attempt. "The Gathering of the Clan Ranald" is one of the finest specimens of this type of piobaireachd that can be found. There is not the fine feeling about it that is to be found in the Salute or the Lament, and it is not intended to be so. It is of a warlike nature, and not a tune that encourages joy, or brings forth sympathy, but incites the clansmen to battle. The Urlar is written in common time, with twelve bars in all, of four with the first two bars bisse, making six, four with the last two bars bisse, and four bars played right through. This totals up at sixteen bars when played in full, and more clearly understood as three strains of six, six, and four bars. The second half of every second bar has

the long Thernal notes, and in the Doubling of the Urlar the long notes are done away with and replaced by others of the same nature right through.

At the very outset we find that there is something startling about this class of piobaireachd. Whenever we hear it, as the clansmen of old did, we are startled by a wild confusion of notes, which indicates that there is something wrong. In the olden days those hurried notes warned the clansmen and told them that they were required without delay, and they understood their meaning. They would sacrifice everything rather than disobey the call to arms. The composer of this tune is unknown, but it belongs to a particular clan. Every clan had its own Gathering tune, *e.g.*, the Camerons' Gathering, the Campbells' Gathering, the Grants' Gathering, and the Macfarlanes' Gathering. What is most peculiar about this species of piobaireachd is, that as every soldier knows each bugle call, so did the different clans recognise their own Gathering, which proves that even in those remote ages the Celt had peculiarities entirely his own, and was not found awaiting in peace or war.

The Urlar dwells on the low hand. There is a succession of groups of notes as follows :—G G G B, G G G B, G G G B, D B. This is the outstanding feature, or sign of the Gathering. No other class of piobaireachd has an Urlar like this. The Fosgailte, or Variation First, is written in two-four time, with sixteen bars of six, six, and four. In this variation all the notes begin on the low hand and rise to notes of a higher pitch, except where they follow the Urlar in the last half of every second bar when they descend. The Doubling is in keeping with the Doubling of the Urlar. It is a succession of couplets, all beginning on the low hand, and rises to higher notes according to the construction of the Urlar. Both these variations agree exactly with the Ground. It seems as if the piper were resting on his oars at this point. The passion of his war signal has abated, for his notes are now much slower than when he began. Whether the long notes which he now performs would or would not be heard better by the clansmen in the distance is hard to say, but he lingers on them as if he were preparing for another outburst of stirring notes.

We now arrive at the Taorluath Fosgailte. It is written in two-four time, which produces a good rendering of this variation. There are sixteen bars, the same number as there are in the Urlar, with long notes occurring at the same intervals as in the First Variation. The Doubling of Taorluath Fosgailte is the same as the Singling, with the one exception, where the long notes are converted into the entire Taorluath Fosgailte movement. It will be observed here that the time is two-four, whereas in the Urlar it was common time. There were notes given to the value of four beats

to the bar in the Theme, but now it has been reduced to two beats to each bar. While the performer lingered on the notes of his Fosgailte it was no sign of peace, but a calm before a storm. He pours forth the doubling notes as he hurries through the wild ravines and climbs the steep and rugged mountain sides. The frantic passion of war has possessed his heart and soul, for his duty lies before him. He follows the fiery cross with his war-announcing cry till he has traversed every corner of the clan territory, and his notes have rung in the ears of every clansman.

Now we come to the final stage, the Cruinluath Fosgailte, or open Cruinluath Variation. It is always performed on the low G or A, rising to finish on the E. This variation should be written in two-four time, not six-eight. The Singling has the long Thernal notes the same as the Singling of the First Variation and the Singling of the Taorluath Fosgailte, and the Doubling of Cruinluath Fosgailte is performed in the same movement throughout. Both variations have sixteen bars each, of six, six, and four. Still faster and faster the minstrel scatters his maddening notes, as the clansmen buckle on their swords and targes. The right hand of the warrior is strong in battle. His heart knows no hesitation or fear, but obeys duty's call. This angry summons warns him of his danger; there is no time for delay. Soon the standard of the Chief is crowded on every side, and the piper marches round and round playing his Theme once more with firm and determined devotion to duty. He fills the hearts of his fellow-clansmen with courage and urges them on to noble deeds. Who could wish to fill a position so full of honour, valour, and steadfastness as this hero with his Great Highland Bagpipe; who does not owe him a debt of deepest gratitude; and who would not see him raised to the high position second to none in the musical world, for he and his instrument can do what sword, shot, or shell can never hope to!

There are various other Gatherings, as I have already mentioned, but it would be disloyal and far from patriotic on my part if I were to pass over the Clan Grant.

"Cruinneachadh na'n Grandach,"

"Craigellachie; or, The Grant's Gathering,"

will be found in Angus MacKay's "Collection of Piobaireachd," page 33. It is a tune of a different type from that already described. The territory of the Clan Grant is in Strathspey, and their rallying place is the "Rock of Alarm."

"Stand Fast, Craigellachie," is the Slogan or War-Cry of the Clan Grant, shouted often and long among the beetling cliffs so graphically alluded to by Ruskin in his "Two Paths." It is one of the loveliest districts in Scotland, where the peat

cottages are darkest, just at the western foot of the great mass of the Grampians, which encircle the sources of the Spey and Dee. The main road which traverses the chain winds round the foot of a broken rock called "Craigellachie." There is nothing remarkable either in its height or form ; it is darkened with a few scattered pines and birch trees, and touched along the summit with a flush of heather, but it constitutes a sort of headland or leading promontory in the group of hills to which it belongs, a sort of initial letter of the mountains ; and thus stands in the minds of the inhabitants of the district—the Clan Grant—for a type of their country unto themselves. Their sense of this is beautifully indicated by the War-Cry of the clan—"Stand Fast, Craigellachie." You may think long over these words, without exhausting the deep well of feeling and thought contained in them—the love of the native land and the assurance of faithfulness to it. You could not have but felt if you passed beneath it at the time when so many of Britain's dearest children were being defended by the strength of heart of men born at its foot, how often among the delicate Indian palaces, whose marble was pallid with horror, and whose vermillion was darkened with blood, the remembrance of its rough grey rocks and purple heath must have risen before the sight of the Highland soldiers ; how often the wailing of the shot and the shrieking of the battle would pass away from his hearing and leave only the whisper from the old pine branches of "Stand Fast, Craigellachie."

This is a description of the land of the Grants where stands Castle Grant, but the author of "Craigellachie" or "Cruinneachadh na'n Grandach" is unknown. The Gathering of the Clan Grant is illustrative of the land and of the warlike race to which it belongs, and I cannot do better than quote here a portion of the historic note on the tune—"The hearts of the brave 1,300 Highlanders, which the patriarchal influence of Sir James Grant raised for national defence in 1793, responded to the thrilling sounds which reminded them of friends and fatherland, and their feelings found vent in the ardent exclamation as the piper played Stabit-Craigellachie, *i.e.*, "Craigellachie, Stand Firm."

The Urlar of this piobaireachd is written in three-four time, with thirty-two bars, in three strains of twelve, twelve, and eight. It contains a deep well of incitement and inspiration, deep as the voluminous torrents of the angry Spey rolling on its way to the great ocean that receives every river in the world. One would be inclined to say that this Theme contains no hurried notes suggestive of the Gathering. It does not dwell on the low hand like the tune already dealt with, nor does it seem to hurry the clansmen on to the "Rock of Alarm." Nay ! it is schemed with a wiser

judgment. The same inspiration is to be found in it as there is in the " Burning Mountain " itself. This Theme is equally divided between the high and the low hand. I can read from its series of wild and weird notes, what alone a Gathering means. The first, second, and eleventh bars of the first part, the third, fifth, seventh, and eleventh bars of the second part, and the third and seventh bars of the last part are so constructed as to give an alarming nature to the tune. While the fifth, sixth, and ninth bars of the first part, and so on, are emblems of sorrow. Yet in the second and twelfth bars of the first part, and so on, are warning notes for the clansmen to be armed with courage and steadfastness. Thus the performer warned the inhabitants of the strath of three things which are most important in the time of war. Every clansman is called upon to rally round the standard of his Chief ; they are told by those solemn notes that sorrow and death may ensue ; they are also filled with courage and inspired by the stirring notes of the war minstrel to be brave, even unto death. It is an unwritten law in the discipline of clanships that every man must face whatever may come. These are the signs to be found in a Theme with such a martial air about it, and what more is necessary in the hour of preparation for war. The author of this Gathering did not begin with hurried notes at the very outset, because he had something else to tell his clansmen of. It seems a feature of this clan to be calm and collected, such as the piper was when he composed the tune. This is not to be wondered at because their War-Cry is " Craigellachie, Stand Fast." The First Variation is of the Fosgailte, or open form, with the same number of bars as the Urlar, and written in two-four time. Here and there it comes from the high hand to the low hand more in the nature of the Urlar. The Doubling is entirely Fosgailte, always rising from the low A up to the high hand, low A being the long note. Both variations are in perfect keeping with the Ground.

Now we come a grade nearer the real Gathering notes. Slow but sure the messenger of war is coming into the thick of his important duty. He forgets for the moment the fear, sorrow, and courage which his Theme indicates. His sole intention is to warn the clansmen to prepare for battle. Variation Second is entirely of the Taorluath Fosgailte form, and is written in common time, but should be two-four, as there are only two beats to the bar. In this variation, as well as the first and its doubling, a group of notes is missed in every bar. As will be observed, the Theme has three beats to the bar, or three distinct sections right through, and so should the variations have. There is ample room for such an omission, because the tune is long enough as it is. The Taorluath Fosgailte is in keeping with the Urlar in every way. Having warned the clansmen of what is to happen, the piper seems to lose

no time in hurrying them on to their rallying place. When war is declared there must be no delay, for the enemy soon approaches.

We come now to a plain Taorluath with a long Thematic note every here and there. The Doubling of Taorluath is of the usual Taorluath movement right through. Both variations are in accordance with the Ground, and should be written in two-four time instead of six-eight. This may be termed rather unusual to have a plain Taorluath Variation in a Gathering, but the master in this case must have had wise intentions. He had no desire to have a lull in the enthusiasm for battle. He seems to caution and encourage the clansmen to remember that every man is expected to do his duty. The Crunluath and its Doubling are the final variations, both of which are in keeping with the Urlar, but they should be written in two-four instead of six-eight time. The clansmen have gathered in full muster with belted plaid, claymore, and targe. Arrayed on the field near the "Rock of Alarm" are the Grants of Tulloch Gorum, Glenmorrison, and Rothiemurchus, and last, but not least, the Grants of Castle Grant. No fear is nursed, no dismay is thought of, no heart shall be daunted by the appearance of the enemy, those notes seem to say. The piper appears to vouch for every man, and encourages the clan in his last efforts to victory or death upon the field of conflict. Returning to his Theme he reminds the clansmen that in victory, when the combat is over, every heart shall rejoice. However far they may have to traverse before the enemy is defeated; however great their hardships may be; or however dark the night may seem to those who sleep their last sleep on the field of victory, the beacon ever burns brightly on the "Rock of Alarm" as an emblem of loyalty to their Chief. In their War Cry this clan has an assurance of a threefold nature—"Stand Fast, Craigellachie," "Stand Sure," "Stand Firm," for ever!

After the Gathering comes the March or Challenge. The clansmen have gathered round their standard, but before they reach the scene of battle the piper plays the March in the form of a piobaireachd. This is a declaration of war, or a Challenge to the enemy to fight. We have several tunes under this title, such as "MacNeill of Barra's March," "The Duke of Perth's March," "The Earl of Ross' March," "The MacLean's March," and "The MacRae's March." I intend to define only one piobaireachd under this class, and

"Spaidsearachd Mhic Rath,"

"The MacRae's March,"

which will be found in Angus MacKay's "Collection of Piobaireachd," page 21, is

worthy of attention. This wonderful tune was composed about the year 1491, but its composer is unknown. According to Angus MacKay's notes, the personage who gave rise to a piobaireachd of which those of his name are so proud, was Duncan MacRae, an orphan brought up in the Castle of Loch Kinellan, the Seat of the Chief of the MacKenzies, under whose banner the Clan MacRae fought. This devoted follower was known by the name of "Suarachan," a term of contemptuous signification. His physical prowess, however, and undaunted valour were great, and on this occasion he founded a good claim to a higher consideration than had formerly been afforded him. He mixed in the battle with impetuous valour, and speedily brought down his foemen. In a hand-to-hand conflict, when, like the "Gobhadh Crom," on the North Inch of Perth, he thought he had done all that was expected or required of him, and calmly seated himself on the body of the slain. MacKenzie, astonished at this behaviour during a hot conflict, called out sharply, "What! sit you so, when your help is wanted?" "If I am paid like a man, I will fight like a man, and if everyone does as much as I have done," replied Suarachan, "the day is yours." "Kill your two, and you shall have the wages of two," replied the Chief, and the obedient follower did his behest, and again sat down upon the lifeless body of his fallen foe. "Kill your three!" cries the fiery Chief; "nay, fight on, I will not reckon with you for days' pay." Suarachan, it is said, fought like a lion, till he had killed no fewer than sixteen of the enemy, and thus he proved his worth, and was ever afterwards held in high esteem, becoming a leading man in the clan, and acquiring the more honourable appellation of "Donacha mòr na Tuagh," *i.e.*, "Big Duncan of the Axe," the weapon which he had wielded to such purpose. This tune was adopted ever after by the Clan MacRae as their Challenge, or March to battle. Surely this is a challenge, a combat, and a victory.

The Urlar of "The MacRae's March," as one would expect, is of a war-like nature. It is written in common time, with sixteen bars in all, of six, six, and four. Every bar has two groups of four notes each, with the exception of the last half of the fourth and sixth bars of the first part, the second and sixth bars of the second part, and the second and fourth bars of the last part, which all descend from C to A, and B to G alternately. All the other groups of notes fall and rise as they go on systematically, C B A F, E A E E, and so on, producing a peculiar feeling of accusation, or objection to some grievance which had led to blows in those remote ages. It is unlike any other class of Theme, and to a great extent is a repetition of trouble of some sort, that could only be settled by two or more clans meeting in battle array.

The Urlar is followed by a Doubling, termed here the Siubhal Ordaigh, which

means the Thumb Variation. The author repeats his Theme with the high A at intervals, giving his Challenge more force or effect. The Siubhal Ordaig is just a repetition of the Urlar, with the high A coming in at the beginning of almost every bar. The author of this piobaireachd had good reason for being proud of his fellow-clansman, so brave, as well as his entire clan, and he gave them a Challenge of no mean order of merit to last them for future generations as an incitement to war. As the minstrel approaches the enemy he tells them that the fear of death is no barrier in the way of a clan whose record is so great.

The next variation is the Taorluath Breabach. It is in perfect keeping with the Theme, written in the same time and has the same number of bars. I am of opinion, however, that this variation should be written in six-eight time, as one can see that the first and last notes in the Crunluath Breabach get the most time, and so should they in this variation. Themal notes occur every here and there, and distinguish the Singling from the Doubling, which is all performed in the Taorluath Breabach movement right through. On go the wild accusing notes as the piper leads the clansmen to the field of battle. There they are to settle their differences in bloody conflict, and every man had to be a hero or be numbered with the slain.

Finally the piper reaches the quickest of all movements in the Crunluath Breabach, which is in keeping with the Urlar and written in common time. This variation should be written in six-eight time as it is played. The Doubling of Crunluath Breabach is in regular form, and should also be written in six-eight time. Who that is born with Highland blood in his veins but must realize that the hour of victory or death is at hand! The field is reached and the word of command is given. Those notes of courage rise and fall on the ears of the clansmen, and they are frantic with enthusiasm and love of valour, love of glory and fame being added to their name. Such is the translation that I can find in this fine tune. On returning to his Theme the piper did not do so without having something to be proud of. But for Suarachan the day might have been lost. He was a hero of heroes, to whose praise the piper found a Theme with suitable variations to exalt his name and record his gallant deeds, and few other clans can claim so great a record.

The Challenge leads us on to the piobaireachd next in order to it, that is the Battle Tune. There are several piobaireachdan in this class also, but one outstanding in Scottish history is

“ Cath fuathasach, Peairt,”
“ The Desperate Battle, Perth.”

It is as great, if not a greater act of horror, than the combat just described in the previous tune, and a good setting will be found in Donald MacPhee's "Collection of Piobaireachd," page 14. About the year 1392 a feud or quarrel arose between the Clan Chattan and the Clan Kay. It was resolved that the difference should be decided by a combat of thirty men of the one side against thirty men of the other; that the battle should take place on the North Inch of Perth, a beautiful and level meadow, in part surrounded by the river Tay; and that it should be fought in presence of the king and his nobles. The parties on each side were drawn out, armed with sword and target, axe and dagger, and stood looking on each other with fierce and savage aspect, when, just as the signal for fight was expected, the commander of the Clan Chattan perceived that one of his men, whose heart had failed him, had deserted his standard. There was no time to seek another man from the clan, so the Chieftain, as his only recourse, was obliged to offer a reward to anyone who would fight in room of the fugitive. One might think that it would have been difficult to get a man who, for a small hire, would undergo the perils of a battle which was likely to be so obstinate and deadly. But in that fighting age men valued their lives lightly. A man of the name of Henry Wynd, a citizen of Perth, and a saddler by trade, a little bandy-legged man, but of great strength and activity, and well accustomed to use the broadsword, offered himself for half a French crown, to serve on the part of the Clan Chattan on the day of battle. The signal was given by the sound of the royal trumpets, and of the great war-pipes of the Highlanders, and the two parties fell upon each other with the utmost fury; their natural ferocity of temper being excited by feudal hatred against the hostile clan, zeal for the honour of their own, and a consciousness that they were fighting in presence of the king and nobles of Scotland. As they fought with the two-handed sword and axe, the wounds they inflicted on each other were of a ghastly size and character. Heads were cloven asunder, and limbs were lopped from the trunk. The meadow was soon drenched with blood, and covered with dead and wounded men. In the midst of the deadly conflict the Chieftain of the Clan Chattan observed that Henry Wynd, after he had slain one of the Clan Kay, drew aside, and did not seem willing to fight more. "How is this," said he, "are you afraid?" "Not I," answered Henry, "but I have done enough of work for half-a-crown." "Forward and fight," said the Highland Chief; "he that doth not grudge his day's work, I will not stint him in his wages." Thus encouraged, Henry Wynd again plunged into the conflict, and, by his excellence as a swordsman, contributed a great deal to the victory, which at length fell to the Clan Chattan. Only one of the Clan Kay survived, and he

was unhurt. It was said that his kinsmen did not give him a very good reception, and he put himself to death. That terrible conflict, of which I have given a short account, has been recorded in "Ceòl Mòr" under the title of "The Desperate Battle."

The Theme of this fine piobaireachd is in every way a real specimen of the Battle Tune, and its most striking features are the series of war-like strains which suggest an awful outburst of deadly hatred. As can be seen from the construction of the Urlar, the chosen clansmen from each tribe are liberated by the signal of the war-pipes to give vent to their fury as they indulge in savage and bloody conflict. The Urlar is written in common time, and has sixteen bars in all. There are only two strains in this Theme. The second strain of eight bars is really a repetition of the first eight bars, with a high A taking the place of E in the second, fourth, sixth, and eighth bars. The First Variation and its Doubling are given by MacPhee in common time, but they are better expressed in six-eight time. In the Singling of the First Variation, when written in six-eight of two groups of notes to the bar, the first note in each group is a dotted quaver, the second a semi-quaver, and the last note a quaver. It cannot be said that the variations in this tune are in strict keeping with the Urlar. Some notes are brought into the variations which do not appear in the Urlar, but they are not altogether out of place for the reason that they produce a war-like feeling. One can see from the construction of this variation that the combatants are getting very fierce in their attitude towards each other as they carry on their fearful conflict. The Doubling of Variation First is somewhat changed. The first note is cut short, a semi-quaver, the second a quaver, and the third is a dotted quaver. Their anger is now becoming fiercer and fiercer, and their desire to end the struggle has reached the most acute state of frenzy. In fact, the very swing or lunge of the sword is imitated in this variation. Another change takes place in the construction of these variations. A complete close can be observed at the end of the sixth, twelfth, and sixteenth bars, making three strains. This is not usual in piobaireachd, but nevertheless, it is the case here. Variation Second is written in two-four time with the same number of bars and strains. The high A is the leading note as it occurs in every group, and the second note in the couplet varies. The second note gets the most value, and all the high A's are cut short. It seems as if there were a lull in the battle at this point, because the piper rests on every second note. A calm forebodes a storm, or fiercer onslaught, and it is the case in this instance. Something peculiar happens in the Doubling of Variation Second. The notes are all turned right about, the last notes of the movements in

the Singling are first in the Doubling, and the high A's are long instead of short. The little band of Highlanders on either side wield their swords with greater activity, and the battle rages with agonizing and more fatal results. Variation Third, or what is termed the Siubhal, is the next in order, with its Doubling. Both are written in two-four time, and the first note gets the accent. Again there is a lull in the wholesale slaughter. The piper rests on his notes as if he were advising them to withdraw from each other. Now we come to the Doubling of the Taorluath. There is no Singling in this tune. The Doubling is given in six-eight time, but should be written in two-four. Again both sides seem to get more furious towards each other, and many lie dead and wounded on the field. We come next to the Taorluath-a-mach, which is an attractive and faster movement. It should also be written in two-four time. The first note in the mach movement should be the shortest and the last of most value. The piper indicates in this variation the approaching end of the combat, and the field could tell its own tale.

Finally the Doubling of the Crunluath and the Crunluath-a-mach brings victory to the Clan Chattan, and sorrow, death, and defeat to the Clan Kay. Both variations are written in six-eight, but should be two-four time. There is no Singling of the Crunluath, for it seems as if the minstrel had hurried on towards a tragic end. The doubling notes roll on, and the trebling comes still faster till all is again at rest. Of those chosen clansmen few leave the field, and many lie in agony and death, never to rise again. If the piper returned to his Theme as he usually does, it could not be to rehearse an act or scene pleasing to the ear or attractive to the eye, but the repetition of a tale of woe that would never be forgotten by the surviving clansmen or the royal spectators.

One other piobaireachd in this class worthy of definition is

"Blar Sliabh an t-Shirra,"
"The Battle of Sheriffmuir."

It will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 63. "Blar Sliabh an t-Shirra" was composed by Findlay Dubh MacRae, a piper of note, in the year 1715. Sheriffmuir was a well-fought but indecisive battle for the Stuart cause, and many a brave Chieftain and loyal clansman never left that fatal field.

The number slain at the battle of Sheriffmuir totalled about fourteen hundred, and in these figures a large proportion of the Highland clans of Scotland were represented. A sight of this gory field was enough to stagger humanity, for knights, nobles, and clansmen lay dying and dead. Scotland's best and bravest warriors of that

age fell for Bonnie Prince Charlie. Could there be found a more fitting Theme than this for the mystic minstrel to record in this specimen of ancient piobaireachd? We have no authentic proof, but it is quite possible that the composer was on the field of carnage, as the Clan MacRae fought at Sheriffmuir, under the banner of the Earl of Seaforth.

The Urlar of the "Battle of Sheriffmuir" is written in three-four time, and has sixteen bars, in three strains of six, six, and four bars. The Thumb Variation, or Doubling of the Ground, only varies where the F movement occurs, and it is substituted for a high A, with a high A grace-note. The Theme with its Doubling has a feeling of death and horror about it. The composer tells us in his sad and mournful notes of the great battle in which so many brave warriors perished, and of how the Highlanders cherished the hope of bringing back their Jacobite leader to the throne of Bonnie Scotland, once and for all. The notes come down in most cases to the lower hand, and they produce a low moaning hum. Then they rise to the F, and in the Thumb Variation to the high A, just as the swell of the battle rose and fell. The First Variation is of the same form as that to be found in the Lament, and can it be wondered at? It comes from the higher notes down to low A, and every couplet of notes in the Urlar is represented. On that account this is a perfect piobaireachd, and works out in regular form from beginning to end. The Doubling of Variation First is in perfect order, and differs from the Singling in that its form is A A, B B, and F F, and so on, instead of A A, B A, and F A. The first note of each couplet gets most time value in Singling and Doubling. Both variations are in agreement with the Urlar and written in three-four time. In the Singling one can see that the piper tells us of the sorrow that he feels within his own heart for the wounded and dying, but the Doubling seems to bring to one's mind the actual waves of piteous cries that rose from the field during the heat of battle. I feel certain that many Highlanders, both officers and men, who may chance to read this volume, know too well what the meaning of war is, better by far than I can ever attempt to describe. The notes in these variations cannot fail to bring the tears to the eyes of those who understand what they mean, because the composer has given them to us in a strain which may be characterised as being particularly effective. Variation Second is of the Fosgailte or open style, while its Doubling is in the Taorluath Fosgailte form. They are both in keeping with the Urlar and previous variations. The Singling is written in three-four time, and so should the Doubling, although it is given in six-four. Those two variations resemble the "Gathering," and seem as if the piper were giving the warning of fresh arrivals, or urging them on to the place of conflict. His hurried

notes indicate that a change has taken place, and soon the heat of the battle will be over. Leaving the Taorluath Fosgailte we now enter into a plain Taorluath movement, with a Singling and Doubling which should be written in three-four time instead of nine-eight. Both variations agree with the Ground in every way. Again the composer returns to the calm and mournful notes that are to be found in the "Lament." Although this is a "Battle Tune," still it is a Lament as well, for many a sorrowing mother received the sad tidings when the battle was over, and many a child was fatherless.

Finally we arrive at the Crunluath and its Doubling. They should be written in three-four time. Each movement should be given in the time value of a crotchet, and not written in nine-eight time as it appears in the book. This tumult or buzz of notes brings to a close the story of what may be estimated as one of the greatest days that has ever been recorded in the annals of Highland history. Those heroes will never be forgotten so long as "Ceòl Mòr" contains these war-like notes of a most wonderful and effective Theme with its awe-inspiring variations. The composer returns to his Ground only to bring back to his mind the carnage of a dismal field.

It may not be out of place to mention here that it is very gratifying indeed to see that the president and members of the Clan MacRae Society, whose ancestors fell at Sheriffmuir, are about to raise a cairn as a memorial of their heroic deeds. This shall be an evergreen emblem of loyalty which will mark the scene of a great battle that took place one hundred and ninety-eight years ago, and is not to be forgotten by the patriotic Celts of to-day.

