

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.

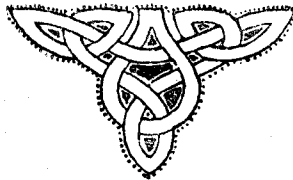
5. E A E F E. The Crunluath, which may be a third, fourth, or fifth variation, might have been derived from the quivering cry of the owl. When the night has fallen the owl gives a long, low cry, which might have formed the first sound; it then finishes with the sound of the first cry being echoed three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

CEOL MOR AS A PROFESSION

TO deal with the latter first, in the olden days when the Boreraig 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 semidemisemiquaver, 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 :—

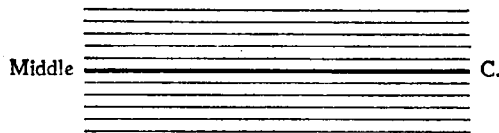
$\text{minim} \cdot = \text{minim} + \text{crotchet}$ Total value, three crotchets. One dot after a note increases its value by one half.

$\text{minim} \cdot\cdot = \text{minim} + \text{crotchet} + \text{quaver}$ Total value, seven quavers. Two dots after a note increases its value by three quarters.

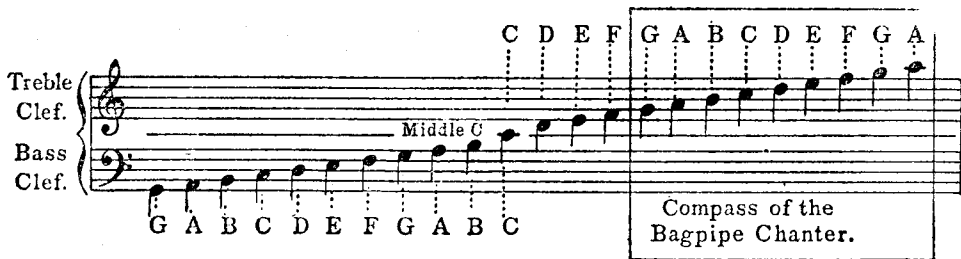
Care must be taken to observe that the second dot only adds one half of the value of the first dot, and is equal in value to one quarter of the note that it is intended to lengthen. The first dot is equal in value to one half of the note preceding it, and both dots increase the value of the minim by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

PITCH OF SOUNDS—THE STAVE AND CLEF

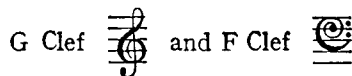
The first seven letters of the alphabet are used to express the names of notes.
 The relative pitch of notes is expressed by the staff or stave. It is a ladder, or set of eleven parallel lines with spaces intervening, and which is known as the "Great Stave."



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

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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 :—

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

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	}	$\frac{2}{2}$ = two minim beats in a bar, or two halves of a semibreve.
DUPLE		$\frac{2}{4}$ = two crotchet beats in a bar, or two quarters of a semibreve.
TIME.		$\frac{2}{8}$ = two quaver beats in a bar, or two eighths of a semibreve.

SIMPLE	}	$\frac{3}{2}$ = three minim beats in a bar.
TRIPLE		$\frac{3}{4}$ = three crotchet beats in a bar.
TIME.		$\frac{3}{8}$ = three quaver beats in a bar.

SIMPLE	}	$\frac{4}{2}$ = four minim beats in a bar.
QUADRUPLE		$\frac{4}{4}$ = four crotchet beats in a bar.
TIME.		$\frac{4}{8}$ = four quaver beats in a bar.

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	}	$\frac{6}{4}$ = two dotted minim beats in a bar.
DUPLE		$\frac{6}{8}$ = two dotted crotchet beats in a bar.
TIME.		$\frac{6}{16}$ = two dotted quaver beats in a bar.

COMPOUND	}	$\frac{9}{4}$ = three dotted minim beats in a bar.
TRIPLE		$\frac{9}{8}$ = three dotted crotchet beats in a bar.
TIME.		$\frac{9}{16}$ = three dotted quaver beats in a bar.

COMPOUND	}	$\frac{12}{4}$ = four dotted minim beats in a bar.
QUADRUPLE		$\frac{12}{8}$ = four dotted crotchet beats in a bar.
TIME.		$\frac{12}{16}$ = four dotted quaver beats in a bar.

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.

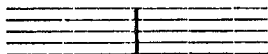
The resemblance between $\frac{3}{4}$ and $\frac{9}{8}$ time is that they have each three beats in a bar. They differ because $\frac{3}{4}$ time has got three crotchet beats in a bar, and $\frac{9}{8}$ has three dotted crotchet beats in a bar. In $\frac{3}{4}$, three is because there are three crotchet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

is—one fourth. In $\frac{3}{8}$ 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 $\frac{1}{8}^2$ 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 $\frac{1}{8}^2$ 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. $\frac{1}{8}^2$ 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 $\frac{2}{4}$ 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 $\frac{9}{8}$, and $\frac{4}{4}$ and $\frac{1}{8}^2$ time. The one must not be confused with the other.

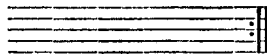
By the use of time signatures music can be measured or marked off into equal or recognised parts according to a given time-signature. Thus, perpendicular lines



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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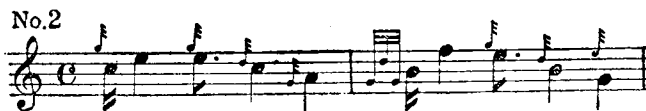
Piobaireachd is a classical music, and very often notes have to be lengthened according to the taste and discretion of the composer and performer. Therefore a pause, or halt, is used, and placed above the note that is intended to be lengthened ($\textcircled{\text{p}}$). Were it not for such signs and 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 Urlar of a piobaireachd as under—

No. 3

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 $\frac{3}{4}$ 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."

SYNCOPATION

SYNCOPATION 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 Borerraig 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.	
The Movable Doh System.	G A B C D E F G A
The Fixed Doh System.	Taw Doh Ray Me Fah Soh Lah Te Doh
Phonetic Vowel System.	Soh Lah Te Doh Ray Me Fah Soh Lah um 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-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 MacDonald 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, MacDonalds, 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 bitted, 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

CEOÌL 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. Corrinessan's Salute.

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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 Gruamach'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.

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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 PÌOBAIREACHDAN.

1. Are You Sad ?
2. A Satire on Patrick Choaign.
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 Piobaireachd.
33. Hey ! for the Old Pipes.
34. I got a Kiss of the King's Hand.
35. The Inverness Piobaireachd.


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."
- Cèd 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.

Forte.—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 ☉.
- 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.

Poinded.—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 Crunluath 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.

Siubhal.—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 stave, 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 rythmic 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