The last series of tunes, according to the order of classification, is the Warning, and one which I cannot pass over is

**"Caismeachd a Phiobaire da Mhaighsteir, na Piobaireachd Dhunaomhaig,"
"The Piper's Warning to his Master, or The Piobaireachd of Dunyveg."**

It will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 125, and its history is as follows:—

About the year 1647 Campbell of Calder was commissioned by the Earl of Argyll to proceed against the MacDonalds, and expel them from the Island of Islay, where Coll Ciotach, the celebrated commander under the heroic Montrose, had taken up his residence with a number of his followers. Calder accordingly procured the assistance of several tribes of the Campbells, and it is believed MacDougall of Lorn, Chief of his name, and their first exploit was an assault on the Castle of Dunàd, which was stormed and razed to the ground. Coll and several of his followers who

were then in the castle made their escape and took refuge in Dunyveg, where they were again besieged. Coll, finding his force too weak to repulse the besiegers, took boat by night to procure assistance in Kintyre and Ireland, and left the castle in charge of his mother. Calder, having discovered that he had left the castle, and guessing the object he had in view, determined in like manner to increase his own strength, in order to meet any addition which the garrison might receive, and retiring for this purpose, the troops were left in command of the Lady of Dunstaffnage, a bold, masculine woman. It is a tradition among some that it was proper for one woman to oppose another, and hence the absence of both commanders at the same time, when the departure of one would naturally favour the success of the other, an advantage which the generosity of the Gael would not permit them to take. However this may be, while the leaders were absent, the heroines were not idle, for the wooden pipe which conveyed the water to the castle was discovered, and of course the supply was cut off, in consequence of which the garrison was compelled to surrender. The night after the surrender, the piper whose profession secured the respect of the visitors, recognised the boirlinn, or boat of his master, Coll, on its return ; and that he might apprise him of his danger, and prevent his falling into the hands of the enemy, he asked leave to play a piece of music he had composed on the misfortune that had befallen his clan. His request was readily granted, when he went on the battlements and commenced to play a piobaireachd. Coll was just entering the bay, on the shore of which the remains of the castle are still to be seen, and hearing the new tune, with that quick conception of its import, now heightened by the critical situation of affairs, at once put about, and passing through the strait formed by a rock in the bay, he escaped. The Lady of Dunstaffnage was so enraged with the piper for this act, that the following day she made him play tunes of the merriest cast, as he walked before her to the top of a high hill, about five miles off, and when there, she sternly ordered his fingers to be cut off, so that he never more might give a similar warning. The hill is the highest in Islay, and from that day has been distinguished as the hill of the bloody hand, that is " Beinn Iaimh Dhearg," now corruptly " Beinn Illairraig."

The Theme of this wonderful Warning, or wireless message, with all its ingenious method of conveying dangerous tidings, is written in common time, and contains in all twenty-two bars, of eight bisse, six, and eight. Beginning with the little finger movement and coming up to the E, then running from E again down to A, after which it rests on the D, and so on right through the Urlar. Here we find the piper warning his master of his danger, and, by his efforts, Coll was prevented from

approaching the death-trap just laid for him. Coll never heard this piobaireachd before, yet he knew it was a warning, and he took it, otherwise death might have been his alternative. Who is he that says there are no words expressed, or story told by the most wonderful art of piobaireachd? What can bring the fact home with more effect than this instance? How coolly and cleverly the minstrel went about communicating with his master! The piper and Coll were both equipped with the necessary means of sending off the message and receiving it. In other words, they were both genuine Celts, and only they could have conveyed and received such a message. The Siubhal or First Variation has the same number of bars as the Ground, and agrees with it entirely. It is written in two-four time, resting on the higher notes, and always coming down to the low A. The Doubling is also in proper order, and every note is doubled here. Two notes of the same name follow each other.

There is something strange to be found in those variations, not because they are of a new, or distinct form from those already met with. We find this specimen of variation in several different kinds of piobaireachd. What is peculiar about the melody or leading notes of the Theme is that it produces a feeling of doubt or fear on the part of Coll who is approaching the bay. The piper is telling his master that a trap has been laid, and warns him to steer backwards. Coll reads the message, changes his course without delay, and avoids the attack of his enemies.

Now we come to the Taorluath, which should be written in two-four time, not six-eight as given. It is in perfect order, and rests every here and there on long Thernal notes. The Doubling of Taorluath agrees with the Singling, only that it is performed in the Taorluath movement right through. In both variations it seems as if the piper had laid his plans well, and was conveying the secret warning under the usual piobaireachd, or Taorluath form. Although this was a familiar variation, Coll could follow a strange warning strain in it, and the piper was successful in his efforts to save his master from disaster.

Finally we arrive at the Crunluath and its Doubling, both of which should be written in two-four, not six-eight time. They are in regular order, and agree with the Urlar and previous variations. The performer reaches the final strains of his peculiar form of signal, and his master speeds on his way to safety. He contents himself in his performance, and continues it as if nothing had happened, little thinking what his cruel fate was to be on the completion of his tune. On all occasions the piper returns to the Theme before he lays the instrument aside, but it is most probable that his message was detected, and he was not afforded this opportunity.

From the history of the tune it will be observed that the price of this fatal piob-
aireachd was the severing of the piper's fingers from his hand. Alas ! no more would
he finger his great war-pipe. It was silenced for ever, as a sacrifice to his master.
The clansman's vow is to fight for his Chieftain or die by his side. Surely this High-
lander's fidelity to his master was unparalleled. He was the hero, and the Lady of
Dunstaffnage was the coward.

The "Ceòl Mòr" of the Celt comprises some three hundred tunes altogether. A
single volume could not contain an analysis of them all, but there are still several
outstanding piobaireachdan that are worthy of a short explanation.

"Cluig Pheairt,"

"The Bells of Perth,"

formed a Theme in the ear of the piper. They had a peculiarly charming sound, and
in a fine piobaireachd the author imitated their melodious chime, which for many
years called the Highlanders in the surrounding districts, and the inhabitants of
Perth to worship. In the Urlar one can almost hear the bells ringing, the imitation
is so striking and suggestive of the actual sound. The variations are so constructed
as to produce the echoes which are resounded to the ear from the neighbouring
buildings. In a calm day the bells can be heard some twenty miles distant. Then
they sound most sweetly in the ear, and possibly the composer of "Cluig Pheairt"
was in the distance when inspired to create this piobaireachd.

"Port a' Bhata,"

"The Boat Tune."

Boating on the river, the loch, or in the sea in the neighbourhood of the shore
has a pleasing fascination. Even this natural sensation prompted the composer of
piobaireachd to record in his national music a suitable Theme with its variations to
express his feelings of pleasure derived from indulgence in this ancient pastime.
The fine effect of the sound of the piob mhor on the still waters is here produced, as
the notes rise and fall like the boat in the swell of the rising tide. Nowhere does the
bagpipe sound more sweetly than on the waters in a cool summer evening. The
notes float in the quiet atmosphere with a mellow sound, and die away on the
surrounding hills.

"Albainn Bheadarrach,"

"Cheerful Scotland."

While the piper found suitable notes to express his sorrow at leaving Scotland
in the tune which I have already analysed, on the other hand the author of this

piobaireachd has expressed the joy and pleasure that he had found in his native Highland home. What finer material could be found for a Theme than the land whose sons are ever foremost? Where could the creator of piobaireachd find a more interesting series of events to form variations illustrative of a simple but healthy and invigorating mode of life? The ardent and industrious Highlander wants for nothing in his own sphere, and his domestic duties as well as his ancient pastimes are the means of creating the deepest curiosity on the part of the Lowlander. His picturesque Highland garb is the prettiest sight that anyone can wish to see, and it is admired by people of every nationality. It is the dress that adorns the mystic minstrel who gave us a Theme so beautiful with all its fairy charms.

**"A bhatach Shith,"
"The Fairy Flag."**

This piobaireachd is one of the many gems which illuminate the pages of "Ceòl Mòr." The home of "The Fairy Flag" is in Dunvegan Castle, but who the composer of the tune was remains a mystery. It is a question if ever the flag was unfurled on the ramparts where the great MacCrimmon used to perform his most attractive masterpieces. The piper tells us in his Theme and variations how the magic pennon was possessed of so many superstitious qualities. It will be remembered that the "Fairy Queen" was said to have given the young MacCrimmon a "Silver Chanter" on the eve of his entering "The Cave of Gold." Was it he who composed this beautiful piece? Perhaps it will never be revealed, but the fairies had a great liking for the piob mhor. They were also said to have led the piper into their palaces where the pipe sounded with a sweetness that was far beyond description, and the interior of their abodes dazzled his eye with their brilliance.

**"An Suiriche siogach,"
"The Frisky Lover."**

Some Highland piper must have been so impressed with the behaviour of the gay or frolicsome lover that he was moved to compose a piobaireachd to express his ideas about this great passion. Not only does love make life a paradise, but it has been the means of supplying the author of this tune with the necessary material to form a Theme with variations not less charming than the joys to be found in "Love's golden dream."

**"S leam Sheim an Gleann,"
"The Glen is Mine."**

This piobaireachd was composed by John, son of Patrick MacCrimmon, who was piper to the Earl of Seaforth. The author played his new Theme with variations

for the first time going through Glen Shiel. Lord Seaforth was delighted to hear MacCrimmon telling him through his great warpipe that the glen was his (Seaforth's) own. Where would the beauties of Scotland be without the corry and the glen, and but for Glen Shiel the great music of the Gael would have suffered loss. "The Glen is Mine" is a great favourite of all the Highland lairds who possess a "glen," and MacCrimmon has illustrated with marked effect the charms of a journey through the mountainous ravine. The notes that sounded so sweetly in the ear of a great Highland Chieftain in the days that are gone have not lost their power to move the Highland heart to realize what they mean.

"An t-Suipear bheag,"

"Lament for the Little Supper."

Whether it was the composer of this tune, or some of his friends who did not get sufficient food, evidently the grievance suggested as a Theme to the author's mind the grumbling of some discontented individual. Whoever it was that did not get enough supper to quench his hunger, in the notes of this piobaireachd he vented his complaint with indignant wrath.

"Thuair mi pòg o laimh an Rìgh,"

"I got a Kiss of the King's Hand."

Patrick Mòr MacCrimmon having played his pipes before the king, His Majesty was so pleased with his performance that he graciously condescended to allow MacCrimmon the honour of kissing hands. It was on this occasion that Patrick Mòr composed "Thuair mi pòg o laimh an Rìgh." To those who are acquainted with the language of "Ceòl Mòr," the Highland bagpipe speaks of the author's pride and gratitude for such a high and honourable privilege being conferred upon him.

"Màl an Rìgh,"

"The King's Taxes."

As everyone knows, taxes are not an easy matter nowadays, and even in the olden times the taxpayer only paid the amount levied with a grudge. This transaction was not allowed to pass without being recorded in the piper's ledger. Whatever the amount of the tax might have been the piobaireachd here referred to has a beautiful Theme, and if the composer was a victim to excessive taxation he does not lament his position in the pleasing notes which he has given us to perform.

"An Daorach bheag,"

"The Little Spree."

Like the "Little Spree," the composer of this piobaireachd seems not to have got enough refreshments to meet his demands, hence we have another very interesting Theme with its variations. One would be inclined to consider that if he got the length of a spree, little or big, he had quite sufficient, although he did not seem to be of this opinion. In this case, besides music, "whisky hath charms."

"Cumha na Suipearach Mòire,"

"Lament for the Great Supper."

The composer of this piobaireachd seems to be sorry, either because he had eaten too much, or because this meal was past with all its temptations. The piper is telling us that he looked back with regret on some great repast, which might have been given by the Chief of his clan to celebrate some important event, and as we play the tune now, it reminds us of the grand old times that are past and gone for ever. Then the piper made a record of great events, but now they are allowed to pass unheeded.

"Mal Dhonn,"

"MacCrimmon's Sweetheart."

The MacCrimmons were a race worthy of the highest position in the piping world in their own time, and they have never since been equalled. They were never absent from the field of battle when their services were required. In the field of piobaireachd they were foremost, and they have left their mark behind them. When MacCrimmon composed this grand Theme he recorded in the music he lived for, the heavenly joys of love, the love that joins two hearts and souls together. If he loved his sweetheart as he loved piobaireachd, they were united heart and hand by ties that nothing on earth could break asunder. He had a heart to love, and a soul for music with charms that never fail to inspire those who admire "Ceòl Mòr."

"Thoir domh pòg, a luaidh mo chridhe,"

"My Dearest on Earth, give me your Kiss."

Probably the composer of this piobaireachd was shy. He might not have had the courage to kiss his sweetheart, but with the assistance of his bagpipe he passionately requests his dearest on earth to give him her kiss. In the notes of a new Theme he expresses his secret desire, and tells his lover in those melodic strains, a story that requires no words to explain.

"A' Bhiodag bhoidheach,"
"The Pretty Dirk."

Although this is a comparatively short piobaireachd, nevertheless it is a pretty little tune, which was composed by Patrick Òg MacCrimmon. MacLeod of MacLeod had a fine dirk that was very much admired by MacCrimmon. The Laird told Patrick Òg that if he composed an appropriate tune in its praise he would receive the weapon. The great MacCrimmon lost no time in creating a suitable Theme, for the next morning he struck up his new tune. MacLeod was so delighted with the melody, which was produced in such a short space of time, that he called MacCrimmon into the castle, presented him with the dirk, and told him that he well deserved it.

"Spiocaireachd Iasgaich,"
"Scarce of Fishing."

The composer of this delightful melody is telling us through his Great Highland Bagpipe of the scarcity of fish. When the fishing season was bad, it meant a great loss to the Highlanders in the west. Fish formed part of their food, and the fishing industry was their chief occupation. The piper is here lamenting his loss, and doubtless he hoped to see the day returning when he could ply his oars and cast his net more successfully into the great ocean that surrounds his Highland home. How peculiar it seems that the fisherman had to lift his bagpipe to express his thoughts. If he did not convey a message in his sad notes, then why did he compose "Spiocaireachd Iasgaich"? Could he not just have told his comrades of his grievance and been done with it? If the composer of "Scarce of Fishing" had merely told his companions of his complaint and been content with that alone, the loss which he sustained would have long since been forgotten. This fine piobaireachd is a record of musical thought which will be remembered as long as the "piob mhor" remains with us. It has stood through all the ups and downs of past ages as proof, that in every piobaireachd there is a story without words, capable of being understood and translated by the genuine Celt.

"S' fada mar so tha sinn,"
"Too long in this Condition."

This piobaireachd is the composition of Donald Mòr MacCrimmon, who committed some offence for which he had to fly for refuge into Sutherlandshire, to the house of a friend who was getting married. MacCrimmon sat down practically unnoticed, but, when the piper began to play, Donald Mòr also began to finger upon

his stick as if it were the chanter. The piper at the wedding noticed this, and asked the stranger to play for them. Donald said that he could not, but the whole company asked him. At last the piper said, "I am getting seven shillings and sixpence for playing at the marriage, and I'll give you one-third if you will play." Donald then took the pipes and played "S' fada mar so tha sinn." He played so well that all present knew him to be the great MacCrimmon, for he made the pipes speak to them. They understood the complaint, and Donald Mòr was royally entertained. Again, this is another of the hundreds of examples of stories of one kind or other being told through the Great Highland Bagpipe, and MacCrimmon did not miss his chance.

"Port a' Strìth,"

"The Tune of Strife."

The composer and date of this tune are unknown. Probably it was composed during the time of the series of wars which were carried on for centuries, and ended in the rising of 1745. Here the author is giving vent to his thoughts in an appropriate Theme. He is telling us what strife means, and perhaps how tired he was of it. Some may be inclined to think that this is a peculiar material to use in the creation of a new piobaireachd, but it is only natural, as so many other reasons are the means of creating musical thought. The Highlanders of old who had an interest in the great warpipe prided themselves in adding another page to "Ceòl Mòr" when occasion required it.

"Dusgadh Fear-na-Bainne,"

"The Waking of the Bridegroom."

It was customary in the Highlands of Scotland to hold a demonstration of some kind or other shortly before, and on the day of the marriage. This piobaireachd tells us of how the friends and neighbours wakened the bridegroom from his sleep in the early morning of his wedding day. They had some amusement at his expense, and the piper relates what took place in this, a very fine tune indeed.

"Togail bho tìr,"

"Weighing from Land."

As the vessel leaves the shore the last thing that is done is to weigh, or raise the anchor, and this Theme represents the motion or swaying of the boat as she sets out on her voyage. The composer has illustrated very effectively in a fine piobaireachd, the sensation which such an experience creates on the mind of those who rise and

fall on the crest of the wave. It is not impossible to imagine that it was during the clearances when so many Highlanders had to vacate their homes, that "Togail bho tìr" was composed. How much did it mean to those unfortunate people when by sheer force they had to embark to a foreign land. Then the ties of friendship were broken, and in many instances it was the breaking of the last link with the land of their fathers who fought and died for "Bonnie Prince Charlie."

"Nameless Piobaireachd."

There are nineteen nameless tunes in "Ceòl Mòr," and some of them have got exceptionally fine melodies. It would be very interesting indeed if it were possible to find out their titles and the occasions which gave rise to their composition. Many good piobaireachdan have been lost altogether through neglect, more especially for want of being recorded by their authors. Several pipers claim to possess copies of "The Lost Piobaireachd," but while memory lasts there will always be a lost piobaireachd, and happy will be the Highlander who sleeps upon the "fairy duns" if there he may chance to find it.



CHAPTER IV

PIOBAIREACHD VARIATIONS

FROM the Urlar, which is the Theme, there comes a number of variations that still require to be classified, as well as to be more minutely explained. They may be arranged in the following order, viz. :—

1. Urlar, Ground, or Theme.
2. Thumb Variation, or Siubhal Ordaig, or Doubling of Urlar.
3. Fosgailte, Siubhal, or First Variation.
4. Doubling of Fosgailte, Siubhal, or First Variation.
5. Leumluath.
6. Doubling of Leumluath.
7. Taorluath.
8. Doubling of Taorluath.
9. Taorluath-a-mach.
10. Taorluath Fosgailte.
11. Doubling of Taorluath Fosgailte.
12. Taorluath Breabach.
13. Doubling of Taorluath Breabach.
14. Crunluath.
15. Doubling of Crunluath.
16. Crunluath-a-mach.
17. Crunluath Fosgailte.
18. Doubling of Crunluath Fosgailte.
19. Crunluath Breabach.
20. Doubling of Crunluath Breabach.

I. URLAR.—Every piobaireachd must have an Urlar. It is the Theme, or root of the tune, and all variations are derived therefrom. All Urlars are not constructed

in the same fashion. Some have only four bars, but when played in full there are sixteen bars in all. Take, as an instance,

"Fàilte Dhuic Athol."



The four bars illustrated constitute the whole Theme complete. I have numbered the bars as follows, viz. :—One, two, three, four. When the Urlar is played in full the following numbers account for the sixteen bars, viz. :—One, two, one, two, three, four. One, two, three, four, three, four. One, two, three, four. The same applies to all the variations.

Another good example which might be illustrated, and slightly different from the tune already dealt with, is

"The Red-Speckled Bull."



In this piobaireachd six bars constitute the Urlar. The bars are numbered one, two, three, four. Five, six, and the sixteen bars when played in full are made up as follows :—One, one, one, two, three, four. One, two, three, three, three, four. One, two, five, six. The same numbers which represent the different bars in the Theme also apply to the variations.

An Urlar different still from any of the two already given will be found in

"Fàilte Phrionsa."





As shown above, there are only six different bars in "The Prince's Salute," but when played in full the order of the bars is as follows, viz. :—One, two, one, three. One, two, one, three. Four, five, one, three. One, two, six, three.

In the first two illustrations what applied to the Urlar also held good in the variations, but that is not the case in this instance. The bars are played in the same order up to the end of the Doubling of the First Variation. Up to this point we have sixteen bars, which include the first four played twice in each variation, but when we come to the Taorluath we find thirty-two bars in it, and all succeeding variations. There are now seven different bars arranged as follows :—One, two, three, four, one, two, five, six. One, two, three, four, one, two, five, six. One, seven, three, two, one, two, five, six. One, two, three, four, seven, two, five, six. At the first glance this seems rather irregular, and what is the cause? It is because the Urlar and the next two variations are written in common time, and the Taorluath is written in six-eight time. If the Taorluath and the following variations were written in common time, with four movements to the bar, what would be the result? It will be found that this variation would be written correctly and the bars would then be in the following order, viz. :—One, two, one, three. One, two, one, three. Four, five, one, three. One, two, six, three. There are now sixteen bars, which agree with the Urlar, and this proves that the art of piobaireachd is not studied or written according to its proper construction.

Let us take for the next example

"The Sister's Lament."

There are sixteen bars in this Urlar altogether, twelve of the bars are entirely different, and only four are repeated. To illustrate their order, which is the important point, numbers alone will be used as the number of bars are greater here. The order of bars is as follows :—One, two, three, four, five, six, three, seven, eight, seven, nine, eight, ten, seven, eleven, twelve. The only bars repeated are the third, seventh, and eighth, and the seventh bar is repeated twice, or played three times in the Urlar. It will be seen that there is no regular place for the repeated bars to come in. Up to the end of the sixth bar they are all different in succession; then bar three is repeated; then other two new bars, taking us up to the end of the ninth bar; then

bar seven is repeated, followed by another new bar, repeating bar eight ; again a new bar, which is followed by a repetition of bar seven ; and finally two new bars. Another thing which will be noticed in this Urlar is that instead of two or three distinct strains with closes to each, there is only one close in the Theme, coming, of course, at the end of the sixteenth bar.

One other Urlar illustration will be sufficient for the purpose intended, which is to give several examples of phrasing, or arrangement of bars. Let us now analyse

“ N' ann air mhìre tha sibh.”

Of the sixteen bars in this Urlar only five are repeated, and eleven are all distinctly different from each other. The second, third, and fourth bars are repeated after the fifth, the tenth bar is repeated after the twelfth, and the ninth bar is repeated after the fourteenth. In other words, there are sixteen bars in the following order :— One, two, three, four, five, two, three, four, six, seven, eight, nine, seven, ten, six, eleven. It can be seen in this instance that there is no regular place at which any of the bars is repeated, and with the exception of the first four and the second four bars which are practically bisected except one bar, none of the closes agree. In fact, after the end of the eighth bar the next complete close is at the end of the Urlar. This is a MacCrimmon tune, and they were the masters of piobaireachd. Some pipers have found fault with the phrasing of the tunes in the “ Royal Collection of Piobaireachd,” but on examination of those tunes handed down to us we can find various forms of Urlars. Although many tunes are very much like “ The Atholl Salute ” and “ The Red-Speckled Bull,” nevertheless, if we find one alone, such as “ The Sister's Lament,” or “ Roderick More MacLeod's Salute,” which is the composition of the greatest masters of piobaireachd, we are quite entitled to make that form our choice. The particular form of phrasing is not tied by rule, therefore it is a matter of individual taste. There is far more scope for good melody in a tune where there is comparatively little repetition, than there is where the Urlar consists of, say, four bars. It must be admitted that repetition of bars or phrases to a certain extent is one of the characteristics of piobaireachd, but at the same time a tune with four bars in the Urlar is very simple to compose and construct ; whereas a Theme with, say, seventy-five per cent of bars that are entirely different, requires much more talent and experience in their composition. The most important point in the creation of a new Theme is the connection of bars or phrases, with an unbroken flow of melody, or the regular recurrence of accent from beginning to end. If one were to play two bars of “ Mackintosh's Lament,” and then strike into the first four bars of “ Too Long


in this Condition," it could be detected in an instant when the change takes place. In fact, the first two bars would be in entire rhythmical discord with the succeeding four bars of a different tune.

All Urlars vary. One may resemble another, but their melodies must be different; if not, the one would be a fac simile of the other. Of the hundreds of piobaireachdan which we have on record, no two Themes are alike, although their variations may be of the same form.


2.—The Thumb Variation can only be found in certain tunes that will permit its introduction. That is to say, it might not be possible in some tunes to have a Thumb Variation, because the melody or construction of the Theme will not allow it. A good instance of the Siubhal Ordaig will be found in

"Cha till Mac Cruimein."

Urlar.



Thumb Variation.



It will be observed from the above illustration that the Thumb Variation is constructed by replacing the first F in the first bar by high A, and also the F in the second bar. This is one of the piobaireachd which is very much improved by the insertion of the Siubhal Ordaig.

The Doubling of the Urlar is quite a different thing altogether, and a good illustration may be found in

"S'fada mar so tha sinn."

Urlar.



Doubling of Urlar.



The distinction between the Urlar and its Doubling will be observed in the second bar of each stave given on page 85. In the first instance we have B A as the last half of the second bar of the Urlar, and in the Doubling of the Urlar the last half of the second bar is converted into B B B C. Because the word Doubling is used it is not meant that the variation is to be played twice as fast as the Urlar, but that the variation is all to be played in a movement of the same form or as nearly as possible right through. The same explanation will hold good wherever a Doubling occurs so far as form and time are concerned.

3 and 4.—In the Fosgailte, Siubhal, and First Variation there are three distinct forms at least, and when the words "First Variation" are used, such a variation takes many forms. A good example of the Fosgailte will be found in "Blàr Bhatarloo," but perhaps the best plan will be to give a full illustration of all the various notes off which this variation can be played, viz. :—

Fosgailte Variation.

Doubling of Fosgailte.

The image shows two staves of musical notation. The top staff is titled "Fosgailte Variation." and the bottom staff is titled "Doubling of Fosgailte." Both staves are in treble clef and 3/4 time. The top staff features a series of eighth notes with grace notes, and the bottom staff features a similar series of eighth notes with grace notes, illustrating the difference in construction between the two variations.

The principal thing in all variations is to notice their individual construction, and the large notes as well as the grace-notes made use of in them. There is one particular sign to be observed in the "Fosgailte," *i.e.*, that in the large notes they all begin on the low hand. In more correct words, the first note of each couplet is the lower of the two, except in the close of some of the bars in the Singling where the first note is the highest. The first note is the longest, and most frequently low A, although sometimes we find B D, C E, and E F. In the first bar of the Singling each Fosgailte couplet has got a high G and D grace-notes; the second bar has only one G grace-note on the first note of each couplet; and the last bar the same as the second except the close. Care should be taken in the case of high A that no grace-note can be performed when coming to a lower note. The Doubling is not meant to be played faster than the Singling but of the same movement all through, and care should also be taken to observe its proper form and the right grace-notes to use as shown in the illustration.

The title "Siubhal" may be given to any variation which follows the Urlar, but as a rule the one generally known as such is that to be found in

"Thàinig mo Rìgh air tìr am Muideart,"

and the following is an illustration of all the various notes off which it can be performed:—

Siubhal

Doubling of Siubhal.

The image shows two staves of musical notation in 3/4 time. The first staff is titled "Siubhal" and the second is titled "Doubling of Siubhal." Both staves use a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes with grace notes. The "Doubling of Siubhal" staff includes an asterisk (*) above a note, indicating a specific performance technique.

The first note in each couplet gets most time, and the last is always short. The only movement which should be taken particular notice of is the first, which is G A. All the movements descend, but this one ascends, with G D grace-notes. A to D have G E grace-notes, E and F have two G grace-notes each, high G has two high A grace-notes, and high A has no grace-notes at all. The Doubling is played at the same rate of speed as the Singling, and it is known by all the notes being doubled except low G, which is G A. The grace-notes used here in the first movement are the same as in the Singling, and also A to D, but E is different. The first E has a G grace-note and the second E has an F* grace-note. This was John Bàn MacKenzie's style, who was a pupil of the MacCrimmon school. It sounds much better than two G grace-notes. High G has the same grace-notes as in the Singling, but there are no graces on the last two high A's, according to the old masters, although we see a high G grace-note inserted between the two high A's in some printed books and MSS. It seems an impossibility to some pipers to say that there should be no grace-note between two high A's in the Doubling of this variation, but the two notes are cut, or separated by the regulation of the wind pressure on the reed instead of using grace-notes, and gives a more piobaireachd-like expression to the movement than using a grace-note as in an ordinary March. In fact, it is a weird movement, and a special characteristic of piobaireachd.

Variation First is the last in this series for analysis, and a good specimen will be found in

"Fàllte an Rìdire Seumas mhic Dhomhnuill nan Eilean."

Variation First.



Doubling of Variation First.



When the title "Variation First" is used it may not be out of place to call it a miscellaneous form of variation; one that generally varies in construction, and not of a fixed species like the two already described. In the Singing, the most important things to notice are the grace-notes. The bars are divided into four crotchet beats, and the notes following the D and B in the first bar have E grace-notes; the note following the E in the second bar has a G grace-note; and the B G B in the same bar have a G E D grace-note alternately. The third bar is the same as the first, and the first beat of the last bar is changed from a single crotchet beat to a couplet. The D is a full crotchet, because it gives more effect to the little finger movement which it precedes. The first two notes of the last bar have the same grace-notes as the same two in the second bar.

The Doubling is a fac simile of the Singing up to the fourth bar, and then the E takes the same time as the first note in each bar. The second beat is a couplet, and this is because it produces a melody which is in better harmony with the movement that follows it. Finally the little finger movement is transformed into a group of notes of the Taorluath Breabach form, with the usual notes used in that movement.

5 and 6.—The Leumluath and its Doubling are distinct variations by themselves, and an example of them will be found in

"Piobaireachd Dhomhnuill Duibh."

Leumluath.



Doubling of Leumluath.



This variation is usually written in six-eight time. The first note in each group may vary, as it generally does, but it always finishes on E. High G is always the grace-note used on the initial note of the movement, and a low G D G grace-note group between the initial note and A coming up to finish on E. The last half of three of the bars in the Singling takes the same form as the Theme. This is the distinction between Singling and Doubling, and generally the second part of special bars takes the same form as the Urlar in the Singling. The Doubling is entirely of the one movement, and the Themal portion of the bars in the Singling is converted into the Leumluath movement right through the whole of the Doubling. The grace-notes in each group are the same in the Doubling as the Singling, viz., high G on the first note, and a low G D G grace-note group between the initial note and A. In all Leumluath Variations the first note in each movement gets most time, or emphasis.

7, 8, and 9.—The Taorluath, its Doubling, and the Taorluath-a-mach, which is sometimes given as the Trebling, have all got a fixed form, and an illustration of them will be seen in many tunes.

A good example will be found in the second part or strain of

"Fálte Thighearna Lobbait."

Taorluath.

Doubling of Taorluath.

Taorluath-a-Mach.

The image shows three staves of musical notation in 6/8 time. The first staff is labeled 'Taorluath.' and shows a sequence of notes with grace notes (high G and low G D G) above and below. The second staff is labeled 'Doubling of Taorluath.' and shows the same sequence of notes but with a different rhythmic pattern, specifically a longer note value for the first note of each group. The third staff is labeled 'Taorluath-a-Mach.' and shows a similar sequence of notes with grace notes, but with a different rhythmic pattern, specifically a longer note value for the first note of each group.

The Taorluath movement can be played off every note on the chanter. It is nearly always written in six-eight time, but if studied properly it can be seen that by writing it as illustrated above, there would be many difficulties avoided, and piobaireachd would be made much clearer, and more perfect in form. There are three prominent notes in each movement, the first note will vary, but the last two

notes are always the same except off the D. All the notes except D are terminated with two A's, and where the movement occurs on D it is D B A. Sometimes, however, it is written D A A, and perhaps this is the better of the two, but it can be written either way. The first note of each movement has a G grace-note on it, and in the case of the movement occurring on high G, then the grace-note is high A. Then a group of three grace-notes G D G comes in between the initial note and the second one, and finishes with an E grace-note on the last A. The second movement in the second bar is somewhat different. Instead of the group of grace-notes G D G, only G D is necessary, and the close is the same as on A. Where the initial note in the movement is low G



then the G D E grace-notes are used. The Doubling is all of the Taorluath movement right through the variation, and the only changes are the last groups in the first and second bars where D B A takes the place of D A, and the Taorluath movement on A takes the place of the little finger movement. The grace-notes required in the D movement are G on D, low G between D and B, and low G and E grace-notes between B and A. If the D movement is written



then the only change from the usual form of writing this group is that G B G grace-notes require to be used instead of G D G already mentioned.

In the Singling and Doubling the first note in each movement gets the most time, the others only get sufficient time to play them clearly and distinctly.

The Taorluath-a-mach is the last in this series, and it is only found on B C and D. Although one would think that low A was also *a-mach*, still that is not the case, because it is found in the Singling and Doubling of the Taorluath. The accent is reversed as will be observed in the *mach*; instead of the first note the last gets the emphasis, and instead of B A A, C A A and D B A, it is now C C C, B B B, and B D D. All the grace-notes in the movements are the same except on D, and it will be observed that the change is to G D C grace-notes instead of G D G. This variation requires a great deal of practice, especially the change of accent from

the first note in the Taorluath to the last note in the Taorluath-a-mach, when both movements occur in the same variation.

10 and 11.—The Taorluath Fosgailte and its Doubling are both an open movement, and an illustration will be found in

“**Cruinneachadh Chlann-Raonuill.**”

Taorluath Fosgailte.



Doubling of Taorluath Fosgailte.



The Taorluath Fosgailte is a fixed form of variation. It always begins on the low hand and rises to higher notes. It is quite the reverse of the plain Taorluath, which begin on higher notes and come down to the low hand. On notes from B to C, the grace-notes, as will be observed in the first movement in the illustration, are G D E D. From D right up to high A the grace-notes are only G D E, and the last note in the group has no grace-note. There is no such movement in the Taorluath Fosgailte as



and when



occurs it is of the Taorluath Breabach movement even when it appears in a Taorluath Fosgailte variation. No such movement as



will be found in any piobaireachd. The last half of the second and fourth bars

in the first stave follows the Theme, to form the Singling. The Doubling is formed by converting the B D in the second, and D E in the fourth bar into G G G D, and A A A E. The usual grace-notes are used in the Doubling. Several piobaireachdan have a variation of the Taorluath Fosgailte form followed by a plain Taorluath. This is because sometimes special Urlars afford the opportunity of constructing a tune with both variations producing a very fine effect, but, as a rule, one form of Taorluath is enough. The first three notes of each group in the Taorluath Fosgailte movement are played as fast as it is possible to perform them distinctly, and the fourth note is always long.

12 and 13.—The Taorluath Breabach and its Doubling form a variation of a fixed nature, and an example will be found in the last four bars of the Singling and Doubling of

"Cumha Craobh nan teud."

Taorluath Breabach



Doubling of Taorluath Breabach



In a piobaireachd where a Taorluath Breabach is found, no other form of Taorluath must be inserted. The Taorluath Breabach is really an extra note added to the plain Taorluath. Although very often the movement starts and finishes on the same note, this is not always the case. The rule followed in the construction of this variation is according to the Urlar, and the notes in the Theme should be found if possible in the variations. When the movement finishes on A B or C, a D grace-note is always placed on each, as the case may be. If any note from D to high A (both inclusive) closes the movement, no grace-note is found on any of them. The second and fourth bars close in accordance with the Urlar to distinguish the Singling from the Doubling. In the Doubling the only difference is the change of the last half of the second and fourth bars into the Breabach movement right through the whole variation. Care should always be taken to observe when writing this variation that where the movement finishes on high A no grace-notes should follow

it. There is nothing peculiar in those variations as regards grace-notes, because, with the exception of the last note in the group, they are all found in the plain Taorluath already described. These variations are often written in common time, but it is a mistake to do so, because four beats cannot be found in a bar of two movements. Six-eight time is undoubtedly the best method of writing the Taorluath Breabach.

14, 15, and 16.—The Crunluath, its Doubling, and a-mach are of a fixed form. An example of them can be seen in the tune we have already dealt with for numbers 7, 8, and 9, viz. :—

“Fàilte Thighearna Lobhait.”

Crunluath.



Doubling of Crunluath.



Crunluath-a-Mach.



The Crunluath, its Doubling, and a-mach are variations which can all be found in the same piobaireachd. They are often given as Crunluath, its Doubling, and Trebling, but they are all played at the same speed. The one should not be played faster than the other. In fact, if one were to play the Doubling as fast again as the Singling, it would be rather indistinct and difficult, and to attempt to play the mach or Trebling three times as fast would be an utter impossibility. The Crunluath is a beautiful variation, and one requires continual practice to become a good performer. Sometimes it takes years for pipers to get into it, but of course a great deal depends upon the pupil himself and how much he practices.

The Crunluath or Singling is distinguished by the long Themal notes at the end of the first and second bars in the illustration. The Doubling is all of one form of movement throughout, because the Themal notes are converted into the same form as the groups which precede and follow them. There are various ways of writing this variation, but as already described in numbers 7, 8, and 9, by writing it in common time, piobaireachd is simplified and greatly improved. The grace-notes vary in accordance with the method of writing the movement. To write this movement exactly as it is played it would have to be timed as



because from the time one begins to play the first note C till the last note E is reached, every note must be accounted for in the time. Thus one movement would have to be written in two-four time. If this were carried out many difficulties would arise. The recording of tunes would be long and laborious, and to write it as illustrated, the single movement would require two beats, whereas only one beat can be given to each group. For this reason it is necessary to abbreviate the movement by giving certain prominent notes as large notes, and the rest in the group as grace-notes. When both methods illustrated are performed on the chanter their renderings are the same. If an Urlar is written in common time there is no need to change the time in the plain Crunluath to twelve-eight, because it can be written in common time with four movements to the bar as shown in the example. The most particular grace-notes to observe are those used in the fourth movement in the first bar of the Doubling. After D the grace-notes are G B G A instead of

G D G A. - In the second movement of the second bar the grace-notes used after the E are G F G instead of A F A, because before the E there are only three notes. G D G instead of G D G A, and in the Taorluath B G G will be found as large notes, The Crunluath-a-mach, as in the Taorluath-a-mach, can only be performed on B C and D, and care should be taken to see that the form adopted in this movement occurs on these notes. There is no Mach movement on low A because it is found in the Singling and Doubling. As will be observed when writing the Mach on B, instead of B E E it is B B E, and the grace-notes used before the E are E B F B. On C the same happens also. C E E is replaced by C C E in the Mach, with E C F C grace-notes occurring before the E. When writing the Mach on D it is B D E, with a throw, or G D C group of grace-notes on the D, and E D F D grace-notes before the E. All the initial notes in each movement in the Crunluath, its Doubling, and a-mach get most time value, except the B C and D movements in the Mach; and the last note in each of those three groups gets the most time. Each group of notes in variations numbers 14, 15, and 16 is written in the time value of a crotchet. This permits the time of the Urlar being carried to the end of a tune when its melody and construction will allow such a course to be taken.

Some doubt exists regarding the best method of writing the Crunluath-a-mach movement. The following are some examples :—



Nos. 1 and 2 are Donald MacDonald's style. Nos. 3 and 4 are Angus MacKay's, D. MacPhee's, and Wm. Ross's. Nos. 5 and 6 are examples to be found in "The Piobaireachd Society's Collection," parts 2 and 5. There is a very little time for a long accent on the second B and C, or D in the Mach movement, and perhaps Nos. 7 and 8 are the best method of writing it. The last note in the Mach movement (E) must get a long accent; otherwise, if followed by another Mach movement, the short note is not so effective.

17 and 18.—The Crunluath Fosgailte and its Doubling are variations of a fixed form. Movements on E F and G, high A and low A are all written and performed in the usual Crunluath method. There is a movement on low G and A such as



which is the Fosgailte form, but this is really a movement on low G, because it is the initial note and gets most time value. A good example of this variation will be found in

“ An Grota.”

Crunluath Fosgailte.



Doubling of Crunluath Fosgailte.



The Crunluath Fosgailte is an open movement, and the last part of it can be written and performed in either way, open or closed, as shown in the Singling and Doubling above. Some doubt exists as to the close of this movement, because the top staff is of the Crunluath-a-mach style. Both sound very well, all the same, and it is a matter of taste. It is certainly written in some very old collections of piobaireachd in the first form, but it is very often met with in old MSS. in the second form as illustrated here. On all movements up to C, the initial and second note have a grace-note each, which is high G and D alternately. On D only the initial note gets a grace-note; D is plain. The grace-notes used in the last portion of the movement have already been met with and described in previous variations. The only change in the Doubling is where B G is changed into the Fosgailte movement G B E, with the usual grace-notes thereon.

19 and 20.—The last, longest, and most difficult passage in piobaireachd is the Crunluath Breabach Variation. If it were written in full, giving every note time value except the G grace-note, it would appear thus



which would be far too complicated and laborious a method of writing each movement. An example will be found in

"Iseabel Nic Aoidh."

Crunluath Breabach..

Doubling of Crunluath Breabach.

This variation is written to best advantage in six-eight time. It is often written in common time, but there are only two beats to the bar of two movements, and it is impossible to get four beats in a bar when each movement represents a dotted crotchet beat. There is very little explanation required in this variation, as the movements have already been described, with the exception of the last two notes in each group. When the last note occurs on G A B or C there is a D grace-note on each, as the case may be, but from D to high A, should these happen to be the last note, there is no grace-note on D E F G or A. In the Doubling the little finger movement and D beat are both changed into the Breabach movement with the usual grace-notes. Care should be taken when learning to perform, and when practising this variation, that no grace-note is used on the A preceding the last note in each movement. When performed clearly and distinctly, this is the finest of all movements in piobaireachd. Before closing, it may be well to mention that there are several other forms of Crunluath Variations worthy of special study, such as are found in "Fàilte Dhuic Atholl," "Crosdachd an Duill," and "S' fada mar so tha sinn."

CHAPTER V

ANALYSIS OF SYLLABIC SOUNDS OR ECHOES IN PIOBAIREACHD

THE Urlar or Theme is the root of the tune, and from it comes the original sound. In the various species of piobaireachd to be found in "Ceòl Mòr" this sound is doubled, trebled, quadrupled, quintupled, and even septupled. Take as an example a tune, the Urlar of which begins with an E of the value of a crotchet. Thus, E is the original sound, and in various tunes it can be echoed as often as six times, making in all a seven-syllabled movement with the original sound. A piobaireachd is not to be found with variations to represent, two, three, four, five, and seven-syllabled movements, but nevertheless such variations are to be found in various tunes within the realms of "Ceòl Mòr." The Gathering may be said to contain the most syllables or echoes. In "Craigellachie" the first crotchet in the first bar of the Theme is C. It is echoed as often as four times in the course of the variations. That is to say, C is the original sound, and it is doubled, trebled, quadrupled, and quintupled all in the same tune. The four echoes and the original sound finish up in a five-syllabled movement. Going back to the first-mentioned example, let us deal with the syllabic sounds on the E, and classify them according to their running numbers as they are found in various piobaireachdan, viz. :—

1. E. Original-sound—Urlar. One-syllabled movement.
2. E A. Original sound, and one echo—Siubhal or Variation First. Two-syllabled movement.
3. E A A. Original sound and two echoes—Taorluath. Three-syllabled movement.
4. A A A E, and E A A E. Original sound and three echoes—Taorluath Fosgailte, and Taorluath Breabach. Four-syllabled movements.
5. E A E F E. Original sound and four echoes—Crunluath. Five-syllabled movement.
6. Nil.
7. E A E F E A E. Original sound and six echoes—Crunluath Breabach. Seven-syllabled movement.

1. E. The original sound might have been taken from the bay of the hound in pursuit of the stag in the mountain forest, or, as in "Duntroon's Warning," it might have been taken from the lashing of the waves against the seashore. The bark of the shepherd's dog, as he winds his way in a circular route in the corry to bring back the wandering sheep, produced a weird effect in the mind of the shepherd, who beguiled the time by playing on his pipe in the lonely Highland districts. The cry of the owl from her secret bower in the dim and misty moonlight, rang through the lofty woodland with a low quivering sound. Those events which happened in everyday life supplied the Highlander with Themes and variations for "Ceòl Mòr." Other sounds that have suggested notes in Themes, as already described, were the ringing of the church bells, the clang of steel in battle, the moaning sound of the wind sighing in the green dell where the Highland Chieftain lies sleeping his last sleep in the silent tomb beside the dimpling stream. Many more examples may be illustrated as fitting material to form Themes in the mind of the composer whose residence is in the humble shieling on the heath-clad moorland of Caledonia, the home of piobaireachd.

2. E A. The Siubhal, or First Variation, that is the variation nearest in rotation to the Urlar, or Thumb Variation, where the first sound has one echo. The original bay of the hound and one echo might have formed the suggestion of a two-syllabled movement.

3. E A A. The Taorluath, sometimes the second, third, or fourth variation in piobaireachd. The sound of the waves dashing against the rocks on the seashore, or the peals of the church bell in the distance, might have originated the idea of this variation in the composer's mind. The noise of the waves, for instance, is the original sound, and the caves in the neighbouring rocks throw back a double echo, which is suggestive of a three-syllabled movement.

4. A A A E, and E A A E. The Taorluath Fosgailte and Taorluath Breabach, which may also be the second, third, or fourth variation in piobaireachd, and might have been developed in the composer's mind by the trampling of the horses' hoof in the hour of battle, or the reports of the enemy's fire-arms. The first volley being the original sound, and as it travels down the valley it is echoed back three times by various means, which represent a four-syllabled movement.

5. E A E F E. The Crunluath, which may be a third, fourth, or fifth variation, might have been derived from the quivering cry of the owl. When the night has fallen the owl gives a long, low cry, which might have formed the first sound; it then finishes with the sound of the first cry being echoed three or four

times, and it is not impossible to imagine that this was suggestive of a five-syllabled movement.

6. There is no movement in piobaireachd variations with six syllables. This seems strange, but it is more in keeping with nature. Perhaps if we had a movement of six syllables in piobaireachd it would be more like creating an art void of natural feeling, and too like the even revolution of the jarring wheels of machinery.

7. E A E F E A E. The Crunluath Breabach is the longest and quickest of all movements in piobaireachd. Its Doubling is the last variation in tunes so constructed. This specimen of variation might have been derived from the beat of the Highlanders foot in the dungeon of the castle, the walls of which threw back to his ear a six-fold echo. Thus he could have got the original sound and six echoes making a seven-syllabled movement.

All these illustrations go a long way to prove that the genuine Celt had within his reach, in his own native country, quite sufficient material with which he could create and construct his "Ceòl Mòr." In doing so, the Highlanders of old built up a musical stronghold in ancient piobaireachd that cannot be pulled down. Its walls will never decay, and its charms will not diminish during the revolution of the wheels of time. Piobaireachd is the noblest and grandest music in the ear of the Highlander, and ever shall be because it is peculiar to him alone.



CHAPTER VI

CEÒL MOR AS A PROFESSION

TO deal with the latter first, in the olden days when the Borerraig College was at its best, piobaireachd was a profession pure and simple. The MacCrimmons were hereditary pipers to MacLeod of MacLeod, Dunvegan Castle, Skye, and one generation followed the other. They did nothing else, and no wonder their productions were unparalleled, because they devoted their whole life to this art. They had a farm rent free, which now maintains some eight families, who each pay a considerable rent. This was the means of making that war-like race comfortable and happy. They held a respected position in the establishment of their master, and their duties were performed in more of a gentlemanly manner than the ordinary servant. Nowadays piobaireachd must be a labour of love. The student, the performer, or the professor must qualify himself at his own expense, and in his leisure hours, with little to guide him in theory or construction. Therefore much lies with the individual himself, and a great many difficulties arise which tend to dishearten him, so that only those who have a real love for piobaireachd follow it down to the very root. Let me give here a short description of my own experience.

I was taught to play the Highland Bagpipe by Pipe-Major Ronald MacKenzie, piper to His Grace the Duke of Richmond and Gordon, and became a member of the 3rd V.B. Seaforth Highlanders pipe band. I walked over twenty miles twice a week for my lessons for about three years, through sunshine and storm. I often arrived home at midnight drenched with rain, and many a walk I have had to Gordon Castle in the midst of a blinding storm.

After several years of practice I began in earnest to study piobaireachd in minute detail, and from the MSS. of several kind friends I got sufficient material to work upon. I have often retired to rest with a heavy heart after a long day of office work, and several hours a night spent in the study of piobaireachd at the same time. Long before I started the present work I made a vow to myself on several occasions that I would give it up altogether, but somehow or other the love of piobaireachd has haunted me like a passion, and I must fulfil my heart's desire.



When the autumn came, in my short vacation, I stood with my feet upon my native heath, facing the radiant orb that fills the world with sunshine and lightens our burdens by its brightness. As I turned my eyes to the left and gazed upon Ben Rinnes, that towering mountain peak, my heart was aglow with lofty ideas and high ambitions. Turning to the right I saw "Craigellachie," the "Rock of Alarm" gleaming purple in the autumn sunshine. Then I remembered its meaning, and my right hand was filled with the sword of perseverance, for "Craigellachie" told me to "stand firm" and bid adieu to grovelling materialism; it can never quench my aspirations or render obscure my remembrance of the days departed. The spirits of the mist and the mountains have awakened me to better things, and indicate to my heart that I must not be untrue to myself nor forget my paternal heritage, but let this classical music sound with sweetness in the ears of a Celtic people to whom it belongs.

CEÒL MÒR.

The great music. Why is it a great music? Is it mere fancy alone that makes piobaireachd great? No! It is because it expresses in harmony the romance, the renown, the glory, the tragedy, the joys and sorrows, the memories, and hopes of our beloved forefathers. There is no other music in the known world so ingeniously invented and constructed. The love song, the battle song, and the song of lamentation all possess a common feature. They can be read and understood by all, whereas "Ceòl Mòr" can only be appreciated and translated by the genuine Highlander when he hears it performed upon the Great Highland Bagpipe. This great music rejoices with those who rejoice; it mourns with those who mourn; it gathers the brawny clansmen to battle; and it lulls them to sleep while they close their eyes in death.

CHAPTER VII








RUDIMENTS OF MUSIC SO FAR AS APPLICABLE TO THE HIGHLAND BAGPIPE

FIRST of all let us begin at the foundation, and define roughly what music itself is. Bagpipe music being instrumental, is produced by the vibrations of the column of air passing from the mouth into the bag and thence to the reeds in the drones and chanter. Music may still further be described as a series of sounds, not only pleasing to the ear, but the most powerful means of moving the heart and exciting the feelings.

In writing musical sounds three things are essential, and made use of, viz. :

1. Signs.—To represent notes.
2. Notes.—To express duration.
3. The staff, or stave and clef.—To express pitch.

The signs which make the relative duration of musical sounds clear to the eye are called notes, varying in shape as follows :—

1.  Semibreve, or whole note.*
2.  Minim, or half note.
3.  Crotchet, or quarter note.
4.  Quaver, or eighth note.
5.  Semiquaver, or sixteenth note.
6.  Demisemiquaver, or thirty-second note.
7.  Semidemisemiquaver, or sixty-fourth note.

Each of the above notes in their order, is half the value or duration of the preceding note.

*A note double the value of the Semibreve is really first of the sequence. It is called a Breve, but as it is only used now in music of the nature of organ music and plain song, it is of no interest to the student of Bagpipe music.

The first and seventh notes are not used in bagpipe music, but as will be seen from the following diagram, all the notes, except the semidemisemi-quaver, are required for the purpose of arriving at time signatures and the dividing up of musical compositions into bars, or measures.

A Semibreve
Is equal to

2 Minims,

4 Crotchets,

8 Quavers,

16 Semi-quavers,

32 D-S-Quavers.

The duration of notes can be lengthened by the use of one or two dots as follows :—

$\overset{\cdot}{\rho} = \rho + \bullet$ Total value, three crotchets. One dot after a note increases its value by one half.

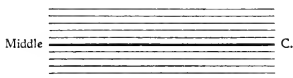
$\overset{\cdot\cdot}{\rho} = \rho + \bullet + \bullet$ Total value, seven quavers. Two dots after a note increases its value by three quarters.

Care must be taken to observe that the second dot only adds one half of the value of the first dot, and is equal in value to one quarter of the note that it is intended to lengthen. The first dot is equal in value to one half of the note preceding it, and both dots increase the value of the minim by three quarters.

PITCH OF SOUNDS—THE STAVE AND CLEF

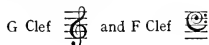
The first seven letters of the alphabet are used to express the names of notes.

The relative pitch of notes is expressed by the staff or stave. It is a ladder, or set of eleven parallel lines with spaces intervening, and which is known as the "Great Stave."



The higher the position of the notes on this staff, or stave, the higher or more acute their pitch will be ; and the lower their position, the lower or graver their pitch will be, as shown below :—

A stave of eleven lines as shown above, would not only be found inconvenient but confusing. Therefore signs called clefs



are used to locate the actual position of the sounds or notes and divide the stave into two sets of five lines, the centre line representing middle C being omitted, unless the note is required, in which case the line is shortened as follows :—

Middle C is, of course, not included in the Bagpipe scale.

The G or Treble Clef is placed on the second of the five parallel lines which appear above middle C counting from the bottom. This clef gives the note on that line its name—G.

The F, or Bass Clef, is placed on the fourth of the five parallel lines below middle C, counting from the bottom. This clef gives the note on that line its name—F.

As will be seen from the drawing, the compass of the bagpipe chanter is limited to the treble stave and G Clef, and we must confine our attention to it alone.

The grace-notes used in bagpipe music are as under :—



THE BAGPIPE CHANTER SCALE

There are two kinds of scales made use of, the diatonic and chromatic. The diatonic is chiefly a succession of tones, and chromatic is purely a succession of semitones. In the diatonic scale there are two modes, the major and minor. Eight degrees form a complete diatonic scale, made up of five tones and two semitones. The semitones are in the major mode between the third and fourth and seventh and eighth degrees. Although a scale consists of eight degrees, there are only seven names—A B C D E F G. The name of the eighth degree is A, the same as the first.

The bagpipe chanter is limited to a range of nine notes in all, which are G A B C D E F G A. The scale of the bagpipe is diatonic, because it consists chiefly of tones, and confined to the scale of A major. The scale of A major requires three sharps, viz., C F and G. A sharp means raising the note a semitone. The keyboard of the pianoforte is constructed to allow the performer to make use of sharps and flats, but no sharps or flats are used in pipe music, because the bagpipe has a fixed scale. The explanation regarding the three sharps in the scale of A major is, that when the bagpipe chanter is made, the C F and high G are all raised half a tone. In the case of performers on the pianoforte, they raise the C F and high G in the scale of A major by means of additional keys for that purpose. Whereas the C F and high G are all raised a semitone each when the manufacturer makes the chanter, which fixes the scale, so far as the full octave is concerned, at five tones and two semitones. There is a full tone between A and B, B and C, D and E, E and F, and F and G, and a semitone between C and D and G and A. In many printed books one will find the bagpipe chanter scale given as being low G to high A, but this is a great mistake. Low G to high A is the compass of the practice, or bagpipe chanter, and the bagpipe chanter scale is A to A. Therefore, strictly speaking, the bagpipe chanter scale is limited to a range of one complete

octave, *i.e.*, low A to high A, and a full tone more can be produced. The low G is a full tone below the low A, which is incorrect according to the scale of A major, A major has two semitones, one between C and D, and another between high G and high A. To be in strict keeping with the scale of A major, there should only be a semitone between low G and low A. What follows is, that if the nine notes of the bagpipe chanter were played upon the piano, the low G would be a semitone out of tune. If low G is played on the practice chanter and on the piano at the same time, then G on the chanter would be a semitone lower than the G on the piano.

It is necessary to illustrate the transposition of the semitones from their natural position in A minor to A major by means of the following diagram :—



As will be seen, the semitones occur between B and C and E and F in A minor.



By giving effect to the three sharps, the notes C F and high G are raised a semitone each, which transposes the semitones between B and C and E and F to occur between C and D and G and A in A major. In both illustrations the semitones occur between the notes joined by a curve. As already indicated, the scale of the bagpipe chanter is fixed and will not admit of transposition. This being so, no key signatures are required in bagpipe music.

There are two tetrachords in the scale of A major, as will be seen in the above illustration. A tetrachord is four notes occurring in alphabetical order, one after the other. In the lower tetrachord of the bagpipe chanter scale we have tone, tone, semitone, and in the upper tetrachord we also have tone, tone, semitone.

TIME AND TIME SIGNATURES

When commencing to speak of "Time," it should be mentioned that one cannot listen to a series of sounds without grouping them in one's own mind. The natural outcome of this is that in music some sounds are louder than others. Usually the

loud sounds come at regular intervals, and to show this the music is divided into regular measures or bars to indicate that the loud sounds or accents occur on the first beat of the bar. The bar lines always occur before the loud beat.

In piobaireachd one kind of time is always maintained throughout the variation, and in some instances through the entire tune. Marches, Strathspeys, Reels, Jigs, and Hornpipes are always written in the same time from the beginning to the end of the whole tune. Therefore, it is necessary to indicate at the beginning of the tune, and in the case of piobaireachd, where a change takes place in the variations, the particular time in which the tune or its variations are written. For this purpose signs are used, called time signatures, consisting of two figures, one above the other, or what is better known as an upper and lower figure as follows :—

$$\frac{2}{4}, \frac{3}{4}, \text{ or } \frac{6}{8}.$$

The upper figure indicates the number of divisions contained in a bar, and the lower figure specifies their quality or value.

The semibreve is taken as the standard from which all other notes are reckoned, and in order to show, or make clear to the eye the value of the beats or divisions in a bar of music, whether minims, crotchets, quavers, or semiquavers, and so on, the lower figure is always an aliquot part of a semibreve, or standard note.

Time signatures are divided into two classes, viz., Simple and Compound. When each beat in a bar is divisible by two, the time is called Simple. That is to say, when a beat can be represented by two of the notes next smaller in value. Hence we have Simple Duple Time, Simple Triple Time, and Simple Quadruple Time, illustrated thus :—

SIMPLE	$\left\{ \begin{array}{l} \frac{2}{2} = \text{two minim beats in a bar, or two halves of a semibreve.} \\ \frac{3}{4} = \text{two crotchet beats in a bar, or two quarters of a semibreve.} \\ \frac{6}{8} = \text{two quaver beats in a bar, or two eighths of a semibreve.} \end{array} \right.$
DUPLE	
TIME.	
SIMPLE	$\left\{ \begin{array}{l} \frac{3}{2} = \text{three minim beats in a bar.} \\ \frac{3}{4} = \text{three crotchet beats in a bar.} \\ \frac{3}{8} = \text{three quaver beats in a bar.} \end{array} \right.$
TRIPLE	
TIME.	
SIMPLE	$\left\{ \begin{array}{l} \frac{4}{2} = \text{four minim beats in a bar.} \\ \frac{4}{4} = \text{four crotchet beats in a bar.} \\ \frac{4}{8} = \text{four quaver beats in a bar.} \end{array} \right.$
QUADRUPLE	
TIME.	

Sometimes the nature of a piece of music requires each beat of a bar to be divisible by three, or represented by triplets, three notes next smaller in value.

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To save marking the triplets throughout a whole composition of this kind, a new time signature is used, in which the lower figure signifies the quality of each note in the triplet, as an aliquot part of a semibreve.

When the beats of a bar are dotted, then the time is Compound. Therefore we have Compound Duple Time, Compound Triple Time, and Compound Quadruple Time, illustrated as follows :—

COMPOUND $\left\{ \begin{array}{l} \frac{6}{4} = \text{two dotted minim beats in a bar.} \\ \frac{6}{8} = \text{two dotted crotchet beats in a bar.} \\ \text{TIME.} \quad \frac{6}{16} = \text{two dotted quaver beats in a bar.} \end{array} \right.$

COMPOUND $\left\{ \begin{array}{l} \frac{9}{4} = \text{three dotted minim beats in a bar.} \\ \text{TRIPLE} \quad \frac{9}{8} = \text{three dotted crotchet beats in a bar.} \\ \text{TIME.} \quad \frac{9}{16} = \text{three dotted quaver beats in a bar.} \end{array} \right.$

COMPOUND $\left\{ \begin{array}{l} \frac{12}{4} = \text{four dotted minim beats in a bar.} \\ \text{QUADRUPLE} \quad \frac{12}{8} = \text{four dotted crotchet beats in a bar.} \\ \text{TIME.} \quad \frac{12}{16} = \text{four dotted quaver beats in a bar.} \end{array} \right.$

Of the various time signatures already described, only six are made use of in bagpipe music, three in Simple Time, and three in Compound Time, viz. :— $\frac{2}{4}$ Simple Duple Time, $\frac{3}{4}$ Simple Triple Time, and $\frac{4}{4}$ Simple Quadruple Time ; $\frac{6}{8}$ Compound Duple Time, $\frac{9}{8}$ Compound Triple Time, and $\frac{12}{8}$ Compound Quadruple Time.

In order that time signatures may be made quite clear, a little further explanation is necessary. In $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$, which is Simple Time, the upper figure indicates the number of beats in a bar. In $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ being Compound Time, the upper figure does not represent the number of beats in a bar. The resemblance between Simple Time and Compound Time is that $\frac{2}{4}$ and $\frac{6}{8}$ have each two beats in a bar. The actual difference between the two is that a piece of music is said to be written in $\frac{2}{4}$ time because there are two crotchet beats in each bar. The figure four tells what part of a semibreve or whole note a crotchet is, being one quarter. A piece of music is said to be written in $\frac{6}{8}$ time because there are two dotted crotchet beats in each bar, equal in value to six quavers, and the figure eight tells what proportion of a semibreve a quaver is—one eighth.

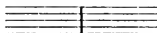
The resemblance between $\frac{3}{4}$ and $\frac{9}{8}$ time is that they have each three beats in a bar. They differ because $\frac{3}{4}$ time has got three crotchet beats in a bar, and $\frac{9}{8}$ has three dotted crotchet beats in a bar. In $\frac{3}{4}$, three is because there are three crotchet beats in each bar, and four because it tells what proportion of a semibreve a crotchet

is—one fourth. In $\frac{9}{8}$ time there are three dotted crotchet beats, or nine quavers to the bar, and eight tells what proportion of a semibreve a quaver is—one eighth.

$\frac{4}{4}$ and $\frac{1,2}{8}$ time are alike as regards the number of beats in a bar, namely, four each. Otherwise they differ, because $\frac{4}{4}$ time has got four crotchet beats to the bar, and $\frac{1,2}{8}$ time has four dotted crotchet beats in each bar. In $\frac{4}{4}$ time the upper four indicates the number of beats in each bar, and the lower four indicates what part of a semibreve a crotchet is—one fourth. $\frac{1,2}{8}$ has twelve quavers to each bar, and eight, because a quaver is an eighth part of a semibreve.

Let us now see how the various time signatures stand in reality. Because $\frac{5}{4}$ and $\frac{6}{8}$ time resemble each other as regards beats, yet in construction and accent they are quite different; therefore they must not be looked upon as both being alike in every respect. But, on the other hand, by reason of explanations already given, they are entirely different. The same applies to $\frac{3}{4}$ and $\frac{6}{8}$, and $\frac{4}{4}$ and $\frac{1,2}{8}$ time. The one must not be confused with the other.

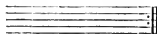
By the use of time signatures music can be measured or marked off into equal or recognised parts according to a given time-signature. Thus, perpendicular lines



are drawn across the staff to indicate the end of a bar or measure. What is termed a bar of music is formed by the notes of a certain value that occur between any two bar lines. To indicate the end of a part or tune, double perpendicular lines



are drawn across the staff. When any part of a tune has to be repeated, two dots appear, the one above the other, immediately before the last bar line of the part to be played over again



In piobaireachd very often when one or two bars are intended to be played twice over, as will be seen in many books of pipe music, those bars are bracketed and marked "bis," which means to play twice.



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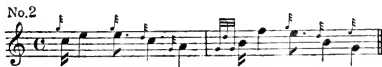
Piobaireachd is a classical music, and very often notes have to be lengthened according to the taste and discretion of the composer and performer. Therefore a pause, or halt, is used, and placed above the note that is intended to be lengthened (♯). Were it not for such signs and several cadences, which beautify and add to its classical grandeur, piobaireachd would have no charm or elegance.

Something important may be said regarding the manner in which time signatures should be observed in the performance of piobaireachd or a classical music. It is impossible to give proper effect to pauses and certain cadences in piobaireachd if the time signatures are strictly adhered to, because if the bars here illustrated



are performed strictly in $\frac{2}{4}$ time, the pause on the E and F, and the cadence on the C and B could not be given effect to at all. When musical thoughts or compositions are transmitted to paper in writing, they must first be played, then written. Therefore a tune must be written in the time which gives it most expression, and as near to the actual instrumental performance of the composer as it is possible to write it. For example, let us now write out the two bars already illustrated and see the nearest time they would actually represent.

To give the pauses on the E and F, the extra time or value which enhances and beautifies them by expression and fine feeling, and to write the cadences on C A and B G in their actual time value, they would appear as follows :—



This is now common time instead of first illustrated in $\frac{2}{4}$ time. There are four beats in each bar as given above, whereas in the first illustration there were only two. The first illustration may appear to be quite wrong, and the second setting as near right as it is possible to time it. But this is one of the special and most important points in timing and performing piobaireachd, and still further explanation and illustration are necessary.

If, for instance, we have the first strain of the Urral of a piobaireachd as under—



The two bars as they appear in the first illustration are Nos. 2 and 6 in the above, and both are written in the same time. They have to be so timed because we have other four bars in the strain, which are strictly confined to $\frac{2}{4}$ time. By using the pause on E, and the cadence and pause on C in bar No. 2, and the same with the F and B in bar No. 6, the true characteristic of piobaireachd appear. Such instances are peculiar to piobaireachd alone, which add to its beauty, and make it impressively grand.

Now, if bars Nos. 2 and 6 were written as they are actually played and illustrated in No. 2, the time in illustration No. 3 would be entirely wrong. There would be four bars written in $\frac{2}{4}$ time and two bars in common time. This would be irregular and quite out of place. Therefore, $\frac{2}{4}$ time is correct by a majority of two bars.

The art of piobaireachd requires special study, and care should be taken to adhere to the rule, that in grouping notes together in certain movements in piobaireachd, all notes joined together in one group should represent one beat according to the time signature used in the construction of the tune or variation, and given at the beginning.

The pauses and cadences which occur in piobaireachd go a long way to prove that it is not adapted, and never was intended for marching to. In the ordinary marching tune the foot must come down upon the proper note or beat; hence the performer is restricted to exact time as the case may be. But by giving effect to certain signs already described it is utterly impossible to march to piobaireachd. The use of pauses and cadences in "Ceòl Mòr" prevents the performer from adhering so strictly to time signatures as he can do in an ordinary March. This is quite allowable and correct in a classical music, otherwise there would be no need for pauses or cadences at all. Still, time signatures must be observed and used in order to divide a tune into equal portions, which are known as bars or measures according to a given time signature.

ACCENT

ACCENT is the additional emphasis or stress given to certain notes more than others. In the pianoforte a note with a strong accent is produced louder or with more volume of sound, as well as of longer duration, and a note with a weak accent is produced more softly, or with less volume of sound than others. But in bagpipe music the accent is given effect to by lengthening only in the case of a strong, and shortening only in the case of a weak accent. The notes of the bagpipe chanter vary in pitch. That is to say, an F is higher in pitch than B. Still, when the F note is produced on the chanter in actual playing it is always of the same loudness. The same with B. It is lower in pitch than F, but when played on the chanter it never varies in volume of sound. Accent also applies to the strongest emphasis, or most value being given to the first note immediately following each bar line. The grouping or tying of notes together, and the order of their value at the beginning, and right through the tune, must be observed, as, for instance, in a March such as—



This being Simple Triple Time the strongest accent is on the first note and first beat, the second and third beat in each bar are of weaker accent. The accent in $\frac{3}{4}$ time would be strong, weak, weak, in every bar right through an ordinary March, because the time never varies in any of the parts.

In illustration No. 1 the accent on note No. 1 is strong, and weak on Nos. 3 and 5. The beats also occur upon Nos. 1, 3, 5. Here the first note in the bar has more value than the second, and the beat is on the note A, which is nearest the clef. Piobaireachd is quite different. Take a Theme as follows, viz. :—



The first note is of less value than the second, and although it seems peculiar,
P

it is quite correct, because that is what is recognised as syncopated beats, a characteristic of Scotch music, and will be found in many of our Strathspeys as well as piobaireachd. Were it not for this style of accent peculiar more especially to Highland music, many of our fine pieces would lose their Celtic flavour and natural form. I have been assured of this fact by a competent musician, and if the matter is fully considered it will be found to be an absolute fact.

RHYTHM

RHYTHM refers to the regular recurrence of accent, when several bars or measures are taken together. In other words, it is the regular grouping of long and short accented and unaccented syllables or sounds. Rhythm has been described by an eminent musician as "the disposition of the alternately strong and weak-accented and unaccented sounds, in such a way that at regular or irregular intervals one note brings to the ear the sensation of a rest, halt, or close more or less complete."

SYNCOPIATION

SYNCOPIATION is a term used to express a disturbance of the regular recurrence or flow of accent. A clearer definition of the word may be a rhythmical arrangement by which the unaccented part of a bar, or the unaccented part of a member of a bar is tied to the accented part, and the accent thereby displaced or set aside. See illustration No. 2 under the heading of "Accent."

ORNAMENTATION OF BAGPIPE MUSIC

BAGPIPE MUSIC is ornamented by means of grace notes. Ceòl Mòr is distinguished from Ceol Aotrom, and so are their respective systems of grace-notes. A growing evil in marching tunes nowadays is the use of so many superfluous grace-notes. One can go to excess in either way by using too much or too little ornamentation, but there is a happy medium even in the March, Strathspey, and Reel. If too few grace notes are used by a piper when playing Ceol Aotrom, it may be said that his performance is too plain, and void of life. On the other hand, when too many embellishments are indulged in, this type of a performer of pipe music

sacrifices the beauty of melody and harmony for mere execution alone. There is no fine feeling or expression about the performance of a March, Strathspey, or Reel which is massacred, or murdered by excessive gracing. There is a tendency on the part of many present-day performers to direct the whole of their attention to what may be termed too elaborate ornamentation. In the carrying out of this dangerous and unbecoming habit, pipers forget entirely that there is such a thing as melody in the tune which they are playing. When Marches, Strathspey, and Reels are performed with a medium or reasonable number of grace-notes, one hears the lighter music at its best. Then it is decorated in its most becoming ornamentation, and full of harmony, melody, and fine feeling. It would also be free from the grace-note executioner's malady.

Unlike Ceol Aotrom, Ceòl Mòr is not subject to the tyranny of excessive grace-notes. In that respect the performer of piobaireachd is confined to a limited amount of ornamentation, because this great music will not admit of too much embellishment. There are certain grace-notes peculiar to piobaireachd alone, which are at once apparent to those who are familiar with this special class of Celtic music. It is surprising indeed to think of how those grace-notes were suggested to the great composers of piobaireachd in the olden times, and how they were rooted so deeply in their minds. The art of manipulating the fine sets of grace-notes in Themes, and more especially Taorluath and Crunluath variations, is nothing short of marvellous, and must have been a special gift. In many instances one can detect, on listening to some performers of piobaireachd, that the Taorluath and Crunluath notes more especially are executed in a very slovenly manner. It is at the beginning of a piper's career, when he is under tuition with a good master, that this should be taken into most serious consideration. Pupils ought to see that they get a thorough grounding in the various types of grace-notes peculiar to piobaireachd and its Theme, as well as the particular variations. If the student once sees clearly through them, and is able to perform those intricate passages, when properly committed to memory, they will never be forgotten. There are cadences in the Urlars and variations that are not properly performed by many pipers. In the G E cadence, for instance, although the E appears at many points as a grace-note, it must get the time of a full note. It must be played of medium duration according to the discretion of good performers, before this movement can get anything like justice, or become pleasing to the listener's ear. The G E D cadence is very often looked upon as a shake or G C D group of grace-notes in a March, which is quite wrong. Such a group, appearing in a March, would occur as a shake on C only. The G E D cadence

in piobaireachd might often occur on C B, and sometimes on low A, and performed in an entirely different manner altogether from the shake in a March. In the case of the March the G C D occupies very little time indeed. The C grace-note is quite short, because it is an embellishment on the full note C, which follows it. But the G E D grace-note in piobaireachd must be properly explained and taught to the pupil to begin with in order to illustrate the difference between the two as already described. The E in the piobaireachd cadence is long, occupying the time of a quaver or fully more. In fact, some piobaireachd players extend the time of the E still further. If all E's in those cadences are played long, with a clear and distinct accent, they are most effective and beautiful notes in the performance of the art of ancient piobaireachd. When the performer cuts the E short in those movements then it is not like piobaireachd at all, but a common March. From this explanation it can be seen at a glance and easily understood why pipers had to study from seven to twelve years at the college of Bòreraig in Skye. There the pupils studied under the great masters of old, who taught and explained to them the special peculiarities of piobaireachd. Without a perfect tuition and continued practice, no piper can ever hope to excel in the art of piobaireachd playing, even although he be a genuine Highlander.



CHAPTER VIII

TUNING OF THE GREAT HIGHLAND BAGPIPE

AS there are several points of great importance in the tuning of the Highland bagpipe it is necessary to deal here separately with it. The two small tenor drones are tuned in perfect unison with the low A, or keynote of the bagpipe chanter scale. The dos mor, or large bass drone would be in perfect unison with the same note an octave lower. When the Highland bagpipe is in proper playing order, with the whole of the reeds in perfect tune, the three drones have the best chord on the low A, then E, and high A. At the same time the drones should harmonize to a certain extent. In fact, to put it as clearly as possible, the three drones playing at the same time will harmonize or chord in some degree with every note of the chanter. To illustrate this more clearly, it is necessary to give the following analysis, viz. :—

When the two small drones are going with the chanter we find the following results :—

1. They are in perfect unison with the low A.
2. The best chords are formed on E and the high A.
3. Then F and C.
4. Finally, low G, D, high G, and B in their order.
5. When the three drones are going along with the chanter, the results would practically be the same. The only difference is the additional volume of sound from the big bass drone, which will not be in perfect unison with low A.

CHAPTER IX

TUNING PRELUDES

ALTHOUGH several books of piobaireachd contain preludes of tuning there are very few pipers, if any, who make use of them. Individual pipers get into preludes of their own. No two pipers play the exact same tuning notes, and one can tell a piper's name by his method of tuning his pipes, without seeing him, if he is in the habit of hearing him play regularly. In many instances pipers foster tuning preludes far more than the regular practice of good piobaireachd, or even the lighter type of pipe music. Hence the saying arises—When a piper of this type has performed a few most elaborate preludes, or a series of flourishing tuning notes, his best performance is over.

Taking piping in general, every piper has a style of playing entirely of his own. In this respect no two performers resemble each other. If it were not so there would be no room for competition. There would be no variety in the art of bagpipe playing. The individual style of all classes of pipers commands the attention of the hearer, and in professional circles this is the best practical test to prove the capabilities of the judge of bagpipe music. If half-a-dozen professional pipers took part in a competition, and they all played the same setting of "The Fairy Flag" without a flaw, then there would be nothing left for the judge to decide except the best individual style of performance, provided that all the performers' pipes keep in perfect tune from beginning to end of the piobaireachd. This is a thing which is worthy of special consideration in the event of judging several professional pipers who are equal in every other respect.

CHAPTER X

THE GROWTH OF PIOBAIREACHD AND ITS PRESERVATION

PIOBAIREACHD, the great music of the Celt, must have undergone many changes before it reached a state of perfection, like all other classes of music. We have no records of it in its crude state to show its progress in the earliest ages. No historian or writer in the olden days has touched on the subject in any way. Professors of music and their works are brimful of knowledge of all other classes of music, but they have left piobaireachd alone. Why? Because they have not studied it. It must not be imagined that because piobaireachd is not included in the volumes that describe and define the masterpieces of Handel, Beethoven, and Wagner that it is of no significant importance.

Piobaireachd is the classical music of the Celt. It is his own native music, and it is he who can describe it so as to make it appear in its true form, point out its real characteristics, and disclose its own peculiar individualities.

The Highlander of old did not enter into a series of elaborate scales for his national instrument. The exact pitch of the bagpipe chanter scale in its infancy will always remain a mystery, as will its growth and maturity. A special feature about the bagpipe chanter scale is that it is of a solid or medium temperament. The Highlander did not go to extremes in either way. In whatever form he began he fixed his scale a little above what is termed now the middle of the Great Stave, and ended, so far as the compass of the chanter is concerned, with a fraction more than a full octave above that point. This proves that his thoughts or feelings were never excited to an extreme height or depth of pitch in his musical compositions. Ceòl Mòr begins with the Salute, and runs up a ladder or series of Themes in the Welcome, the Lament, the Farewell, the Gathering, the March or Challenge, and reaches a climax in the Battle Tune. The emotions which are contained within this limit move the Highland heart to joy and sorrow. They gather the clansmen, as they March or Challenge the enemy, and finish up in the Battle

Tune with its low moaning hum and agonizing cry. Then the mingled thoughts of the Highland minstrel begin to come back to their normal state in the Warning. Wars often lead to further conflict, but in the Warning Theme the Highlander's emotions seem to reach a calmer and more settled attitude. For years the piper's thoughts have been lost or hidden in the " Nameless " tunes. The composers did not record their names or origins, and for that reason the performers who came behind them have been groping in the mists of earlier years for their titles, or any fragment of traditional history that might lead to their author's names, or the circumstances which gave rise to their creation. As we leave the Battle Tune, a climax of the Celtic minstrel's aspirations in musical thought, we are gradually brought into less exciting Themes in the Warning tunes, and our emotions are purified, as it were, in the fire of piobaireachd without a name or origin. Then, as did the minstrel of old, we bathe our thoughts in the mingled Themes of a " Miscellaneous Class " of piobaireachd, which give vent to numerous grievances, and in many instances an utterance of irreparable loss.

How so many piobaireachdan in good form have been preserved is little short of a marvel. We find from time to time tunes written in a very irregular manner, but this cannot be termed as piobaireachd in its formation or earliest stages. Tunes so written even on old paper are not so much an indication of Ceòl Mòr in its crude state as the piper's want of musical knowledge which prevented him from writing the tune properly. Many of the first compositions in piobaireachd would naturally be in danger of being lost for want of a notation, and then the question of a method of recording tunes must have arisen in the composers' minds. The Highlander must have had many disadvantages and hindrances to overcome in the initial stages of the creation of Ceòl Mòr. It is not impossible to imagine that his great Theme was developing in his own mind long before he even dreamt of his national instrument or its particular form. First of all, he would have to curb his rude Themes by rules which would afterwards govern his compositions, and in order that he might do so, he had to fix on a scale and a method of musical notation, as well as to invent an instrument on which to play his compositions. We cannot help thinking that the pioneers of piobaireachd were face to face with a most difficult situation. Three important things which they could not avoid had to be dealt with and settled. First, the invention of a musical instrument on which to perform their compositions; second, a scale to direct and guide them in the creation of their Themes and Variations; and third, the determination of a notation in which to preserve their own native music.

It is difficult to say how much more than a chanter, a bag, and a blowpipe the Great Highland Bagpipe had in its primitive state, but the chanter was the most important part of the instrument. In it was centred the entire mechanism and development of that which is now known to every Highlander as a national instrument.

With the invention of the first Highland Chanter came the production of a series of regular or irregular sounds. On the completion of the first chanter doubtless the inventor would be more or less satisfied with its notes or sounds, but as time went on his ear would become more acute, and then he could not fail to detect irregularity in the sound waves that issued from his rude instrument.

We have no evidence to prove the compass of the first Highland Bagpipe chanter or how many notes it could produce. The scale depended entirely on the nature of the instrument itself, and, like all other classes of music, the wild chant of the early Highlander must have been more or less irregular in its original form. The intervals in the pitch of the notes of his scale would be unsatisfactory to his ear, and as time passed he would naturally discover and correct its defects.

There is an important thing in the creation of a scale and an instrument on which to play it that must not be overlooked. A scale can be produced vocally and even brought to perfection by the voice alone. In fact, instrumental music can only be looked upon as an imitation of the human voice, because the first musical sounds were uttered by man before the invention of instruments at all. A scale may be perfect in itself as far as the voice is concerned, but an imperfect instrument will never reproduce it exactly. Therefore the Highland Bagpipe chanter has had to pass through the process of gradual improvement before reaching its present form.

Even to-day in some instances the chanter as it leaves the workshop is not perfect so far as the exact pitch of some of the notes is concerned. The fault does not lie with the instrument, but the maker who sends it out in an imperfect state, although many pipers carry fault-finding too far; further, in fact, than their musical knowledge entitles them, or than they have the ability to prove.

I daresay many pipers have heard the fairy tale of old, that the ancient composers completed their piobaireachd, both Theme and Variations, without even writing it down, so that if this be the truth the question of a notation required no thought or invention. If the old pipers could rise to such achievements, it says very little for the present-day piper who must use pen and paper to keep him in mind of the simplest form of pipe tunes.

Canntaireachd seems to be the first system of musical notation that was ever brought to perfection for recording piobaireachd, and it was the invention of the great MacCrimmons. If they could have produced their compositions perfect without writing them on paper then canntaireachd would never have been heard of. I say it is an utter impossibility to complete the intricate variations of a piobaireachd from an original Theme in perfect form without writing it on paper, and if all pipers tell the truth they must admit that this is so.

I have already dealt with the MacCrimmon sol-fa notation to a considerable extent, but still more remains to be said about their scale. The tonic sol-fa scale resembles the MacCrimmon Canntaireachd in that it is vocal, and is intended to be a system of notation, more for training or writing music for the voice than for instruments. I will give below a series of translations of scales for the Highland Bagpipe chanter, viz. :—The scale in Staff Notation, in the Movable Doh System, the Fixed Doh System, and in a Phonetic Vowel System.

The Highland Bagpipe Chanter Scale

In Staff Notation.	
	G A B C D E F G A
The Movable Doh System.	Taw Doh Ray Me Fah Soh Lah Te Doh
The Fixed Doh System	Soh Lah Te Doh Ray Me Fah Soh Lah
Phonetic Vowel System.	<i>um</i> o a ae ei i ie u e

Sound the Phonetic Vowel Scale as follows :—“ *Um* as in *um*-pire, using the *m* consonant to close the lips, making them represent the chanter when closed; ” “ *o* as in *o*-vation; ” “ *a* as in *a*-muse; ” “ *ei* as in *ei*-rie; ” “ *i* (short) as in *d-i*-p; ” “ *ie* as in *eir-ie*; ” “ *u* as in *u*-grian—*oo*'grian; ” and “ *e* as in *e*-mit.”

The following is a translation in Canntaireachd of the first strain of

“The Piobaireachd Society’s Salute”


Hie-i a iedir-ie - i - ei hie - i, hi - o idier - i hi - ei - a - io,



This illustration of translation works out in keeping with the Phonetic Vowel Scale given on the previous page.

It will be observed in the first movement or group of notes in the fourth bar that "b" is used as a grace-note between the first two notes, and "um" is taken as the second G grace-note because it gets more time value than the first G, and this produces the actual sound of the chanter. By using the letter "b" as the grace-note in the B B B and D B A movements the closing and opening of the chanter is reproduced in the syllabic notation.

Apart altogether from a system of notation the canntaireachd will never die out. It is still crooned by the father to the son as it was in the days of the MacCrimmons. It is the music of the piob mhor transformed into the language that will always make the pulse beat faster where the blood is purely Celtic, and tune those tender chords in perfect harmony where the heart is truly Highland.

One may sing a scale in the same syllable from beginning to end, such as:—

C	D	E	F	G	A	B	C
Lah.	Lah.	Lah.	Lah.	Lah.	Lah.	Lah.	Lah.

But, as already indicated, there was something more in the real MacCrimmon scale and notation than the tonic sol-fa or single syllable.

If the MacCrimmon scale and sol-fa or syllabic notation was to be of any use at all it must have been phonetic. The tunes which they composed were sung over or chanted, giving each note and movement in an articulate method. They named their system of notation "Canntaireachd," because canntaireachd means to chant, and the instrument which was chosen by the Highlander to play his music on was named a "Chanter," because it produced the sounds which the old masters chanted or sung when composing tunes and teaching their pupils.

The MacCrimmon music was produced articulately to represent the exact phonetic sound of the notes or movements on the chanter, this being so,

only one thing of vital importance remained a stumbling-block to the pupil, and that was time or duration of the notes.

As well as a scale, the Skye masters had a method of grouping movements, such as Leumluath, Taorluath, and Crunluath, by particular vowels and diphthongs, while the various types of cuts and grace-notes were indicated by corresponding combinations of labial and dental consonants *preceding* the vowels. Time, so far as it is expressed, was by other assortments of liquid consonants *succeeding* the vowels.

By adopting an articulate phonetic system of musical notation for the Highland Bagpipe, tunes could be sent to all parts of the country written on paper and understood by any piper much more easily than the staff notation. The reason being that even when staff notation was brought to perfection, the pipers' articulate phonetic system was more easily followed at first sight than the staff notation. Very few pipers of the real old school knew anything at all about staff notation, and they adhered to the syllabic method because the syllables that were written before them were fac similes of the sound of each note on the chanter, and these, in addition to a good ear, were all that was necessary in nine cases out of ten.

With the passing of the old MacCrimmon school of piobaireachd at Boreraig, Skye, there has also passed away their Canntaireachd or sol-fa notation, for although much has been said about it of late in the correspondence columns of that most valuable paper, *The Oban Times*, there are really no pipers who record their tunes in a syllabic notation or even play from it. It is not impossible to bring back to use a perfect system of phonetic sol-fa notation for the Great Highland Bagpipe, but, as I have already said, it would be needless to do so if pipers were not to use it universally.

The piper's sol-fa notation is like the Gaelic language. One does not like to see it die out, for the reason that it is an ancient relic of the past, but at the same time the staff notation has got too great a hold on the piping fraternity, and it has come to stay.

That there was music in MS. form for the piob mhor in the Boreraig College, Skye, must be an undoubted fact, but what has become of it will probably never be cleared up.

The rising of 1745 played havoc to Ceòl Mòr and pipe music in general. Piping was at a complete standstill for a time, and the fatal results which befel the Highland Clans at Culloden have left their mark on the classical music of the Great Highland Bagpipe, for many tunes have been lost altogether, while others are rendered nameless and become incomplete through neglect.

The MacCrimmon sol-fa notation and their compositions so recorded must have perished after the rising of '45 or through the introduction of the new laws which were then brought into force. All clanships were broken up. The power of the Chief over his clansmen was taken away altogether; the wearing of the kilt was forbidden; and to be seen or heard playing the Highland Bagpipe at that period was as much as the cost of a man's life.

Piping and pipe music assumed a most critical aspect, and from '45 to the end of the eighteenth century the Great Music of the Celt hung on a very slender thread. The love of piping was too deeply rooted in the mind and everyday life of the genuine Highlander, and he still kept up the old national traditions even at the risk of his life.

A good store of piobaireachdan was committed to memory by the pipers of that date, and from the instrumental renderings of such tunes they were written down and preserved to this day.

Towards the end of the eighteenth century several enthusiastic pipers began to realize that the preservation of piobaireachd was in a very perilous position. They began in earnest to collect and write them down, and eventually they appeared in published form in staff notation.

Donald MacDonald, Angus MacKay, and Donald MacPhee are the names of the first three pioneers in this great work of rescuing piobaireachd from oblivion, and their works are still procurable. The three volumes are dedicated to the Highland Society of London, and prepared and published under many difficulties.

Much credit is due to the enthusiasm and patriotic interest taken by the noblemen and gentlemen of the Highland Society of London in the encouragement and preservation of ancient piobaireachd. Through their illustrious patronage at a time when the existence of piobaireachd was at such a low ebb this ancient custom was very quickly revived, and a new as well as a lasting interest in its cultivation was created. The Highland Society of London was instituted in the year 1778, and amongst its objects is that of "Preserving the Martial Spirit, Language, Dress, Music, and Antiquities of the Ancient Caledonians." MacDonald, MacKay, and MacPhee were very much encouraged by the Highland Society of London in their work of rescuing piobaireachd. They held competitions at Falkirk and Edinburgh, and many valuable prizes were awarded to the competitors. The prize set of Highland Bagpipes was a much coveted hall-mark of excellence, and now it is the Gold Medal which is presented annually at Inverness and Oban that takes the place of the set of Bagpipes.

From the classified list of piobaireachd which follows this chapter it will be

seen that it comprises some two hundred and seventy-seven old tunes. Major-General Thomason published a volume of piobaireachd in an abbreviated system of notation which he called "Ceòl Mòr" for a short title. Although the General deserves great credit for such an excellent work, it must not be forgotten that the greater bulk of the tunes contained in "Ceòl Mòr" were all collected by MacDonalld and MacKay. In fact, it may safely be said that the published and unpublished works of those two early collectors represent ninety per cent. of the total tunes contained in "Ceòl Mòr."

Among the old composers of piobaireachd we find the following names :—The MacCrimmons, MacArthurs, MacIntyres, MacKays, MacKenzies, MacLennans, Camerons, MacDonallds, MacRaes, MacDougalls, MacLeans, MacLeods, and Frasers. The MacCrimmons, of all composers of ancient piobaireachd, cannot be denied the special honour of being placed in the front rank of the great composers of Ceòl Mòr. The love for and power to compose piobaireachd must have been special gifts to them, because as we come down a long hereditary line those ancient sons of Skye seemed to hold full sway and govern not only the art of piobaireachd itself, but the younger pipers who followed them, as well as having a supreme authority or influence over the Highland Chieftains, who sent their pipers to Borerraig for tuition, or repaired to the Skye masters for wise advice. The other composers whom I have mentioned have all added their contributions to our Great Music, and as opportunity permitted they wrote another page of what is now our "Ceòl Mòr" or repository of classical pipe music.

It is questionable if ever the exact extent of the compositions of the Skye masters (the MacCrimmons) will be fully measured, or if the entire number of tunes which this famous piping race has composed can ever be counted and placed to their credit, because there are hundreds of good piobaireachdan which have no composers' names attached to them, nor can any real trace of their origin be found. The same may be said to a more limited extent about the other composers.

Of the three hundred and eight piobaireachdan listed and classified, the great majority are of three strains of six, six, and four bars, then equal strains of four, four, and four bars, which when played in full represent the same number of bars in a Theme of six, six, and four bars, viz., sixteen bars in all for both these classes. Although we have quite a number of other Themes more irregular in length, such as twelve, twelve, and eight bars, and eight, ten, eight, and ten bars, yet the proper form of a regular Theme seems to be a total of sixteen bars, of six, six, and four, or four bisseid, four, and four.

Before closing this chapter, I have left the most important part to the last, and that is the revival of the art of composing piobaireachd. It seems a special feature of the Highland Gatherings even of old as well as at the present day to hold competitions for piobaireachd playing. I refer to the competitions held at Falkirk and Edinburgh under the patronage of the Highland Society of London. There is one thing that is distinctly noticeable, and that is the fact that we do not see a MacCrimmon's name appearing in a list of competitors or prize-winners at any of those Gatherings. Perhaps the best of the great MacCrimmons were gone before those competitions started, and those who were left did not compete. It would seem, therefore, that they were of too high an order to enter into competition for prizes, the results of which could only be that they would have been competing with their own pupils, and reducing their rank or superiority as masters of the arts of composing and teaching.

Many pipers of the present age seem to think that the composition of piobaireachd should be treated as a lost art, and that it is presumption on the part of any modern performer on the Great Highland Bagpipe to challenge comparison with the great masters of the past.

If this is the aspect in which we are to look on science or art of any description, then the wheels of progress and enlightenment must come to a complete standstill, and we will have to remain content to allow our minds and talents to lapse into a barren and morbid condition.

If there is any martial spirit left in the patriotic Highlander of to-day, he cannot rest content to see his ancient customs die out for want of reviving and raising them to a state of perfection again, and those who do compose original piobaireachd may rest assured that even the MacCrimmons, if they were with us now, would not look on our efforts in such a gloomy manner. It is only pipers of that class who cultivate jealousy, or who wish to remain as they are, who would attempt to spoil the good work of the revival of the composition of piobaireachd.

It has been suggested by several lovers of Ceòl Mòr to open the composition of original piobaireachd to competition as a means of encouraging the creation of new tunes. While we have competitions for piobaireachd playing with good results, if the composition of original piobaireachdan were to be opened to competition, the results would be fatal, and outwith the meaning and ancient customs that prevailed when the Skye masters and creators of piobaireachd were at their best. Ossian did not compose his poems for the mere sake of superiority in the rank of poets any more than did the MacCrimmons create their masterpieces with a view to blot

out the efforts of others. Ossian was born a poet and could not help composing his poems, and when he was inspired on many unexpected occasions and in peculiar places, he must have had to get his pen and write down his best specimens of Celtic lyre and poetic thought. From Celtic Scotia's greatest poet (Ossian) and ancient Caledonia's greatest creators of Ceòl Mòr (the MacCrimmons), I would suggest why piobaireachd composition should not be opened to competition.

Ossian had a reason for composing all his poems, and a mere reward was not his goal. The MacCrimmons composed their best Themes with variations to commemorate occasions in everyday life, and nothing could lure them to look upon their compositions in a competitive light. By doing so both Ossian as a poet and the MacCrimmons as composers of piobaireachd held themselves as supreme, and for that reason they have always been looked upon as masters who have never been excelled in their profession.

One has only to look down the long classified list of piobaireachd given here to see and prove what I have said in this direction. There was a reason for composing all tunes, and every Theme tells its own story to those who can understand it.

If a competition were got up for the composition of piobaireachd, then the piper would be composing for the sake of a prize alone, and the classical music of the Great Highland Bagpipe would lose its ancient characteristic grandeur. Such tunes would have no histories ; no origin other than the greed of gain, and Ceòl Mòr proper would be a doomed art.

If the composition of ancient piobaireachd is to be revived and fostered as it was in the beginning, the desire to compose original tunes must come from the heart of the creator for the pure love of the art alone. Then we will find Themes to commemorate what has happened on special occasions ; to perpetuate the memory of the departed Chieftain ; to record great deeds of valour in the hour of battle, when our Highland armies fear no foe ; and where the Celtic minstrel sounds the triumphant charge 'mid the cries of victory and the cannon's deadly roar.

Great and memorable occasions still arise which make a claim on us as patriotic performers of the ancient Highland Warpipe, to create a new Theme as an expression of joy or sorrow, and if the average piper finds no charm in the newer Themes to enchant his soul, then let him repair to his Ceòl Mòr and play the Lament for the fathers of piobaireachd, " Cha till MacCruimein."

CHAPTER XI

THE CLASSIFICATION OF CEÒL MÒR

CEÒL MÒR is a fountain of the classical music of the Great Highland Bagpipe. It is full and overflowing with Themes that have from time to time been created and floated through a Celtic atmosphere into the great reservoir that supplies the Highlander with a summary of musical thoughts for his ancient and warlike piob mhor. It must not be understood when one speaks of "Ceòl Mòr" that it means one particular book, or even books, but that it is an entire record of every piobaireachd in existence.

To give a list of every known piobaireachd in this work makes it more complete, and may serve many good purposes. Three of the most important reasons are:— First, it will be found useful for handy reference; second, it seeks to classify piobaireachd as far as possible into the different species of tunes, as already defined; and third, it shows the reader and the student at a glance the occasions which gave rise to the various types of tunes, and constitutes a reason why the composition of piobaireachd should not be opened to competition, which is more fully dealt with in the previous chapter.

To allocate the different tunes to the various Highland Clans would, in many instances, be a task well nigh impossible, and might lead to endless controversy, but the classification of piobaireachd is a matter of great importance to the teacher as well as to the student.

There are only two classes in the following list, viz., the "Nameless" and "Miscellaneous" piobaireachdan, that may safely be termed as inapplicable to the Salute, the Welcome, the Lament, the Farewell, the Gathering, the March or Challenge, the Battle Tune, or the Warning. Of the nameless tunes there are many with exquisitely grand Themes, and one who has a minute knowledge of piobaireachd might easily tell from their construction whether they were intended to be a Salute, Lament, or any other class of tune, but in the opinion of the critic doubt would always exist, so that the best remedy is to allow them to remain "Nameless," a class by themselves.

In the "Miscellaneous Class" there are tunes such as "Praise for Marion," "The Pretty Dirk," "Scarce of Fishing," and "Too Long in this Condition," that one might be inclined to allocate to the Salute, and the Lament, or that "A Taunt on MacLeod," and "Dispraise of MacLeod" would lead to, or are applicable to the Battle Tune, still, they are all more or less of a varying character, and for this reason they are better classified as "Miscellaneous Piobaireachdan."

In the definition of Piobaireachd I have divided Ceòl Mòr into eight different classes, but with those under the heading of "Nameless" and "Miscellaneous" I give the following list of tunes under ten different headings. Those marked (*) are my own compositions :—

SALUTES.

- *1. His Most Excellent Majesty King George V. Salute.
- *2. His Most Excellent Majesty King Edward VII. Salute.
- *3. H.R.H. The Duke of Connaught's Salute.
- *4. H.R.H. Prince Arthur of Connaught's Salute.
5. Abercairny's Salute.
6. Argyll's Salute.
7. The Atholl Salute.
- *8. The Duke of Atholl's Salute.
9. Berisdale's Salute.
10. The Black Watch's Salute.
11. Boisdale's Salute.
- *12. The Marquis of Bute's Salute.
13. The Laird of Borlum's Salute.
- *14. Lord Archibald Campbell's Salute.
15. Salute to G. Campbell of Calder.
- *16. Captain John Campbell of Kilberry's Salute.
17. Lachlan MacNeill Campbell of Kintarbet's Salute.
18. Catherine's Salute.
- *19. The Earl of Cassillis' Salute.
20. Castle Menzies' Salute.
21. Chisholm's Salute.
22. Chisholm of Strathglass's Salute.
23. Salute to John Ciar.
- *24. Salute to Sir George A. Cooper, Bart.
25. Corrinnessan's Salute.

-
26. Davidson of Tulloch's Salute.
 27. Lady Doyle's Salute.
 28. Duntroon's Salute.
 29. The Elchies or MacNab's Salute.
 - *30. The Duke of Fife's Salute.
 31. The Gordon's Salute.
 32. The Gunn's Salute.
 - *33. The Duke of Hamilton's Salute.
 34. The Highland Society of London's Salute.
 35. The Highland Society of Scotland's Salute.
 36. The Inveraray Salute.
 37. King James Sixth's Salute.
 38. Kinlochmoidart's Salute.
 39. The Laggan Salute.
 40. Lochiel's Salute, or "Away with your Tribe, Ewen."
 - *41. Lord Lovat's Salute.
 42. MacDonald of the Isles' Salute.
 43. Sir James MacDonald of the Isles' Salute.
 44. Lady Margaret MacDonald's Salute.
 45. The MacDonald's Salute.
 46. The MacDougall's Salute.
 - *47. The Mackintosh of Mackintosh's Salute.
 48. MacIntyre's Salute.
 49. MacKenzie of Applecross's Salute.
 50. MacKenzie of Gairloch's Salute.
 51. MacLeod of Gesto's Salute.
 52. MacLeod of Raasay's Salute.
 53. Roderick More MacLeod's Salute.
 54. MacLeod of Tallisker's Salute.
 55. Mrs. MacLeod of Tallisker's Salute.
 56. Cluny Macpherson's Salute.
 - *57. Major John MacRae-Gilstrap of Ballimore's Salute.
 - *58. Captain Colin MacRae of Feoirinn's Salute.
 - *59. Lady Margaret MacRae's Salute.
 60. Melbank's Salute.
 - *61. Captain W. H. Drummond-Moray of Abercairny's Salute.

- 62. The Menzies' Salute.
- 63. The Munro's Salute.
- 64. The Piper's Salute to his Master.
- *65. The Piobaireachd Society's Salute.
- 66. The Prince's Salute.
- 67. The Clan Ranald's Salute.
- *68. The Earl of Seafield's Salute.
- 69. The Earl of Seaforth's Salute.
- *70. The Marquis of Stafford's Salute.
- 71. Strowan Robertson's Salute.
- 72. Sobieski's Salute.
- 73. Mrs. Smith's Salute.
- 74. General Thomason's Salute.
- 75. Miss Mabel Thomason's Salute.
- *76. The Marquis of Tullibardine's Salute.
- 77. Young King George III. Salute.
- 78. The Young Laird of Dungallon's Salute.
- 79. Young Neill's Salute.

WELCOMES.

- *1. Her Most Excellent Majesty Queen Mary's Welcome to Holyrood Palace.
- 2. Welcome Johnny Back Again.
- 3. You're Welcome, Ewen Lochiel.
- *4. The Earl and Countess of Seafield's Welcome to Castle Grant.

LAMENTS.

- *1. Lament for Her Most Excellent Majesty Queen Victoria.
- *2. Lament for His Most Excellent Majesty King Edward VII.
- 3. Lament for Abercairny.
- 4. The Aged Warrior's Lament.
- 5. Lament for Young Allan.
- 6. Lament for Lady Anapool.
- 7. Lament for the Earl of Antrim.
- 8. Lord Breadalbane's Lament.
- 9. The Brother's Lament.
- 10. Lament for Donald Cameron.
- 11. Catherine's Lament.

12. The Children's Lament.
13. Lament for John Ciar.
14. Lament for Claverhouse.
15. Lament for General Cleaver, or Claverhouse.
- *16. Lament for Sir Alan Colquhoun of Colquhoun, Bart., K.C.B.
17. The Company's Lament.
18. Lament for the Laird of Contullich.
19. The Daughter's Lament.
20. Lament for the Dead.
- *21. The Earl of Dunmore's Lament.
22. Donald Guamach's Lament for his Elder Brother.
- *23. Lament for Duncan MacRae of Conchra.
24. Duncan MacRae of Kintail's Lament.
25. Lament for the Castle of Dunyveg.
26. Finlay's Lament.
27. Lament for Colonel Forbes.
28. Lament for Brian O'Duff, or "The Frenzy of Meeting."
29. Glengarry's Lament.
30. Lament for Fred. Leveson Gower.
31. Lament for the Great Supper.
32. Lament for the Duke of Hamilton.
33. Lament for the Harp Tree.
34. Lament for King George III.
35. Lament for King James's Departure.
36. Kinlochmoidart's Lament.
37. Lament for the Laird of Anapool.
38. Lament for the Little Supper.
39. Lord Lovat's Lament.
40. Lament for Donald Ban MacCrimmon.
41. Patrick Òg MacCrimmon's Lament.
42. Lament for Sir James MacDonald of the Isles.
43. Lament for Lady MacDonald.
44. Lament for Lord MacDonald.
45. Lament for Ronald MacDonald of Morar.
46. Lament for Alexander MacDonell of Glengarry.
47. MacDonell of Laggan's Lament.

48. Lament for Captain MacDougall.
49. Mackintosh's Lament.
50. Donald Dugal MacKay's Lament.
51. Donald MacKenzie's Lament.
52. MacKenzie of Gairloch's Lament.
53. Lament for Colin Roy MacKenzie.
54. Lament for Captain D. MacKenzie.
55. Lament for Great John MacLean.
56. Lament for Sir John Garve MacLean of Coll.
57. Lament for Lachlan Mòr MacLean.
58. Lament for Hector Roy MacLean.
59. Lament for MacLeod of Colbeck.
60. Lament for John MacLeod.
61. Lament for MacLeod of MacLeod.
62. Lament for Mary MacLeod.
63. Lament for John Garve MacLeod of Raasay.
64. Lament for MacLeod of Raasay.
65. Lament for MacNeill of Barra.
66. Lament for MacSuain of Roaig.
67. The Old Sword's Lament.
68. Lament for the Only Son.
69. Lament for the Duke of Perth.
70. Lament for Piper Samuel.
71. Prince Charlie's Lament.
72. Queen Anne's Lament.
73. The Sister's Lament.
- *74. Lament for the Countess of Seafield.
75. Lament for the Union.
76. The Writer's Lament.

FAREWELLS.

1. Fare Thee Well, Donald.
2. Farewell to the Laird of Isla.
3. Leaving Kintyre.
4. Farewell to Colonel Leigh.
5. MacCrimmon Will Never Return.

6. The Piper's Farewell to his Home.
7. Beloved Scotland, I Leave Thee Gloomy.

GATHERINGS.

1. The Gathering of the Clan Chattan.
2. The Cameron's Gathering.
3. The Campbell's Gathering.
4. The Grant's Gathering—"Craigellachie."
5. The Gathering of the Clan Ranald.
6. The Gathering of the MacDonalds of Clan Ranald to Sheriffmuir.
7. The MacDuff's Gathering.
8. The Macfarlane's Gathering.
9. The MacGregor's Gathering.
10. The MacKenzie's Gathering.
11. The MacLean's Gathering.
- *12. The Gathering of the Clan MacRae.
13. The Sutherland's Gathering.
14. The Parading of the MacDonalds.

MARCHES OR CHALLENGES.

1. Black Donald Balloch of the Isle's March to the First Battle of Inverlochy, or "Piobaireachd Dhomhnuill Duibh."
2. Lord Breadalbane's March, or "The Carles with the Breeks."
3. Alasdair Charich's March.
4. Glengarry's March.
5. The Hen's March o'er the Midden.
6. The MacDonald's March.
7. The MacKay's March.
8. The MacLean's March.
9. MacNeill of Barra's March.
10. Cluny Macpherson's March.
11. The MacRae's March.
12. The Duke of Perth's March.
13. The Earl of Ross's March.
14. The Sinclair's March.

BATTLE TUNES.

1. The Battle of Auldearn.
2. The Battle of Atholl.
3. The Battle of Balladruishaig.
4. The Battle of the Bridge of Perth, or "The Battle of the North Inch of Perth."
5. The Battle of Doirneag.
6. The Battle of Glen Sheil.
7. The Battle of Bealach na'am Broig.
8. The Desperate Battle, Cachulin.
9. Fingal's Victory at the Carron.
10. The Battle of Loch Carron Point.
11. The Battle of Park.
12. The Battle of the Pass of Crieff.
13. The Desperate Battle, Perth.
14. The Battle of Maolroy, or Isabel MacKay.
15. The Rout of Glenfruin.
16. The Rout of the MacPhees.
17. The Rout of the Lowland Captain.
18. The Battle of the Red Hill.
19. The Battle of Sheriffmuir.
20. The Battle of Castle Strone.
21. The Battle of Waternish.
22. The Tune of Strife.
23. The Battle of Waterloo.
24. War or Peace.

WARNINGS.

1. Duntroon's Warning.
2. Hector MacLean's Warning.
3. The Piper's Warning to his Master.

NAMELESS.

19 nameless tunes have been rescued from oblivion, but no light has been thrown on their origin or their composer's name.


MISCELLANEOUS PÌOBÀIREACHDAN.

1. Are You Sad ?
2. A Satire on Patrick Choig.
3. A Taunt on MacLeod.
4. Beinn a Chriann.
5. The Bells of Perth.
6. The Bicker.
7. The Big Spree.
8. The Blind Piper's Obstinacy.
9. The Blue Ribbon (Isle of Mull).
10. The Boat Tune.
11. The Carles of Slegachin.
12. Cheerful Scotland.
13. The Comely Tune.
14. The Crunluath Tune.
15. Drizzle on the Stone.
16. The End of the Great Bridge.
17. The End of the Isheberry Bridge.
18. The End of the Little Bridge.
19. Ewen of the Battles.
20. Extirpation of the Tinkers.
21. Dispraise of MacLeod.
22. Fair Honey.
23. The Fairy Flag.
24. The Finger Lock.
25. The Frisky Lover.
26. Fuinachair.
27. The Glen is Mine.
28. Grain in Hides and Corn in Sacks.
29. The Grant's Blue Ribbon.
30. The Groat.
31. Hail to my Country.
32. The Half Finished Pìobaireachd.
33. Hey ! for the Old Pipes.
34. I got a Kiss of the King's Hand.
35. The Inverness Pìobaireachd.


36. Isle of Skye Piobaireachd.
37. The King's Taxes.
38. The Little Finger Tune.
39. The Little Spree.
40. MacCrimmon's Sweetheart.
41. Angus MacDonald's Assault.
42. The MacDonalds are Simple.
43. The MacDonald's Tutor.
44. The Mackintosh's Banner.
45. The MacKay's Banner.
46. MacLeod of MacLeod's Rowing Piobaireachd.
47. The MacLeod's Controversy.
48. MacNeill of Kintarbet's Fancy.
49. Mary's Praise for her Gift.
50. The Massacre of Glencoe.
51. The Men went to Drink.
52. The Middling Spree.
53. My Dearest on Earth, give me your Kiss.
54. My King has Landed in Moidart.
55. The Old Woman's Lullaby.
56. Praise for Marion.
57. The Pretty Dirk.
58. The Red Hand in the MacDonald's Arms.
59. The Red Ribbon.
60. The Sauntering.
61. Scarce of Fishing.
62. The Stuart's White Banner.
63. Too Long in this Condition.
64. The Unjust Carceration.
65. The Vaunting.
66. We will take the High Road.
67. The Waking of the Bridegroom.
68. Weighing from Land.

CHAPTER XII
DICTIONARY
OF GAELIC, ENGLISH, AND ITALIAN WORDS WHICH
MAY BE APPLIED TO HIGHLAND BAGPIPE MUSIC

- A.*—The keynote of the bagpipe chanter scale, and the note to which all the drones are tuned. The two tenor drones are in perfect unison with it, and the big drone chords with it.
- Accent.*—Is the emphasis or additional stress given to some notes more than others.
- Adagio.*—To play slow, with feeling.
- Andante.*—A term applied to music, which means lively.
- Andantino.*—To play slower than Andante.
- B.*—The name of the second note of the bagpipe chanter scale.
- Bagpipe Music.*—Music peculiar to the Great Highland Bagpipe, consisting of Piobaireachdan, Marches, Strathspeys, Reels, Jigs, and Hornpipes.
- Bar.*—Perpendicular lines drawn across the stave to divide musical compositions into small portions of the same length, or the name given to the portion of music appearing between two bar lines.
- Battle Tune.*—A species of piobaireachd composed and played in the time of war in the olden days, to incite the clansmen to battle, such as “The Battle of Sheriffmuir,” “The Battle of Auldearn,” and “The Battle of Atholl.”
- Beat.*—An ornament of melody, or the movement of the foot marking time to the corresponding divisions of a bar.
- Bis.*—To play twice over.
- Breabach.*—A term applied to a particular Taorluath and Crunluath Variation, which means leaping.
- Brisk.*—To play in a lively and spirited manner.
- C.*—The name of the third note of the bagpipe chanter scale.

- Cadence*.—A close or final step of a strain, such as G E grace-notes on D, and G E D grace-notes on C, B, and low A. It may also be described as the introduction of a flourish, according to the taste of the composer, before entering upon a new variation.
- Canntaireachd*.—A term applied to piobaireachd. An articulate bi-lingual musical notation, known as the "MacCrimmon verbal sol-fa notation."
- Ceòl Mòr*.—Piobaireachd, or the Great Music.
- Chant*.—To sing as in Canntaireachd, or the sol-fa notation of the MacCrimmons.
- Chanter*.—See Bagpipe and Practice Chanter.
- Characters*.—Signs used in musical notation.
- Chord*.—Two or more sounds in accordance with the laws of harmony produced at the same time.
- Classical Music*.—Music of the highest class or rank, e.g., Piobaireachd is the classical music of the Great Highland Bagpipe.
- Clef*.—A sign placed at the beginning of the staff to indicate the absolute pitch of the notes. If we had no clef the notes would only show their relative pitch. The only one used in bagpipe music is  the G clef.
- Comma*.—A sign used in Canntaireachd to mark off the smallest portion of a part or strain, the same as the bar line does in staff notation.
- Compound Times*.—When several Simple Times are grouped together they then become Compound Time.
- Concord*.—A combination of notes or sounds agreeable to the ear.
- Consonance*.—Concord, unison, or the agreement of sound.
- Copyright*.—As applied to music: The sole right which a composer has of publishing his compositions, which is protected by Act of Parliament for a period of years. The copyright of a musical work can be sold by the owner or composer. If the composer sells all rights he cannot print, copy, or sell any of the tunes so disposed of in whole or part.
- Couplet*.—Two notes as in the Siubhal or First Variation of a piobaireachd. The dividing up of a bar into two instead of three equal parts.
- Crotchet*.—A note one fourth of the value of a semibreve.
- Cruinneachadh*.—Gathering, or rallying tune.
- Crunluath*.—The variation in piobaireachd immediately following the doubling of Taorluath. There is no literal translation of the part "Crun," "Luath," means fast, quick, or speedy.

- Crunluath Breabach*.—A special species of Crunluath Variation. For separate words, see Breabach and Crunluath.
- Crunluath Fosgailte*.—Also a special species of Crunluath Variation. See Fosgailte.
- Crunluath-a-Mach*.—Mach means out. A Crunluath movement performed in a somewhat similar manner to the Fosgailte.
- D*.—The name of the fourth note of the bagpipe chanter scale.
- D.C. Thema*.—Da capo thema. To repeat the Theme or Urlar at the point where this sign appears.
- Demi-Measure*.—Half a bar.
- Demisemiquaver*.—A note equal to one quarter of the value of a quaver, and one thirty-second part of a semibreve.
- Dithis, Dithisd*.—Two notes. A couplet. Siubhal or First Variation.
- Dirge*.—A Lament, usually played at the funeral of the Chieftain or his clansmen.
- Discord*.—Out of harmony, or an interval that does not give satisfaction to the ear.
- Dot*.— . A sign placed after a note to increase its value one half.
- Double Bar*.—Two perpendicular lines drawn across the stave to indicate the termination of a part or strain.
- Double Dot*.— . . Signs placed after a note to increase its value by three quarters. The first dot is half the value of the note that it is intended to lengthen, and the second dot is half the value of the first dot.
- Doubling of Crunluath*.—A repetition of the Crunluath, all performed in the Crunluath movement.
- Doubling of Crunluath Breabach*.—A repetition of the Crunluath Breabach, all performed in the Crunluath Breabach movement.
- Doubling of Crunluath Fosgailte*.—A repetition of the Crunluath Fosgailte, all performed in the Crunluath Fosgailte movement.
- Doubling of Leumluath*.—A repetition of the Leumluath, all performed in the Leumluath movement.
- Doubling of Taorluath*.—A repetition of the Taorluath, all performed in the Taorluath movement.
- Doubling of Taorluath Breabach*.—A repetition of the Taorluath Breabach, all performed in the Taorluath Breabach movement.
- Doubling of Taorluath Fosgailte*.—A repetition of the Taorluath Fosgailte, all performed in the Taorluath Fosgailte movement.

- Doubling of Siubhal or First Variation.*—A repetition of the First Variation. The first note in this movement is mostly the same as the Singling, but often the second or other notes vary.
- Doubling of Urlar.*—Sometimes known as the Thumb Variation ; but a proper Doubling of Urlar is quite different from the Thumb Variation, having no high A in it at all in many tunes.
- E.*—The fifth note of the bagpipe chanter scale.
- Echo.*—The repetition of a sound caused by a sound-wave coming against an opposing surface.
- Effect.*—The impression produced by an action, or the impression given to certain movements or part of a movement in piobaireachd or pipe music.
- Emphasis.*—The stress given to certain notes more than others.
- Etude.*—A difficult tune intended for the practice of difficult passages, or to prove a performer's technical skill.
- Expression.*—Fine feeling, or the performance of a tune with such grandeur as to effect the emotions of the Highland heart, as in the "Catherine's Lament."
- F.*—The sixth note of the bagpipe chanter scale.
- Faillte.*—A Salute, or Welcome to the Chief.
- Farewell.*—A species of piobaireachd composed and played on the occasion of the Chief or a clansman leaving his native country.
- Fine.*—The end of a tune or composition.
- Form.*—The grouping of musical thought.
- Fortc.*—Strong.
- Fosgailte.*—An open movement found in First Variation, Taorluath, and Crunluath Variations.
- G.*—The seventh note of the bagpipe chanter scale.
- Gathering.*—A species of piobaireachd composed and played in the time of war in the olden days, to gather the clansmen for battle.
- G Clef.*—A sign placed on the second line of the treble stave , which gives the note on that line the name of G.
- Gillie Callum.*—A tune which is played to the sword dance.
- Graces.*—Grace-notes, or the ornamentation of bagpipe music.
- Grave.*—A very slow movement.
- Ground.*—Urlar, or Theme of a piobaireachd.
- Halt.*—A pause.

Harmony.—A simultaneous combination of accordant sounds.

Hornpipe.—A species of dance tune played for the sailor's hornpipe.

Jig.—A species of dance tune played to various dances.

Key.—Pitch of the scale.

Key Note.—The first note of the scale.

Lament.—A very mournful species of piobaireachd composed on the death of the Chief.

Ledger Line.—A short auxiliary line on which the high A is written above the stave.

Leumluath.—*Leum*—Jumping or leaping. *Luath*—Fast, quick, or speedy. A variation in piobaireachd which comes immediately before its Doubling and the Taorluath.

Lively.—To play with life, or vigour.

Mach.—Out.

March.—A species of "Ceol Aotrom," or the lighter music intended to be marched to.

March, or Challenge.—A species of piobaireachd composed and played in the olden days as a challenge to fight. This must not be confused with the word "March" immediately above. The March or Challenge as a piobaireachd is not intended to be marched to as an ordinary March.

Measure.—A bar, or portion of a tune which lies between two bar lines.

Melody.—A series of notes following each other, pleasing to the ear.

Metronome.—An instrument that became known about 1816 for measuring musical time, consisting of a scale and movable pendulum; a bell which rings on the first beat of every bar.

Minim.—A note half the value of a semibreve, and twice the value of a crotchet.

Moderate.—To play neither too fast nor slow, but within bounds.

Movement.—A portion of music grouped together, and performed without a break.

Music.—A combination of musical sounds pleasing to the ear.

Note.—A written sign which makes the musical value of a sound clear to the eye.

Notation.—Written musical signs representing notes or sounds.

Octave.—An interval of an eighth.

Passage.—Any part or particular portion of a tune, such as a Taorluath or Crunluath movement.

Pause.—A sign used to indicate a rest \curvearrowright .

Phonometre.—An instrument used for the purpose of measuring sound.

Phrasing.—The correct articulation (in canntaireachd) and accentuation of musical thought.


- Piobaireachd*.—Ceòl Mòr, or the classical music of the Great Highland Bagpipe.
- Pitch*.—The degree of depth or height of any note.
- Pointed*.—Having a keen or telling effect.
- Polka*.—A species of dance music, sometimes played on the Highland bagpipe.
- Port*.—A tune.
- Prelude*.—A flourish, or short strain performed by pipers while tuning their pipes, or a short strain which is often played before beginning a tune.
- Quaver*.—A note equal in value to one half of a crotchet, and an eighth of a semibreve.
- Quick*.—To play in a very lively manner.
- Quicker*.—To play in a still more lively manner.
- Quickstep*.—A March, or tune intended to be marched to.
- Reed*.—See Chanter and Drone Reeds.
- Reel*.—A species of music played while dancing a Highland Reel.
- Rhythm*.—The regular recurrence of accent, or the regular succession of heavy and light accents.
- Round Movement*.—A particular part or passage in a tune. A group of notes with near relation to each other. Opinions differ widely in this respect. M'Donald says that the Cruinluath is a round movement, while M'Phee terms the Leumluath a round movement.
- Salute*.—A species of piobaireachd composed in honour of a Highland Chieftain's birthday, marriage, or coming of age. The Salute was also composed and played in the olden days when the young Chief took possession of the estates and headship of the clan.
- Schottische*.—A particular tune of this name which is played for dancing purposes.
- Semibreve*.—The name of the note of greatest musical value, but not made use of in the composition of tunes for the bagpipe. It is taken as a whole note, or the standard from which all notes of less value are divided.
- Sharp*.—♯ A sign used to raise the note before which it appears, one semitone. No sharps are used in pipe music, because the scale is a fixed one. The three sharps in the scale of A major are given effect to by the bagpipe maker when he makes the chanter.
- Signature*.—Signs placed at the beginning of the stave. 1. Time signature. 2. Key signature. No key signatures are required in pipe music.
- Sinbhal*.—Travelling movement. Usually the First Variation in piobaireachd.
- Slow*.—To play with feeling.

- Slow and Distinct.*—To play slowly and clearly, making every note tell distinctly.
- Slow March.*—A dirge, or mournful March played at funerals.
- Slow and Pointed.*—To play slowly, emphasizing some particular notes, or giving them a more telling effect than others.
- Smart.*—To play in a very lively manner.
- Sol-fa Notation.*—The verbal, or syllabic notation of the MacCrimmons, known as Canntaireachd.
- Sound.*—The impression produced on the ear by the vibrations of air.
- Spaidsearachd.*—March or Challenge.
- Staff.*—The stave.
- Stave.*—The five parallel lines on which the notes are placed on the lines and in the spaces.
- Strain.*—A tune, part of a tune, or a prolonged note.
- Strathspey.*—A species of bagpipe music of a spirited nature which is played for dancing, and belongs to Strathspey district.
- Sword Dance.*—See Gillie Callum.
- Symphony, or Symphonia.*—An ancient Greek name given to the bagpipe.
- Syncopation.*—To arrange the rhythm of a bar so that the unaccented part is tied to the accented part, thus displacing the accent or setting it aside.
- Taorluath.*—The name of a variation in piobaireachd preceding the Crunluath. "Taor" has no English meaning. "Luath" means fast, quick, or speedy.
- Taorluath Breabach.*—A special species of Taorluath Variation. For separate words, see Taorluath and Breabach.
- Taorluath Fosgailte.*—A special species of Taorluath, or open Taorluath. For separate words, see Taorluath and Fosgailte.
- Taorluath-a-Mach.*—A special species of Taorluath, which is sometimes given in piobaireachd collections as the Trebling of Taorluath. It is performed in an open movement only on B, C, and D. For separate words, see Taorluath and Mach.
- Temperament.*—One of the peculiar physical and mental organisations which to a certain extent influences our thoughts. No two performers of piobaireachd, or pipe music, resemble each other in this respect. A tune or part of a tune that would move one individual to joy might move another to sorrow. Another instance which may be given is that a piobaireachd which may possess beauty and fine feeling in the mind of one piper may have no particular charm in the opinion of

another. Temperament also applies to performance as regards the difference between a piper who gives his music with charm and fine effect, and another who performs his piobaireachd in a dull and lifeless manner.

Theme.—The Urlar, or Ground-work of a piobaireachd. The foundation or root from which spring all the variations in Ceòl Mòr. Without a Theme there would be no foundation or beginning, and no variations or ending to any class of musical composition.

Tone.—A musical sound of a certain pitch or quality.

Treble Clef.—The G clef  which is placed on the second line of the treble staff, counting from the bottom.

Tune.—An air or melody which is easily caught by the ear.

Unison.—The entire agreement of two sounds of the same pitch.

Urlar.—Theme, floor, or foundation of a piobaireachd.

Variations.—The rhythmic changes of the Theme into a different form, such as the Thumb Variation, Siubhal, Leumluath, Taorluath, and Crunluath of a piobaireachd.

Warning.—A species of piobaireachd composed and played in the olden days in the time of war to warn the Chieftain and his clansmen of approaching danger.

Welcome.—A species of piobaireachd composed and played on the home-coming of the Chief, or on the occasion of a visit from a neighbouring Chieftain to assure him of a hospitable greeting.

Whole Note.—A semibreve.

CHAPTER XIII

THE CREATORS OF ANCIENT PIOBAIREACHD

HAVING laid before the reader the fruits of many years' study and research in a great art which is destined to remain a monument to the ancient music of the Gael, I have now come to the summing up, and in that important step I have left to the last a short chapter in the hope of bringing more prominently to the minds of those who love piobaireachd the special characteristics of a great music. It has a more definite meaning than words, probably more to the composer than the performer who has no soul for music of this class; it is the fruit of a thoroughly good heart and genuine inspiration.

Had the MacCrimmons or the originators of piobaireachd died out before they completed or perfected this classical music there might indeed have been something left for us to display genius and talent upon: but, on the other hand, there is the danger that the art would never have attained its present state of perfection, and the greatest musical treasure of the Highlander would have been lost in oblivion.

No evidence is known to exist by which the date of the origin or completion of piobaireachd can be determined. There is not a fragment left with us of the first method of writing "Ceòl Mòr" by its originators, and no actual matter written by a MacCrimmon's hand has ever been found. [Possibly they are only mislaid, and some future day will reveal an original MS. written by the masters of old. It will be a happy day for the piobaireachd student, and a treasure more dear to the Highland heart than tongue or pen can tell.]

Piobaireachd is different from an ordinary song; it is a classical music. Songs are confined to set time, but in the playing of piobaireachd the time is left very much to the discretion of the performer. The special manner in which "Ceòl Mòr" is performed is what gives it fine feeling and expression, thus disclosing its own peculiar individualities.

The ease with which the MacCrimmons created piobaireachd, and turned out the best performers is somewhat remarkable. They never published their music. Their goal or ambition was to bring the construction and tuition of piobaireachd

to perfection. They did not live for fame alone, but their fame alone shall live, while they sleep in the silent tomb, brave sons of the misty isle. They have gilded the pages of our "Ceòl Mòr" with a lustre that the genius of a modern age can never outshine.

I have no intention in writing this work, of calling any attention to my own fragmentary efforts in the art of piobaireachd, much less to compare them with that of its originators or the great MacCrimmons. It is rather to recall their achievements, which through time and neglect have become dim in our memories. My only hope is that I may do at least something to make those precious Themes sound as sweetly in the ear of the piobaireachd lover as they did in the days of old.

The present work is not mere experiment, but the outcome of a desire to make piobaireachd clearer and more simple, as can be seen from the matter herein contained.

There is one fact about the playing of piobaireachd at the present day to which attention should be called, that is the tendency of some pipers to create a style of their own, and to depart from the original meaning as well as the manner in which this classical music should be performed.

When "Ceòl Mòr" is properly played there are both elegance and beauty about it that command and draw the attention of its admirers in every sense of the word : but if it is reduced to a level with the ordinary March, Strathspey, and Reel, then it is no more a classical, but a common music, void of feeling and expression. It would be no more peculiarly grand, no more the great music of the Celt, nor what it once was when the skilled masters of the art were at their best.

Here again we have occasion to remark the strictness and mode of teaching in the MacCrimmon school. Their methods were full of masterly culture and skilful ingenuity. Apart altogether from the revolutions of the wheels of time, which bring us into a more enlightened age, in which older methods are being cast aside and replaced by new ; still the MacCrimmon style of teaching and performing piobaireachd remains as prominent a landmark as it has been for ages. It is remarkable when we think of it, for many of the fine compositions of the MacCrimmons foreshadowed the great future of the generations that followed them.

It is said that the performance of piobaireachd at the present day has reached a state of perfection that it never before attained, and that the MacCrimmons did not perform their masterpieces anything like it. There is also a supposition or belief that in the time of the Skye masters there were no grace-notes in piobaireachd. This is a problem very difficult to solve, and a statement very uncertain and hard

to prove ; because there is no one alive who has ever heard the best of the great MacCrimmons play piobaireachd. Neither is there a person living known to have seen it written by them. It is more likely that many pipers who were uneducated in the art did not know the difference between a tune with grace-notes and one without them. So far as the present age is concerned, what we can say is that piobaireachd had grace-notes when we saw it first, and long before that time. Therefore it remains to be proved that no grace-notes were used in piobaireachd. On the other hand, if they are a modern invention, who designed or found out the secret of using them ? In the opinion of the best authorities, piobaireachd could never have been performed at any time without the grace-notes which are used at the present day.

Some pipers are under the impression that piobaireachd had not the Crunluath variations originally and that they were added within recent years. It will be very difficult to prove how much more than an Urlar or Theme piobaireachd had in its infancy, or when it fully developed into its present form. It is quite certain that for at least three or four hundred years piobaireachd had all the variations that it now possesses. Naturally it is quite reasonable to believe that its growth was perhaps the production of centuries. First the Urlar, and then variation after variation might have been added until it was completed. Whether this was the case or not, or if the whole of the different variations were entirely the invention of the MacCrimmons, the originators of piobaireachd, or of one ingenious individual, it is very difficult to tell. One has only got to study the art to see that its growth and maturity must have been very rapid. Because the movements and execution of the one variation lead to the other. Hence it is a very logical method of solving this most difficult problem, to say that from the creation of the first Urlar to the completion of the last and most elaborate Crunluath Variation, it was all done at least within the space of from two to three hundred years. If we could only lift the misty curtain that hangs between us and the remote ages of the dim and distant past, who knows what a real glimpse of that glorious age would reveal to us ? It is not impossible to imagine that a more minute knowledge of the history of the early Christian era would throw a new light on the art of ancient piobaireachd that has never yet been revealed. Let us live in the hope that some day we may find the older Themes that we have never seen or heard. Then in reality we would be able to play the " Lost Piobaireachd," and in our hearts rejoice at the finding of a long-lost strain that must possess some secret charm which words cannot convey. Although we have hundreds of beautiful Themes, the heart of the Highland minstrel

is always athirst, and yearning after that strain which dwells upon the "fairy *duns*" and enchants the soul; sounds so sweetly in his ear, and carries him away to fairyland as no other Theme can do that lies within the realms of our Celtic "Ceòl Mòr."

The creators of piobaireachd must have been so overcome with joy on the final completion of its form, even although the date is shrouded in antiquity and mystery, that it would have seemed to them as if they had taken an aerial flight into a new world of perfect harmony, touched the lost chord, and burst asunder the fetters which lay between them and a glorious achievement.

No passages in pipe music can be more full of real life and romance than piobaireachd, yet without words, which can be read and understood by the Highlander alone.

If we perform our duty to the masters of old from whom we have inherited this ancient and noble art, we should always praise them and remember that they were greater than we can ever hope to be.

My closing lines can only be that if we wish to know what can be made of simple thoughts by labour and anxious care, and above all by genius, then look at the masters of old and see how they could ennoble and exalt their ideas, and how what was once a mere suggestion of nature, became a lofty ideal for the piping world to study and to praise.



CHAPTER XIV
THE COPYRIGHT OF PIOBAIREACHD
OR PIPE MUSIC

TO the average piper copyright is well nigh a mystery, and very little is known to him about it. Perhaps it may be of interest to give in this work such information on that point as will be of some help to those who compose original pipe tunes.

Going back to the "Musical Compositions Copyright Act, of 1888," it did not afford the necessary protection which authors, owners, or publishers of musical compositions require. In the case of a prosecution for the infringement of the copyright of pieces of music, the decision lay at the discretion of the judge before whom the action was conducted. In many cases where the defenders pleaded ignorance they were exempted from penalty for the illegal representation or performance of copyright musical compositions.

"The Musical Summary Proceedings Copyright Act, 1902," was of a more stringent nature. It provides—Section 1—"A court of summary jurisdiction, upon the application of the owners of the copyright in any musical work may act as follows:—If satisfied by evidence that there is reasonable ground for believing that pirated copies of such musical work are being hawked, carried about, sold, or offered for sale, may, by order, authorise a constable to seize such copies without warrant, and to bring them before the court, and the court, on proof that the copies are pirated, may order them to be destroyed, or to be delivered up to the owner of the copyright if he makes application for that delivery."

Section 2—"If any person shall hawk, carry about, sell, or offer for sale any pirated copy of any musical work, every such pirated copy may be seized by any constable without warrant, on the request in writing of the apparent owner of the copyright in such work, or of his agent thereto authorised in writing, and at the risk of such owner."

"On seizure of such copies, they shall be conveyed by such constable before a court of summary jurisdiction, and, on proof that they are infringements of copy-

right, shall be forfeited or destroyed, or otherwise dealt with as the court may think fit."

Section 3—" ' Musical Copyright ' means the exclusive right of the owner of such copyright under the Copyright Acts in force for the time being, to do or to authorise another person to do all or any of the following things in respect of a musical work :—

1. " To make copies by writing, or otherwise, of such musical work.
2. " To abridge such musical work.
3. " To make any new adaptation, arrangement, or setting of such musical work, or of the melody thereof, in any notation or system."

" ' Musical work ' means any combination of melody and harmony, or either of them, printed, reduced to writing, or otherwise graphically produced or reproduced."

" ' Pirated musical work ' means any musical work written, printed, or otherwise reproduced, without the consent lawfully given by the owner of the copyright in such musical work."

" The Musical Copyright Act, 1906," is even more strict, and states in Section 1—
" Every person who contravenes it is liable to a fine not exceeding five pounds, and on a second and subsequent conviction, to imprisonment with or without hard labour, for a term not exceeding two months, or to a fine not exceeding ten pounds."

Section 2. (1) " If a court of summary jurisdiction is satisfied by information on oath that there is reasonable ground for suspecting that an offence against this Act is being committed on any premises, the court may grant a search warrant, authorising the constable mentioned therein to enter the premises between the hours of six o'clock in the morning and nine o'clock in the evening, and, if necessary, to use force for making such entry, whether by breaking open doors or otherwise, and to seize any copies of any musical work, or any plates in respect of which he has reasonable ground for suspecting that an offence against this Act is being committed."

(2) " All copies of any musical work and plates seized under this section shall be brought before a court of summary jurisdiction, and if proved to be pirated copies or plates intended to be used for the printing or reproduction of pirated copies, shall be forfeited and destroyed, or otherwise dealt with as the court may think fit."

Section 3—" In this Act the expression ' plates ' includes any stereotype or other plates, stones, matrices, transfers, or negatives used or intended to be used for printing or reproducing copies of any musical work : Provided that the expressions ' pirated copies ' and ' plates ' shall not, for the purposes of this Act, be deemed

to include perforated music rolls used for playing mechanical instruments, or records used for the reproduction of sound waves, or the matrices or other appliances by which such rolls or records respectively are made."

The "Copyright Act, 1911," did away with registration at Stationers' Hall. Therefore registration of a copyright work is now unnecessary. There are certain points which must be carefully noted with regard to authors' or publishers' obligations under the "Copyright Act, 1911," and one which affects the publishers of music as well as printed books, etc., is the British Museum and Library copies.

The following extracts from Section 15 of the "Copyright Act of 1911" (1 and 2 George V., Cap. 46) set forth the claim of the British Museum to receive a copy of every book, newspaper, or other publication issued in the United Kingdom:—

"The publisher of every book published in the United Kingdom shall, within one month after the publication, deliver, at his own expense, a copy of the book to the Trustees of the British Museum, who shall give a written receipt for it."

"The copy delivered to the Trustees of the British Museum shall be a copy of the whole book, with all maps and illustrations belonging thereto, finished and coloured in the same manner as the best copies of the book are published, and shall be bound, sewed, or stitched together, and on the best paper on which the book is printed."

"If a publisher fails to comply with this section, he shall be liable on summary conviction, to a fine not exceeding five pounds, and the value of the book, and the fine shall be paid to the trustees or authority to whom the book ought to have been delivered."

"For the purpose of this section, the expression 'book' includes every part or division of a book, pamphlet, sheet of letterpress, sheet of music, map, plan, chart, or table separately published, but shall not include any second or subsequent edition of a book unless such edition contains additions or alterations either in the letterpress, or in the maps, prints, or other engravings belonging thereto."

The following extract from Section 3 of the same Act stipulates the period for which copyright subsists:—

"The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author, and a period of fifty years after his death."

Other points regarding the steps to be taken in cases of infringement of copyright works, and the protection of a copyright work in foreign countries, will all be found in the "Copyright Act, 1911."

So far as bagpipe music is concerned, when a book is published the title-page ought to contain the word "copyright," if all the tunes are original, and the copyright belongs to the author, proprietor, or publisher.

If a collection of piobaireachd or pipe-music is printed which contains partly original compositions, and partly tunes on which there is no copyright, the whole of the original tunes would be copyright, just the same as if the book only contained original tunes on which copyright subsists. The author, proprietor, or publisher has the sole right to the original tunes contained in the volume, and they are his private property; so that anyone infringing his copyright is liable to prosecution. But the tunes on which the copyright has expired are public property, and the author, proprietor, or publisher of the book cannot prevent anyone from publishing them.

All tunes composed over one hundred years ago are public property, and no copyright exists on them.

Many books of pipe music bear the word "copyright," but the tunes contained in them are not copyright, because it has expired. This is done for various reasons, and is not in accordance with the proper meaning of the word "copyright."

When the copyright laws are in perfect order we hope to see the day when this will be prohibited and become illegal, so that people may know the difference between what is actually copyright and what is not.

One of the best things that could ever happen in pipe music is perpetual copyright. This would prevent pipe-tunes from being tampered with, and re-set, or re-arranged. Interfering with a composer's original setting of a piobaireachd, or pipe-tune is one of the most serious steps possible. Because when a tune is altered by some ten to twenty pipers, by the time it exists for about fifty years it is unrecognisable. It is an easy matter to alter other people's compositions, when once a piper gets a melody or Theme to work upon, but very little credit is due to the second man. If we ever have perpetual copyright all this would be prohibited, though it were for nothing else than the preservation of piobaireachd.

Anyone publishing a book of piobaireachd, and the tunes contained in it were a hundred years old, though they were the special settings of any piper, or publisher, no copyright would exist on that work, so long as those tunes are public property, as the owner of copyright tunes must be able to produce evidence, if necessary, that he is the actual proprietor.

Immediately a piobaireachd or pipe-tune is created it is copyright because copyright is created by statute. But before the proprietor of a copyright

collection of pipe music can prosecute anyone for infringing his copyright he must publish the work previous to taking legal proceedings against any party who reproduces his tunes.

Even in original tunes, if a piper, author, proprietor, or publisher were to invent a special way of writing certain variations, the copyright laws might not protect that invention or special notation in such variations. Inventions come under the " Patents Act," not copyright. That does not mean that in the case of original tunes, written in a special way for the first time, anyone can reproduce or print them. But anyone might be able to write tunes on which no copyright exists in the same manner or notation. Therefore, before the special method of writing certain variations in piobaireachd could come under the copyright laws, or the person who first invented such method could claim the sole right to that special method under the copyright laws, the matter would more than likely have to be decided in a court of justice.

In the event of anyone infringing the copyright of a book of pipe music, if the proprietor is not the author of the tunes, before taking legal proceedings such proprietor ought to take special precaution to see that he can produce satisfactory evidence that the copyright is solely his property.

Take a case in point. When a Salute is dedicated to a Highland Chieftain by a clansman or any piper, and that Chieftain accepts dedication, then the copyright would belong to such composer. But if some other piper composed a Salute to the same Chieftain a year later, with the same title as the first composer, then there are several things to be considered. In the first place the Chieftain would have the power to settle the question so far. When he accepted dedication of the first Salute, then, according to the ancient custom, he would not accept a second Salute, which would protect the first composition. The first composer could then prevent the second composer from using the same title even although the second composer's melody is entirely different from that of the first composer.

A case more difficult to prove would be as follows :—If one piper had composed for the first time a " Lament for Culloden " in 1908, and another piobaireachd was composed in 1910 under the same title ; then the matter would have to be settled by a court of justice as to which of the two composers the copyright of that tune belonged, or if both could use the same title to different melodies.

In the event of a publisher getting permission to print tunes on which a copyright existed ; if the author or proprietor of such tune or tunes did not sell the copyright to such publisher, or assign, or convey it to him in writing, then the copyright of

such tune or tunes would not be the property of such publisher, because he is publishing by permission only.

If any author composed six original piobaireachd, and someone got hold of and published them before the author who was the actual owner of the tunes, then the copyright would not be the property of the publisher, who printed without authority. But before taking legal proceedings, the author or actual owner would first have to publish his tunes.

In the event of competitions for the composition of the best original pipe-tunes, and an intimation was inserted in the columns of a newspaper by any person, society, or games committee that the conditions of the competition were that all tunes submitted for competition, whether they won a prize or not, became the sole property of such person, society, or games committee, along with the copyright. If the competitor did not state in writing that he agreed to the disposal of the copyright of his tune under such conditions when submitting it for competition, then such person, society, or games committee would have nothing to prove that they were the sole proprietors of the copyright of such tunes. The Musical Copyright Act makes no provision for such competitions, and the matter of proprietorship of the copyright of tunes obtained under such conditions would more than likely have to be proved and decided by a court of justice, even if they were published.

Sometimes in musical plays all rights are reserved. That is to say, no person or persons can copy, reproduce, perform, or use such play in any shape or form without special permission granted by the owners of the copyright. In many songs the right of performance only is public. No one would be allowed to write such songs in any manner different to that in which they are published by the owner of the copyright, or copy, reprint, or sell them.

The rights reserved by the owner of the copyright of pipe music are the privilege to print, reprint, write, rewrite, copy, alter, or re-arrange any of the tunes contained in any volume of original compositions on which a copyright exists. Anyone who copies or reprints tunes that are copyright, even if they are given away *gratis*, is liable to prosecution by the owner of the copyright, and those who accept music under such conditions, knowing it to be illegally copied or printed, are also liable to prosecution.

CHAPTER XV

THE GREAT HIGHLAND BAGPIPE AND ITS COMPONENT PARTS

Bagpipe Case.—A small wooden box about 24 by 7½ by 6 inches, made to carry and protect the bagpipe from being broken. It is sometimes made of strong leather.

Bagpipe Hemp.—A very fine kind of thread, manufactured from a plant with a fibrous bark, and used for winding round the end of the drones, tuning slides and blow pipe, to make them air tight.

Bagpipe Chanter.—The most important part of the bagpipe, containing the finger holes from which the melody is produced. It is 14½ inches in length.

Bagpipe Chanter Reed.—The sounding part in the chanter, about 11½ inches long, made of well-seasoned cane, and a small copper tube about ½ of an inch long, both wound with hemp and rosin varnished.

Bag Seam.—The edge of the pipe bag where it is sewn or joined together, by means of a two-fold thickness of the sheepskin being placed over the two edges of the skin, and sewn with a strong thread of rosined hemp to make the bag air-tight.

Big Drone.—The longest drone of the Great Highland Bagpipe, about 37½ inches long, with upper and lower tuning slides and a reed. It is in four parts, and supplies the bass accompaniment to the chanter. Its sound does not vary unless the performer moves part of the drone up or down the tuning slide, or raises or lowers the bridle of the reed.

Bagpipe Chanter Stock.—The part that joins the chanter to the pipe bag, about 4¼ inches long. The one end is tied into the bag with a strong string made of hemp, covered with rosin. There is a hollow cut out in which to place the seam of the bag as well as a groove for holding the edge of the bag and the hemp used for tying. The lower end is covered with an ivory or silver band. There is a space inside the stock where the chanter reed is placed, sufficiently large to prevent the reed

touching it, or interfering with the regular current of air required to blow the reed to produce the proper sound.

Blow Pipe.—The pipe or part that is held in the mouth through which the wind passes into the bag. It is about $13\frac{1}{4}$ inches long, with a vulcanite, ivory, or silver mouthpiece, an air valve, and a stock.

Blow Pipe Stock.—The part that joins the blow pipe to the bag, about $3\frac{1}{2}$ inches long. The top end is covered with an ivory or silver band, and the lower end has a groove, into which part of the bag is tied with a strong rosined hemp string.

Blow Pipe Valve.—A small tongue or piece of thin flexible leather attached to the lower end of the blowpipe, which opens to allow the wind to pass into the bag, and closes by the pressure of the arm on the bag to prevent the wind from escaping again by the blowpipe.

Chanter Holes.—The eight holes bored in the chanter to produce the notes, seven in the front, and one at the back. They all vary in size, which is necessary to produce the notes at their proper pitch.

Chanter, High Hand of.—The left hand, which covers the back hole of the chanter with the thumb, being high A, and the first three fingers cover the first, second, and third holes from the top, being high G, F, and E.

Chanter, Lower Hand of.—The right hand, which covers the four lower holes of the chanter, being D, C, B, low A and G. The thumb rests at the back of the chanter between C and D.

Chanter Mouth.—The small hole in the top of the chanter into which the reed is placed.

Chanter, Sound Holes.—Two large holes bored at right angles with the finger holes, about $2\frac{1}{4}$ inches from the chanter sole, required to produce the proper sound of the notes.

Chanter Top, or Cup.—The thickest part of the chanter top adjoining the stock, which should always be held by the hand when removing the chanter from its place, because the lower part of the chanter is so thin that it is often broken if holding it there when removing the chanter.

Chanter Sole.—A piece of ivory or silver, $2\frac{3}{8}$ inches broad and $\frac{7}{16}$ of an inch thick, put on the lower end of the chanter to ornament it, with a hole $\frac{1}{8}$ of an inch in diameter in the centre of it. In the earlier ages the chanter sole was made of the same wood as the chanter itself, and was undetachable.

- Cords*.—The material which joins the three drones together, usually made up of various colours of wool, silk, or fine silver wire and tassels at each end.
- Cover Holes*.—Five holes made in the outside cover, three for the drones, one for the blowpipe, and one for the chanter, and all ornamented with woollen, silk, or silver fringe.
- Drone Barrel*.—The inside of the drone after it is bored out. The proper sound depends entirely upon the bore.
- Drone Cup, or Top*.—The top portion of the drone, which is cup-shaped inside, and mounted with ivory or silver.
- Drone Mouth*.—The part of the drone into which the reed is placed.
- Drone Grooves*.—A small groove cut out in each of the drones to hold the cord that connects them.
- Drone Joints*.—Joints made in the drones for the purpose of tuning them, where the one part of the drone overlaps, or is inserted into the other.
- Drones*.—The three pipes or drones, which always produce the same sound, and accompany the chanter. Two are tenor and one bass.
- Drone Reeds*.—The parts inserted into the drones that produce the sound, made of well seasoned cane. The big drone reed is $4\frac{1}{2}$ inches long, and a small drone reed is $3\frac{3}{5}$ inches long.
- Drone Stocks*.—The part of the drone which is tied into the bag at one end, and holds that end of the drone where the reed is placed in the other. The big drone stock is $7\frac{1}{4}$ inches long, and the small drone stocks are each $5\frac{1}{2}$ inches long. One end is mounted with ivory or silver, and the other has a small groove to hold the edge of the bag and the rosined string that ties it in.
- Dos Mor*.—The Gaelic term for the big drone.
- Drone Mounts*.—The ornamental parts of the drones, generally made of German silver, ivory, aluminium, or silver.
- Ferrules*.—Bands made of ivory or silver, placed round that part of the drone that overlaps the other, to prevent the outer portion from splitting.
- Fringe*.—The ornamental part of the outside cover of the bag, usually made of wool, silk, or silver wire.
- Great Highland Bagpipe*.—The name applied to Scotland's national instrument to distinguish it from the foreign, Irish, Northumbrian, and Lowland bagpipes.
- Inner Bagpipe Cover*.—A cover made of house flannel or some other rough material,

to go between the bag and the outside cover to absorb the substance that comes through the bag. By this means the sleeve of the piper's coat as well as the outside cover are kept clean.

Lower Tuning Slide.—The big drone is the only one that has two tuning slides. The lower is the one most often used in tuning the drone.

Mouthpiece.—The part of the blowpipe which is held in the mouth, usually made of vulcanite, ivory, or silver.

Middle Drone.—The tenor drone, $20\frac{1}{2}$ inches long, between the big and outside drone.

Neck of Bag.—The narrowest part of the pipe bag where the chanter and its stock are inserted.

Outside Bagpipe Cover.—A covering usually made of tartan or velvet, to put the sheepskin bag into.

Outside Drone.—The tenor or small drone farthest away from the big drone, or shoulder on which the bagpipe is held. It is $20\frac{1}{2}$ inches long.

Practice Chanter.—The instrument which the pupil begins with, and on which all tunes are played to commit them to memory. Made of ebony or African blackwood, and mounted with ivory or silver. It has got an upper and lower part, a reed, and eight holes which produce nine notes the same as the bagpipe chanter does.

Pipe Bag.—The portion of the bagpipe that holds the wind, so as to give the performer a rest from continual blowing, and by the use of the arm supplies a regular pressure of wind on all the reeds.

Ribbons.—A narrow piece of tartan silk which is attached to the three drones to cover the cords that join them together. One ribbon is placed on the top and the other below the drones, both of the same length, and a portion is draped from the tops of the large and outside drones.

Rosin.—The solid substance left after distilling the oil from crude turpentine, and used for covering the hemp that is put on reeds and drone joints.

Small Drones.—The two tenor drones that accompany the chanter of the bagpipe, and are tuned in perfect unison with low A.

Stock Holes.—1. The holes cut in the bag into which the stocks are inserted.

2. The holes in the stocks into which the upper portion of the drones, the blowpipe, and the chanter are inserted.

Testing Corks.—Four corks made of rubber for the purpose of testing the bag to see that it is air-tight. Rubber is the best material for making the corks,

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because if they are the proper size and slightly tapered, immediately they close in the stock they are perfectly air-tight, and can be removed with the utmost ease, whereas the ordinary corks often break, and are very difficult to extract from the stock.

Thongs.—Strong hemp strings covered with rosin, used for tying the stocks into the bag. Thin thongs are used for bridles to drone reeds and winding round the end of the drone reeds to keep the cane away from the drone.

Tuning Slides.—The narrow joint on which part of the drone moves up and down upon for tuning purposes.

Tuning Slide Mounts.—Small silver tubes which cover the tuning slides.

Upper Tuning Slide.—The upper of the two tuning slides used to lengthen or shorten the big drone, but seldom used for tuning it. If the bagpipe is in good order, the tuning should all be done with the lower slide.



CHAPTER XVI

THE GREAT HIGHLAND BAGPIPE AND ITS ORIGIN.

SEVERAL writers have dealt to a considerable extent with the bagpipe, which in one form or another is common to many foreign countries ; and the Great Highland Bagpipe has been treated as if it were only one variety of a series of crude and imperfect instruments. Such writers have gathered together specimens and illustrations of every pipe in the known world to see which of those foreign productions the Great Highland Bagpipe is copied from. There are men who are willing to rest content and sacrifice all patriotism in connection with the origin and construction of Scotland's greatest musical treasures, viz., the Great Highland Bagpipe, and its classical music, *piobaireachd*. Some say that the Highland bagpipe came from the far East. Others say that the Romans brought it with them when they invaded our shores. We find enthusiasts who inform us that *piobaireachd* was first known to the Irish, and that it originated there ; while others maintain that our *Ceòl Mòr* was brought from Italy. To crown all, the great MacCrimmon himself is said to be a foreigner who arrived in Skye with his mystic instrument, and its mighty Theme in a mysterious notation.

There are several facts, however, that have been overlooked by men of the type to which I have referred. When the Scots and Picts invaded Scotland it was inhabited by a race of people who populated our Highland glens and straths.

Have any authentic records come to light to prove that this race of people who first inhabited the Highlands were incapable of inventing and constructing their own national musical instrument, the Great Highland Bagpipe and its music ? Many have attempted to make them out to be imports, but in vain.

From their nature and construction the Great Highland Bagpipe and its music are purely Highland and of Scottish origin. They were found in the Highlands of Scotland in the earliest times, and there they must remain as a landmark for all time.

If we abide by actual facts we can see that many foreign countries have discarded their native pipes and adopted our Great Highland Bagpipe. The foreign pipe has

never been brought to perfection, and for this reason we find the tribes of the East playing to-day on our much-coveted national instrument.

The adoption of the Highland bagpipe by these foreign tribes affords us ample proof that the *piob mhor* is foreign to them; because they do not play its music with the same pathos and Celtic accent as we do. The native Indian soldiers play our Highland bagpipe, but their renderings of our native tunes are void of Celtic flavour. The instrument and its music themselves prove their origin, and its spirit deceives the foreigners who have adopted it.

Another important instance worthy of quotation is the fact that when the Highlander goes to a foreign country, he takes his Great Highland Bagpipe with him. It forms part of his outfit. He is at home wherever he goes if he possesses his native musical instrument. If the pipe of sunny India were more perfect than the Highland bagpipe then the Highlander would adopt it. If the music of that burning clime were sweeter than his own native airs, then he would close his *Ceòl Mòr*, and it would remain a sealed book for ever. If the mountain Theme of the Himalayas could touch the finer emotions of the Highland heart to a more extreme degree than "Roderick Mòr MacLeod's Salute;" incite him to battle like "The Gathering of the Clans;" or tap the fount of tears like "Queen Victoria's Lament," then the foreign music would be superior to that which he had been accustomed to hear in his youth in his own Highland home.

All patriotic Highlanders will admit that we rejoice because there is no music so rich and full of charm as our *Ceòl Mòr*. No Indian theme can equal "The Glen is Mine;" no African chant can compare with "The Blind Piper's Obstinacy;" and no Italian lay will ever surpass "MacCrimmon's Lament."

Is the Great Highland Bagpipe a musical instrument? Is its music barbarous and meaningless? These questions are asked only by those who are total strangers to the Great Highland Bagpipe, and entirely ignorant of its powerful music.

That the organ, the piano, and the harp are musical instruments is an undoubted fact, but let us now turn the tables in order to consult the mystic minstrel of Caledonia, and see what he has found out about the three musical instruments quoted above? The organ and piano are incomplete. They are being improved upon and altered in mechanism every day. The harp has been laid aside for centuries, and practically forgotten.

On the other hand, the Great Highland Bagpipe is complete, and has been for many years.

The organ and the piano send forth their numerous notes, and the harp produces

soft melodies, but all these have little effect on the emotions of the Celtic people. What use would the organ be in the time of war ? How could the piano be utilised on the march to victory ? Would the timid notes of the harp turn the tide of battle in the hour of danger, or lead our Highland armies on to brave deeds ? No ! Those instruments cannot compare with the Great Highland Bagpipe as a national instrument in peace or war.

In the opinion of the Lowlander the orchestral instruments of the opera harmonize with one another and produce melodies that only attract their attention for the moment. But they declare that the Highland bagpipe is not a musical instrument because it will not come into concord with those lighter instruments, and on this account they arrive at the mistaken conclusion that Ceòl Mòr is a barbarous music.

The cornet has no charm in itself ; the clarionet only forms a fractional part of the numerous instruments of the band ; and the conductor's wavering baton is as silent as the stillness of the night.

The Great Highland Bagpipe requires no accompaniment. The individual piper is complete in himself, and when he is increased by a hundred-fold the sight and sound are glorious. Then the powerful blast proclaims the supremacy of a national instrument, and the chanters of those kilted minstrels herald their approach as they pour forth " A Hundred Pipers an' a', an' a'."

I have no hesitation in laying the masterpieces of the great MacCrimmons alongside the productions of Bach, Handel, Haydn, Mozart, Beethoven, and Wagner, as a challenge of comparison in classical music.

Handel, who was perhaps one of the greatest of those foreign musical composers, was born in 1684, and spent most of his life in England ; his most famous compositions are " Israel in Egypt," and the " Messiah." Although those two great masterpieces of Handel's are produced on an instrument with a greater compass of musical sounds than the Highland bagpipe, still there are special features about Ceòl Mòr of equal, if not greater importance.

In piobaireachd we have as many as twenty different variations, all skilfully and ingeniously constructed by the genuine Highlander, and it is of still greater importance to note that the intricate movements in piobaireachd cannot be reproduced upon any other musical instrument in the world than the piob mhor. When we think of it, that a whole volume can be written on the word " piobaireachd " itself, the wonder grows, and proves that the classical music of the Great Highland Bagpipe contains a fountain of inspiring melodies that supply the Themes which alone can satisfy the aspirations of the Gael in the time of joy and sorrow.

CHAPTER XVII

HOW TO KEEP THE GREAT HIGHLAND BAGPIPE IN PERFECT ORDER

TO keep the Great Highland Bagpipe in perfect going order one thing is essential, viz., that it should be played for at least an hour every day.

The bag is a very important part in the bagpipe, and every piper should know thoroughly how to treat it. The best method of understanding all about the bag, when a new one is purchased, is to begin by fixing the stocks into it. This serves many good purposes. It saves sending the stocks to the bagpipe maker by post, a great advantage when ordering from foreign countries. It is a very simple thing to tie the stocks into the bag. First mark off the places for the stocks of the three drones and the blowpipe, care being taken when cutting the holes, not to pierce any other part of the bag with the knife. The holes which are made for the stocks should not be too large, about five-eighths of the size of the stock itself. The sheepskin is very moist with the curing substance which remains in it, and stretches sufficiently to allow the stock to be put into its place, leaving a portion of the bag over the groove of the stock to be covered with the rosined thong used for tying it in. If one end of the thong is attached to some fixed object, and the other coiled round a small piece of stick, great pressure can be put on it. The rosin does not allow the thong to relax its hold when once tightened, and this permits of it being wound round the stock several times with perfect ease. If part of the bag covers the groove at the end of each stock there should be no difficulty in making it air-tight. The stocks for the drones and blowpipe should be slipped into the bag at the mouth, or place which holds the chanter stock, and then put into their respective places from the inside of the bag. The end of the stock that is tied into the bag should never be inserted from the outside. The chanter stock is the only one that may cause trouble, and the seam of the bag must be placed into the hollow at one side of the stock. Then put all the pressure possible on a double thong, and after winding it several times round the portion of the bag that covers the stock, in all probability the bag will be found air-tight. After having inserted the five stocks, then proceed

to test the bag. This can be done by putting the blowpipe into its stock, and a small rubber stopper into each of the other four stocks. Moisten the bag inside with some pure treacle, say half a dessertspoonful ; blow into the bag till it is full of wind, and it should be quite air-tight. If it is not tight the leak can be detected by placing the stocks to the ear, and the wind will make a noise while escaping. Should a leak be found the stock or stocks must be tied in again more tightly. When the bag has been in use for some time, and the pipes are stiff to blow, there are two things possible, and either of them may cause a considerable escape of wind. If the reeds are very dry and open, sometimes as much wind escapes through them as would keep a set of pipes going alone. After laying the pipes aside for two or three months the bag becomes very dry, and more especially at the seam where it is sewn. In this case test the bag with the blowpipe and stoppers. If it is leaking use treacle to moisten and swell the sewing of the seam as well as the pores in the skin ; and if the bag is not too old it will become perfectly air-tight. If the wind is escaping by the reeds, moisten them and replace the old bridles by new ones, when they will come back to their normal state, and the pipes will go with ease after a little playing.

In no case should tallow, grease, or oil be put into the pipe bag for seasoning, because they all throw moisture on the reeds and ultimately stop them. Pure treacle is the best and most hygienic substance for making the bag air-tight. Care should be taken, however, not to put in too much, as it will either soak through the bag and spoil the cover, or run down into the chanter stock and interfere with the reed.

The bag is made of sheepskin, specially tanned for that purpose. Sheepskin is the best material possible to be found for making the bag, because it absorbs a considerable amount of moisture and takes it away from the reeds. When the pipes are allowed to lie without playing the bag dries sufficiently to enable them to be played again the following day, without getting too wet. Several attempts have been made to invent a rubber bag, but without success. Rubber will never fill the place of sheepskin for making the pipe bag, because rubber condenses the breath into water in about half-an-hour, and stops the reeds, whereas the bagpipe with a sheepskin bag can be played for hours without interfering with the reeds.

The next thing of importance in preventing an escape of wind from the bag is the hemp on the ends of the drones, the end of the blowpipe, and the top part of the chanter, where they are inserted into the stocks. Hemp slightly rosined should

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be put next the wood on all parts requiring tightening, as it prevents the hemp from moving or locking when removing the joint if the pipes are very dry. Always finish off with clean hemp towards the top, and see that the part inserted is not too tightly put in, as this will prevent the stock from splitting. A little mutton fat or dripping should then be put on the top of the hemp. It will make the joint moist, easy to remove, and perfectly air-tight.

A most important part about the blowpipe is the valve, used for preventing the wind from escaping unnecessarily. It is a very simple matter to replace the valve when it is old and worn out. If the pipes have been laid past for six months without being regularly played, even although the valve is good, it often cracks at the part where it is attached to the blowpipe and breaks off altogether. In any event, owing to the time necessary to put right an old or very dry valve, it is easier to replace it at once with a new one. To replace the old valve, get a thin piece of upper leather and shape out a new one, leaving a small strip at one side to fit into the groove on the side of the blowpipe. See that the valve is slightly narrower than the end of the blowpipe so that it will have sufficient room to move up and down as the air goes into the bag. When satisfied that the valve is completely air-tight, insert the blowpipe into its stock. One of the difficulties which pipers often find about the blowpipe valve is, that they do not allow it to hang or droop downwards. If the blowpipe is inserted into its stock and the valve opens down it is much more difficult to raise in order to keep in the wind, than it would be simply to close the valve if it were hanging down. In the case of the valve hanging down one has only to use the arm slightly, and it is closed; whereas if the part of the valve which is attached to the blowpipe is turned so that the valve falls back, or in line with the lower edge of the blowpipe, then the valve has to be blown upwards, which requires far more pressure to keep it up to prevent the wind escaping.

The tuning slides should also be carefully attended to at regular periods in order to see that they are neither too tight nor too loose. When replacing hemp on the portion that is inserted into the upper part of the drone, rosin should be put on the hemp next the wood. This prevents the hemp turning round on the slide, or locking if the joint is too tight. Always finish off winding with clean hemp, and put a little grease on the top of it. The joint will then be air-tight, and the upper portion of the drone will be more easily moved up or down when tuning. Mutton fat is recommended because it does not swell the hemp.

Metallic joints are used nowadays, and approved of by several pipers and bagpipe makers. Metal is supposed to be more suitable for tuning joints than the use

of hemp, but it is only supposition, for this is not the case. There are several varieties of metallic joints used, but after considerable wear they become too open. The greatest disadvantage is that the upper part of the drone must be tubed with metal, which interferes with the reeds. The moisture lies in beads on metal tubing, and for this reason the sound of the drone reeds is affected. There is no substitute equal to hemp as a material for filling up the space in the tuning joints, because it can always be added to, or taken from at a moment's notice. If every piper were a bagpipe maker and always played in the vicinity of the workshop, then, in the case of repairing a metal joint, there might be less delay. But, on the other hand, the individual piper often plays in the festive hall and on the mountain side, where hemp is his best friend on many an important occasion. Thus the majority of pipers adopt the hemp-covered slides now as in the olden days. Like the sheepskin bag, the hemp must remain in its old place, having been proved by experience.

The chanter is the most delicate part of the bagpipe, and great care must be taken when handling it. In removing the chanter from its place the stock should be held in the left hand, and the cup of the chanter in the right hand. Never remove the chanter by taking hold of it at the high holes, because it is so thin that it may break right across. The chanter should always be as tight in its stock as will prevent it from falling out when hanging downwards as the piper blows up his pipes. If the chanter falls on a stone floor, or on the edge of the sole, no matter where, an ivory sole will smash in pieces.

The chanter and drone reeds are of great importance, and they should be carefully studied and understood, more especially by young pipers. The chanter reed is a very delicate article, and it should be handled as little as possible. Many pipers spoil a good chanter reed by beginning to scrape and cut at it when it is a little hard to blow. This is a great mistake, because very often when a reed is scraped and cut down in order to make it easy to blow, it is spoiled altogether. If the piper plays a new reed for about half-an-hour at a time it will soon come in, and have a fine solid tone. When the chanter reed is too sharp it must be raised a little. If it is too flat then it should be lowered. Sometimes the bag throws a lot of water on the chanter reed, and if the water finds its way down the inside of the chanter the sound of the high notes will be affected, and the reed will be too sharp. The best method of preventing the bag from becoming too wet is to allow it to dry over night, with all the stocks open, and also dry the chanter reed.

The drone reeds also require a good deal of attention to see that they produce a good tone. When the drones are tuning too high up, then raise the bridles of the

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reeds and they will tune further down. If they tune too far down lower the bridles and they will tune higher. If the bag is too full of moisture after playing for an hour to an hour-and-a-half on end, sometimes the reeds get filled with moisture and the drones begin to bubble. This is because the bagpipe has been played too long at one time. The bag and reeds are too wet, and they all require to be dried. Take out the drone reeds and rub them smartly between both hands, after blowing the water out of them, and they will become quite dry. The drones should be taken out of the stocks, and left over night to allow the bag to dry. In the morning the drones and reeds should be replaced to prevent the instrument from becoming too dry.

In order to get the best results from drone reeds, a good plan is to cut the rosined bridles off them when they are new, and open the tongue up a little. Then put on new bridles of strong hemp alone. By doing this the bridle is more easily moved up and down, and the opening up of the tongue prevents the reed from stopping. Very often rosined bridles grip the tongues too close, and this keeps the reed from playing properly and having a clear tone.

The drones should always tune down the longer they are played. That is to say, after playing half-an-hour, and the upper part of the drone is about halfway down the slide, it should not require to be put up again, say half-an-inch. Drones with brass tubes often require to be tuned up, but if the drones are not tubed with metal, and the reeds are right, they should not require to be tuned up after playing for the space of time indicated above. One of the reasons for the drones tuning up after being played for a short time is, that the bridles on the reeds become too loose if the pipes have not been played for some time previously. In this case the rosined hemp on the end of the reeds should be tightened, and new bridles put on. If this is done and a little sealing wax is put on the closed end of the reeds they will go all right.

There is nothing more disagreeable to the listener or performer than badly-tuned pipes, and nothing sounds sweeter than the piob mhor when it is in good going order. One sometimes hears pipers saying that the pipe chanter reed should be tuned to certain keynotes on the piano. This is absurd, and the reasons are as follows, viz. :— Because the bagpipe is a wind instrument, and the piano is a tone-producing instrument from metallic strings or wires. Although both instruments could be tuned in unison with each other on any key, the bagpipe notes would vary, whereas the notes on the piano would always be the same. For instance, the sound of a note all depends upon the pressure of wind put upon the reed, and all pipers do not blow alike. Some blow hard, while others blow weak. Now, if a chanter reed is tuned

to the piano, say A major as it ought to be, by a man who was a weak blower ; when the piper who is accustomed to a stiff reed begins to play the weak reed, it would be out of tune. The other way about would apply to a man who plays a strong reed. The weak blower would not bring the proper sound out of it, and what sound he did produce would be more or less unsteady. Even if it were possible to tune the bagpipe chanter to the same notes on the piano, on playing the pipes for an hour on end they would not tune in unison with the piano when the hour is over, as they did to begin with ; because the heat or cold, and moisture have an effect on the reeds of the pipes, and tend to make them sharp or flat. Whereas there is nothing to affect the notes on the piano.

Another reason why it is impossible to tune the bagpipe chanter reed to the piano is because the volume of sound from the chanter is so great that it would entirely drown the sound of the piano altogether. Under such circumstances they can never agree, nor can the one be taken as a standard by which to tune the other.

The Great Highland Bagpipe stands alone in this respect, that a fully qualified piper would no more think of carrying, or using an instrument to enable him to tune his chanter reed, than he would have the music of the piobaireachd which he is playing stuck on the blowpipe to keep him in mind of the tune.

The most valuable and best equipment that any piper can have is a good ear. If the ear is defective, then there is no hope of one's success as a musician of any kind. Apart altogether from not being able to tune his pipes properly, a piper with a defective ear can never keep good time, which is a most important thing in the performing of piobaireachd or any other class of pipe music.

The best test of a piper's capabilities in putting a set of pipes in perfect going order is to strip the bagpipe of all reeds, and make him fit them up with new ones, tuning them by ear alone. The old pipers with twenty or thirty years' experience can make almost any reed play. They are so accustomed to setting pipes and reeds of all sorts going that they are seldom or never beaten. The pipers of mature years are the best players, and they are the medium through which the rising generation of performers on the Highland bagpipe should expect instructions and guidance, so that the young may follow in the footsteps of the old masters.

It is customary in pipe bands to have one chanter reed set in perfect tune, and then bring the others into unison with it, so that the whole band may play like one man. But every piper, if he is a master of the instrument, should be able to tune his own pipes and have them going in a happy medium, *i.e.*, neither too sharp nor too flat, but the proper pitch between the two.

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It takes young pipers several years to become acquainted with every detail about the bagpipe, the art of pipe playing, and the nature and construction of pipe music ; but as time goes on, by persevering they will come up to the same standard of excellence as that acquired by those who have a life-long experience.

When reeds are too old they become flat and void of tone. In fact, they are of a decaying nature, always being saturated with moisture after continuous playing. For this reason reeds should not be played after they become dull in tone, or what one would call spiritless. No piper can expect to get a brilliant ringing tone from his pipes unless he uses the very best reeds and keeps them in good condition. The difference between performing on the bagpipe with old reeds, and those just brought into perfect form is that, when the piper attempts to play the bagpipe with old reeds, the sound is dull and lifeless. For this reason his performance is often brought to a speedy close. Whereas, performing on the pipes with perfect reeds, the fingers seem to rise and fall of their own accord, and the piper has no desire to stop, but feels as if he could go on playing for ever.



CHAPTER XVIII

THE FULL HIGHLAND DRESS AND ITS INFLUENCE

THE kilt and the pipes! There are few words in the whole of the English language that thrill the hearts of the Celtic people like the "kilt and pipes."

The one would be incomplete without the other. In fact, they are so closely related that they are inseparable. One may wander the wide world over and never see a dress among all the gorgeous uniforms to compare with the national Highland garb, so picturesque and stately. Wherever the Celt, with his kilt and pipes is to be found, his fellow-countrymen admire him. On foreign shores the "skirl" of the pipes is the sweetest of all music in the Highlander's ear, and his heart aye warms to the "tartan." The fluttering pennons streaming from the great warpipe, and the magic notes of the chanter, float in the western breeze in becoming harmony as the piper paces to and fro in the calm summer evening under an azure sky, tinged with a golden hue. The thundering notes of the "Gathering of the Clans" awakens every Highlander to think of the olden days, and of Scotland's chivalry and romance.

How much does our nation owe to the Highland dress, and to our forefathers who wore it in the time when the glory and honour of our country were at stake? We must remember that in the hour of battle the cannons roared, and the mountains trembled under the heavy fire from the enemy; but the brave sons of Caledonia stood in their native dress, calm and fearless. On many a gory battlefield the piper played his comrades on to victory, and feared no foe.

From the time of Robert the Bruce down to the historic rising of '45, countless numbers of Scotland's bravest men yielded up their lives for the protection of their native country, the preservation of their native dress, and the cultivation of their native manners and customs. On these battlefields, which will ever remain a landmark and an illustrious page in the annals of Scottish history, there lie the remains of the gallant Chieftain and his clansmen, whose tartan kilt and plaid were steeped in the blood of the brave.

The great Napoleon himself admired the Highland kilted regiments of the British forces upon the field of Waterloo. He is believed to have exclaimed, that if

he had had men of the same grit and heroism he would have conquered the world. This is a compliment that will be handed down to posterity, and we, the descendants of those gallant Highland soldiers who fought upon that field of victory, will always don the kilt with patriotic pride, and preserve untarnished the honour of our King and country.

Our first and noblest duty, as loyal subjects, is to uphold and maintain the honour of our gracious King. If we do that, and are prepared to enter the field of victory or death, if occasion requires us, as the clansmen did of old, then the welfare of our nation, our national dress, and Highland customs will be ever near to our hearts, and the inhabitants of the greatest empire in the world would live in perfect harmony.

This illustration is borne out by the fact that at the time when no other dress was known to the Highlander but the kilt, every clansmen rallied under the banner of his Chief, and Chieftain and clansmen alike followed and fought for Bonnie Prince Charlie.

The bosom of the fair Flora MacDonald heaved under the Royal Stuart tartan as she clasped the quivering hand of the prince in a tender, last farewell.

Surely this is sufficient evidence to prove that the great drama of our empire has been performed in no small degree under the influence of "The Garb of Old Gaul." The genuine Celt has played his part in every act, and still survives, yearning to follow in the footsteps of his heroic fathers.

The Highlander enjoyed the privilege of wearing the kilt, his native dress, for an unbroken period of years from time immemorial down to the rising of '45. But, alas! after that date the wearing of it was forbidden, and for a time the Highlander was deprived of the greatest treasure which adorned his stately form in the hour of war and peace. Happily the dark cloud which appeared upon the horizon after '45 had a silver lining, for soon after that date the Highland garb was restored to its original possessors. The great Montrose was chiefly responsible for bringing the kilt back to use again; and even to-day we have reason to bless his name in the very highest degree.

The kilt is a dress of so great antiquity that its origin is hidden far beyond the ken of the best and most learned authorities. It has lived through endless ages and vicissitudes, and still survives as our own peculiar inheritance. This picturesque garb was worn in the olden days by the humblest Highlander, and within recent years it has adorned the most illustrious personages of the British empire. His Royal Highness the Prince Consort and King Edward VII., both wore the kilt when resident

in Scotland, and to-day when His Majesty the King comes to his Highland home, the kilt is his favourite dress. The kilt is both hygienic and comfortable, and owing to its lightness, by wearing it as an everyday dress in the olden times, the Highlander could walk long distances o'er moorland and fen; through glens and corries, and ascend the loftiest mountains and rugged crags with the utmost ease. Even the castle, with its lofty battlements, is incomplete without the mystic minstrel dressed in his native attire, discoursing war-like lays from his Ceòl Mòr.

There are many parts about the full Highland Dress, and the following is a complete list, as well as a few hints which may be of interest to those who wish to adopt it:—

- | | |
|-----------------------------|------------------|
| 1. The Kilt. | 12. Waist Belt. |
| 2. Kilt Pin. | 13. Dirk. |
| 3. Sporrán. | 14. Cross Belt. |
| 4. Hose. | 15. Plaid. |
| 5. Garters. | 16. Brooch. |
| 6. Garter Knots. | 17. Powder Horn. |
| 7. Skean Dhu. | 18. Bonnet. |
| 8. Brogues, or Shoes. | 19. Crest. |
| 9. Brogue, or Shoe Buckles. | 20. Two Pistols. |
| 10. Coat. | 21. Claymore. |
| 11. Vest. | 22. Targe. |

1. The Kilt is the most important item of the Highland Dress, and it requires from eight to ten yards of tartan to make it so that it will lie properly. Many tailors cannot make a Kilt. There are only a few who can make it to the best advantage, and, as a rule, they make a speciality of it. The pattern of the tartan should be shown in the back, or pleated part of the Kilt, to appear as if the tartan were plain without any pleats at all. In earlier years the Kilt and Plaid were in one, but it is much more convenient to have them separated. In fact, the long Plaid is very old, and it could not be attached to the Kilt in any way. We often hear people talking about the best method of putting on the Kilt. To kneel down, and it should be clear of the floor. This is to guide the wearer as to the right length or position of the Kilt. The Highlanders of old required no such performance or guidance in putting on their native garb. They could dress in the Kilt with the utmost ease, and so can any Highlander of to-day. If one is accustomed to wear the Kilt, he can put it on right away, and when it is tightened properly round the waist, it gets into position of its own accord. The Kilt should come well in at the

waist and lie over the hips, which keep it in its proper place. The best figure for the Kilt is the waist slightly narrow so as to show the form of the body. In all cases the Kilt should be neatly put on before it can appear to advantage upon the wearer.

2. There are many fine specimens of Kilt Pins in use, both antique and modern. Some very artistic designs will be found in "M'Iain's Clans," and "Highlanders at Home." The greatest favourite is the plain Safety Pin made of silver wire. The Pin is used for the purpose of fastening the two aprons of the Kilt together. It is worn in the right hand corner of the upper apron, about six inches from the lower edge of the Kilt, point downwards.

3. The Sporrán forms a very pretty as well as useful ornament of the Highland Dress. There are many forms of it to be found, but the most common full dress Sporrán is made of white goat's hair and skin, and usually mounted with silver. Sporrans are often made of other materials, such as white buff leather, or sealskin. The morning-dress Sporrán is made of buckskin, pigskin, otter, or polecat skins, and various other materials, with ornamental brass heads in some cases. In the olden days the Sporrán was used as a purse for holding money, and Rob Roy used to have his one well filled with the cash he gathered in his romantic exploits as a Highland freebooter.

4. Full-dress Hose are made in patterns to correspond with the tartan worn by the various clansmen. Morning-dress Hose are made of many colours of wool, according to the taste of the wearer, with fancy tops. The top of the Hose should rest in the hollow just above the calf of the leg, and about three-and-a-half or four inches below the centre of the knee-cap. Evening Hose are not so apt to be folded too far down, but often one can see the top of the morning Hose so far folded down that there is about an inch of space between the top of the Hose and the leg. This method of putting on Kilt Hose is slovenly and unbecoming to the Highland dress. In adjusting the top of the Hose it should always lie close on the leg, both for comfort and appearance.

5. Garters are generally made of wool, knitted into strips, or pieces, about eighteen inches long, and about an inch broad. Various other materials are used in making Garters, such as leather and elastic, but woollen ones are by far the most comfortable. They are not tied in knots, but simply worn round the leg. One end is placed next the Hose, the rest of the Garter is wound round the leg, and the other end is put in below the folds of the Garter to keep it from coming off. The woollen Garter does not contract like elastic, and it is less apt to hurt the leg than leather.

6. In the time of Prince Charlie the Garters and Garter Knots were in one.

That was when the Hose with ornamental tops were worn without being folded down. In our time they are separated, and thus they are more easily adjusted to the proper length, as well as any Knot being worn with any Garter. Garter Knots should not be worn too long, but of medium length. For evening, or full dress, the colour of the Knot should correspond with the Hose. For morning Hose, usually plain red, or green garter Knots are worn, whatever the colour of the Hose may be.

7. Skean Dhu, *i.e.*, "The Black Knife." It is worn purely as an ornament nowadays. In the time when the Clan system was at its best, the "Black Knife" was used in self-defence. When deer stalking on the mountain side, it was used for skinning the deer, and various other purposes. The Skean Dhu is worn in the stocking top of the right leg, with about two inches of it visible. The upper portion of the Skean Dhu is made of carved ebony, and sometimes dark brown deer's horn, with an ornamental silver head, inset with a cairngorm. The sheath or scabbard is made of black leather, and mounted with silver. The blade is $3\frac{3}{4}$ inches long, and made of ornamented steel. The top part of the Skean Dhu is often made of white ivory, with brown leather sheath, but this is outwith the original colour and meaning of the "Skean Dhu," or "Black Knife." The ivory head would make it "Skean Gheal," meaning the "White Knife."

8. Brogues are worn with the Kilt for morning or evening dress. They are made of very fine leather, and the uppers are ornamented all round the sewn parts, with various-sized punch holes. They are fastened across the instep with a narrow leather strap and silver buckle, or laces made of silver wire.

9. The Brogue or Shoe Buckles are only worn with full evening dress. The morning dress Shoes are worn quite plain. The Buckles are attached to the uppers of the Brogue, just in the hollow below the instep. They should not be worn too near the toe, as they look out of place. The Buckles are made of silver, and ornamented or engraved with ancient Celtic designs. Sometimes they are studded with Scotch pebbles, which throw out a fine lustre in the sun or night light.

10. The Coat for the full Highland Dress is usually made of black cloth, but often pipers have it made of green cloth or velvet. When the Chieftain has two family tartans, in some cases the Kilt is made of one and the Coat of the other. The Coat is either made in the doublet or Prince Charlie style, with silver buttons. The Chieftain does not often wear silver braid on his Coat, although in many instances family pipers do. The Highland Chieftain always wears an open Coat and Vest for full dress, but, of course, in the olden days, fashions varied. Pipers often wear a Coat with a Collar close to the neck, covered with silver braid.

11. The Vest worn with the Kilt is usually black, if the coat is, but plain red, or tartan to match the Kilt, is very fashionable, with silver buttons. In some cases the piper wears a Vest made of striped material, representing the family colours.

12. The Waist Belt is made of very fine leather, plain or embossed with Celtic art designs, with a large silver Buckle for fastening it. The Buckle often contains the armorial bearings of the Chieftain. As a rule, the Waist Belt will fit any one, because it is made in such a way that it can be let out or taken in at the pleasure of the wearer by means of a small strap inside. Two hooks are attached to the right side of the Belt on which the dirk chains are fastened.

13. The Dirk is one of the prettiest ornaments of the Highland Dress, and many different specimens of it are to be found. It is black like the Skean Dhu. The handle is made of black ebony studded with small silver pins, and an ornamental head made of silver, inset with a large cairngorm. The sheath, or scabbard, is made of black morocco leather, mounted with silver, and contains a small knife and fork, with handles of the same design as the head of the Dirk. The blade of the Dirk is eleven inches long, and made of ornamental steel. It was used in the feudal times in self-defence, and for bleeding the deer when stalking in the forest. The small knife and fork were used for luncheon when out on the hillside.

14. The Cross Belt is made of fine leather to match the Waist Belt, with a large silver Buckle, a silver slide, and a silver tip on the end suspended from the Buckle. It is worn across the right shoulder, and underneath the Waist Belt on the left side. At the lower end there is an eyelet, or small hole, for holding the stud that fixes on the Claymore. The Cross Belt is very rarely worn nowadays, but of course, it is necessary for full Highland Dress.

15. There are two different kinds of Plaids, the long, and the belted Plaid. The Plaid is made of the same tartan as the kilt, which is worn by the Chieftain or clansman. The belted Plaid fastens round the waist, and the end is placed over the left shoulder, with fringes all round. The long Plaid is fringed at both ends only. It is placed on the left shoulder, with the short end hanging down in front. The long end is placed round the back, under the right arm, then under the Cross Belt, and over the left shoulder again. Both ends are fastened with a ribbon, or the tab on the shoulder top. The short end at the front is turned over the shoulder and arm to the back, and the long end is taken from the back over the short one so as to cover it. If properly put on the long Plaid will not get out of place even when worn a whole day. The long Plaid can be put on straight or with two long and two short corners, but it should be folded neatly, otherwise it looks very untidy. The

long end should be of medium length. Some hundreds of years ago the Highlander wrapped the long Plaid round him during the storm, and often slept all night in it in the time of war, when he was closely pursued.

16. The Brooch is an ornament used for keeping on the Plaid. It also displays the handiwork of the Highlander, being made of silver elaborately engraved or embossed in various designs, and in most cases a large cairngorm is set in the centre. There are some very fine specimens of Brooches in the possession of old Highland families, which are very valuable treasures. The Brooch is worn slightly to the front of the left shoulder, with the pin turned inwards.

17. The Powder Horn was used by the Highlander in the time of war when the Chief had full power over his clansmen, and also on hunting expeditions on the mountains in pursuit of game. The genuine specimen had a measure at the narrow end, used for regulating the proper proportion of powder required for one shot. There was a small spring which pressed the slide back into its place to prevent the powder from getting back into the horn after it was in the measure. The powder was then filled into the muzzle of the gun. In our time the Powder Horn is purely an ornament, and in many cases not even constructed for actual use. The narrow end is often formed into the shape of a thistle, with a blue stone inset, and various other designs. The Horn is usually curved, with a silver mount on the thick end and a large cairngorm inset. The Powder Horn is suspended from the left shoulder, with a heavy silver chain made of antique design. Care should be taken of all ornaments with cairngorms in them, not to let them fall when in use as they are very easily broken and expensive to replace.

18. The Bonnet for the Highland Dress is either the Glengarry or Balmoral pattern, and each made of one piece of dark blue material, with a small red top in the centre. The Balmoral is said to be the older, but it does not suit everyone. The Glengarry is a favourite with many Highlanders, because it is lighter. The ribbons which hang down the back seem rather useless, but they are the emblem of an ancient and noble head dress. The Glengarry is worn slightly turned to the right side of the head, with a silk bow on the left side for holding the crest. The Balmoral bonnet is also worn to the right side of the head, but not quite so far as the Glengarry. The advantage of those types of Bonnets is that they are less apt to be blown off in a strong gale than any other kind of head gear.

19. The Crest forms part of the armorial bearings of the Chief, and is worn on the left side of the Bonnet. It is made of silver, usually encircled by a narrow band in the form of a strap fastened at the right side with a buckle. The Crest can

only be worn by the Chief or his liveried servants. Even if a clansman pays the necessary tax or duty, it is very questionable if he is entitled to wear it. In bygone years the Crest formed a very interesting ornament.

20. Two Pistols formed part of a Highland outfit some three or four hundred years ago. They were doubtless used in the time of war, and also in the hunting expeditions which Highlanders were very fond of as a pastime as well as a livelihood. The Pistols were usually made of the flintlock pattern, with fine steel barrels, and wooden stock, mounted with silver, and sometimes inset with precious stones. They were worn in the Waist Belt within easy grasp of the hand if they were required for use. Pistols are not worn with the full Highland Dress now, although they are to be seen in the bagpipe makers and Highland outfitters' show rooms.

21. The Claymore was the most important weapon in the time of war when one clan met another in deadly conflict. The manufacture of the Claymore was a trade by itself, and required great learning and skill to produce a properly-tempered blade. The basket hilt of the Claymore was often studded with jewels, and made in very fine old designs. On the battlefields the Claymore was the Highlander's best friend, and we have records still preserved of great men who could wield the sword to good purpose, such as the "Gobhadh Crom," and "Suarachan." The Claymore was fixed into the eyelet in the lower end of the Cross Belt, on the left side, but it is not worn now as part of the Highland Dress. The piper of old has been known to exclaim, "Oh! that I had three hands, two for the pipes and one for the sword."

22. The Targe, or Target, is a relic of ancient Caledonia. It was made of very strong hide, and studded with brass or silver nails. The Highlanders used it for protecting the body when arrows were fired at him by the renowned archers. The Targe is neither worn by the Chieftain nor the clansmen now, but MacCrimmon is depicted in a scene with one, and his Claymore, as he discourses his War-Theme of incitement to battle.

In our large cities the Highland Dress is worn a little at dinners and inside gatherings, but that will never further or promote its use to any extent. Every Highlander should wear the Kilt outside on all possible occasions. It is only by doing so that the ancient dress of our forefathers can be brought back to use. No Highlander is worthy of that name who is ashamed to own and wear his native garb, a dress that has no equal for comfort, elegance, and durability, in the opinion of the Highlander.

It is a source of gratification to the Celt, however, when he can rest assured

that the fire of enthusiasm still burns brightly in the northern Highlands. On "the Braes o' Mar," where the standard of Prince Charlie was unfurled about two hundred years ago, the time-honoured custom of holding a real Highland Gathering is still in vogue. Every year in September, on that romantic spot, the curtain is raised on "The Gathering of the Clans," which appears as a dream, or a glimpse of a scene performed hundreds of years ago. First come the Balmoral Highlanders with their pipers, and each man carrying his Lochaber axe, then the Duff clansmen, and finally the Farquharsons of Invercauld, all arrayed in their own tartans. The scene is one of the fairest that ever eyes could look upon, and the background requires no artist's brush to make it attractive to the audience: for the surrounding forests are gleaming in the autumn sunshine, and the great giant peak of "Craig Gowan" is looming out in the distance, from which many a royal blaze once lit the valley below. This is the holiday of the season in the Mar district, and the Gathering is always graced by the appearance of royalty and Scottish nobles. The clansmen and other Highlanders enter into the various competitions, and one can hear the sound of the pipes re-echoed by the surrounding hills. The performers' skill is tested in the art of bagpipe playing, and Piobaireachd, March, Strathspey, and Reel have separate contests. There are competitions for Highland dancing, and many competitors take part in the Highland Reel, Highland Fling, Sword Dance, Shean Triubhas, Jack Tar, Hornpipe, and Jig. The stalwart Highlanders toss the caber, and wrestling is also engaged in, as well as many other Highland pastimes. The whole area on which the Gathering is held has a real Celtic appearance about it, and the atmosphere in which competitor and spectator, and Highlander and Lowlander live in for the short space of time stimulates a desire to encourage and promote the ancient customs and amusements of the Gael.

CHAPTER XIX

THE PIPER'S DUTIES IN PEACE AND WAR

ALTHOUGH "Piobaireachd: Its Origin and Construction," forms the major and most important part of this work, nevertheless it becomes us to combine in an artistic harmony our national music, our national dress, and the duties which are laid upon the performer on our national instrument. It would be out of place to close this volume without linking those three things together in a closer union than they have been in the past. If they are inseparable we should permit no one to attempt to break them asunder, but let them stand together side by side, so that their closer union may mean their better welfare, and the popularisation of an ancient music, an ancient instrument, and an ancient garb of which all Celts are proud.

About two or three hundred years ago the Highland piper held a dignified position in the retinue of the Chief, and he had a gillie or servant to carry his great warpipe. In those days the master of the piob mhor cast his instrument from him when he had finished his performance, and his gillie picked it up in case it should be broken, or suffer loss by neglect.

The principle duties of the piper were to waken the Chieftain and his household in the morning to the strains of the bagpipe; to play at Gatherings inside the policies or grounds of the castle, and discourse various classes of pipe tunes in the evening during dinner.

The MacCrimmons and several hereditary pipers had schools for instructing young pupils in the art of pipe playing, but this was done between the hours at which they played at the castle. Every morning the piper played three times round the castle. In the time of the MacCrimmons it is said that they only played piobaireachd; but whether or not it is the case that they adhered entirely to Ceòl Mòr is hard to say. The custom in our time is to play Marches, and "Johnny Cope" is very often the only tune played in the morning in some instances. Other pipers play three Marches, "Johnny Cope" being the first one, and two others to finish with. It becomes rather monotonous always to play the same tune, and often a change is welcomed, more especially by visitors. In very stormy weather the

piper plays inside in the morning, but as a rule pipers prefer to play outside. When one gets accustomed to play in severe frost and cold it hardens the fingers, and tends to make one able to play outside in all sorts of weather. Those who confine their performances on the bagpipe to indoors are unable to play with good effect outside in the colder seasons of the year. In the evening the piper plays inside the castle during dinner, and one must have considerable practice in the method of fulfilling this part of the routine in piping. On all occasions the piper must be calm and collected in appearance, and show no signs of nervousness, otherwise his performance is void of the usual elegance which follows this trait of Scottish character.

Many houses and even castles where a piper is kept are not suited for the convenience of having the pipes played inside the dining-room. A good specimen of Highland residence, with every modern accommodation, is Abercairny House, the property of Captain William Home Drummond-Moray. Abercairny House was enlarged by James Moray, Esq., about a century and a half ago. It has a great corridor, large swinging doors, and a huge magnificent dining-room. The pipes are not played morning or evening when the Chieftain and his family are away from home. The piper often travels with his master when visiting, and plays at any time when required. In the olden days, in the time of war, the piper was seen in the field with his clan, and played lively tunes to cheer and encourage the clansmen. At the marriage the mystic minstrel was not absent. When the messenger of death came, and the clansmen gathered to pay their last tribute of respect to the Chieftain who had departed for ever, the wail of the Lament from the bagpipe mingled with the soft breeze as the cortege wound its way to the churchyard in the glen. Before the grave closed the sad notes of "Lochaber no more" was the sounding of the last post. The Chieftain heard it not, but the solemn dirge tapped the fount of tears, for the mourners wept.

Perhaps there is no position in which the Great Highland Bagpipe has been of more service to our empire than in the army, and a short description of the piper's duties there may be given as follows :—

- | | |
|------------------------------------------------------------|------------|
| 1. Reveillé. | 4. Meals. |
| 2. Fall-in. | 5. Mess. |
| 3. Play the regiment to and from the
field of manœuvre. | 6. Tattoo. |

1. The "Reveillé" is played round the square in barracks, or up and down the lines of tents when in camp, by the orderly piper at five o'clock in the morning,

and to the hurried notes of " Johnny Cope," every man gets out of bed and prepares for duty.

2. The " Fall-in " is played by the orderly piper just before each company gets into drill or marching order in the early morning, and various tunes are played according to the custom of the different regiments.

3. The regiment often goes on route march, or requires to march some distance before commencing drill, and the whole pipe band has to play the battalion to and from the barracks or camp.

4. The " Meal " pipes are played by the orderly piper before and after dinner. " Brose and Butter " is played before dinner is served to the battalion, and " Bannocks o' Barley Meal " after the meal is past.

5. The " Mess " pipes are played in the evening when the officers are dining, and five or six of the best pipers in the band play together first, either outside or inside the room in the barracks, or the tent in camp. After they are finished the pipe-major plays a piobaireachd. When he is finished it is usual for him to stop behind the commanding officer, give the Highlandman's toast, and drink to the company's health.

6. " Tattoo," or lights out, is the last duty performed by the piper, and it is generally played by the whole band, or as many as are on duty, about nine o'clock at night. " Soldier, lie down on your wee pickle Straw " is often played for tattoo by some regiments.

Finally we come to the thousands of pipers who play the bagpipe purely for the love of the art, and it is their duty to keep alive the most ancient and noble pastime of the Gael. The pipers in private life must not be overlooked, because they do a great deal to keep piping and pipe music alive at the present day. All over the Highlands and in our large cities the individual piper is to be found playing on his native pipe and studying its music in his spare hours after his work is over. When we hear the pipes playing in the midst of a great city it makes our blood course faster, and sets our hearts aglow with real Highland enthusiasm. Although we have had to leave the mountain and the glen, as patriotic clansmen we rejoice that we have been able to bring our Ceòl Mòr and the Great Highland Bagpipe with us. When we find it necessary to dress in the kilt on high occasions, or on duty, as the case may be, we have reason to be proud of three things, *i.e.*, the wearing of the Highland dress, the cultivation of pipe music, and the playing of the piob mhor, which have all been associated from time immemorial with the deeds that have won the empire.

The End.

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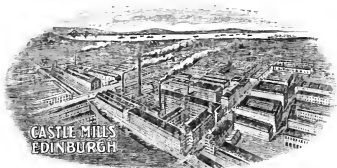
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