

**Highland Bagpipe Instructor**

**Obide Pìob Alhor nan Gaidheal**

**Volume Two**



*Boston Castle, where the Author got his tuition.*

Orde Fìob Mhòr nan Gàidheal.  
The Highland Bagpipe Instructor.

By,  
John Grant, F.S.A. Scot.,  
Highland Society of London's Medalist;  
Author of,  
The Royal Collection of Piobaireachd;  
Piobaireachd: Its Origin and Construction,  
And  
Joint Author of, The Pipes of War.

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### Coisreagadh

Sònruchte mar Chuimneachan air Aonghas MacAoidh, bu Piobaire do A Mórachd Rùghail Banrigh Victoria. Le a Shaothair dhian a' tional agus a'sgriobhadh sios dà cheud gu leth de phuirt Piobaireachd, fhuair sinn dìleab Cheartach de Cheòl Mòr, am prìomh cheòl airson Pìob Mhór nan Gàidheal, le fhear-Molaidh taingeil is togarrach.



*Abbe d'Origny, where the Author was formerly prior in 1644.*

Dedicated to the memory of Angus MacKay, Piper to Her Majesty Queen Victoria; by whose supreme efforts in collecting and recording over two hundred and forty piobaireachd, we have inherited so rich a store of Ceòl Mòr, the classical music of the Great Highland Bagpipe, by his grateful and ardent admirer.

John Grant

## Forward

Pipe-Major John Grant (1876-1961) was one of the most fervent champions of the Great Highland Bagpipe for more than half a century. Often taking the role of an apologist for what he considered to be the only proper way of playing— what he called “The MacCrimmon School”—he produced hundreds of pages of manuscript on all aspects of the “National Instrument,” and produced several published books, including the well-known “Pipes of War” which he co-authored with Sir Bruce Seton.

One of his greatest desires was to publish a bagpipe “tutor,” or book of instruction for students to learn to play the instrument. He had been thinking about it since at least 1925 or 1926 when he wrote his autobiography “Under the Spell of the Pipes.” On the title page of the manuscript he subtitled the work “Some reminiscences of a piper’s life, with a complete Tutor for the Highland Bagpipe.” However, It would be another sixteen years before he undertook the “Tutor” in earnest. He wrote the “Preface” on 7 December 1941 (coincidentally Roosevelt’s “date of infamy” when Japan’s naval and air forces attacked United States military bases at Pearl Harbor, Hawaii) and the completed manuscript he had witnessed and notarized on 5 February 1943 by Alexander Wright Howitt, Justice of the Peace and Bank Manager at the Clydesdale Bank at 29 George Street, Edinburgh (see Vol. 1, p. 79 and Vol. 2, p. 63).

Unfortunately, due to paper shortages during World War II and skyrocketing prices for printing after the war, the manuscript remained among his collected works, unpublished at his death in 1961. That same year his entire manuscript collection—52 bound works of his own bagpipe compositions and prose works on bagpiping—was sold at Christie’s. Four years later the collection was purchased with the Robinson fund by Harvard University, where it is now housed in the Houghton Library under call number MS Mus 120-120.6. “The Highland Bagpipe Instructor” is 120.2.

“The Highland Bagpipe Instructor” is in three “Parts” in two volumes. Both volumes, 39 cm x 28.5 cm, or 15.5 inches x 11 inches, are bound in blue leather with the title embossed in gold lettering. Unlike his other large works the pages were left uncut. The paper is Whatman’s “wove,” which Grant used exclusively for all of his finished manuscripts. The entire work was written using black ink, and every page is hand-bordered with an artistic design characteristic of all his works (see page v above). Periodically Grant inserts water-colours which he apparently painted himself. For other manuscripts he had enlisted the services of either John Mantach Grant (1866-1943) or H.T. Wyse (1870-1951)—both noted artists—to paint small Scottish landscapes for insertion throughout the works, but Wyse always signed his paintings, and the style of the water-colours in “The Highland Bagpipe Instructor” is too elementary for Mantach Grant.

Had “The Highland Bagpipe Instructor” been published it would have been one of the most ambitious and all-encompassing “tutors” on the market. Part I deals with elementary music theory

in a section entitled “Rudiments of Highland Bagpipe Music.” The following section introduces elementary fingering in “The Foundation of Highland Bagpipe Music.” Part II delves into more advanced fingering in “Elucidation of Intricate Movements.” This section is especially noteworthy because Grant organizes the various note combinations by the main note of the movement rather than by the movement itself. Other tutors, for example “The Bagpipe Tutor” of Peter Henderson (1911) and Donald MacPhee’s “A Complete Tutor” (between 1899-1914)—both of which Grant used as templates for his prose—organize bagpipe movements by type (grips, strikes) rather than note.

Part III of “The Highland Bagpipe Instructor” is devoted to articles on a wide assortment of topics such as the care and maintenance of the bagpipe, Highland dress, bagpipe makers, and piobaireachd. In addition, Grant provides lists of winners of the historically-important bagpipe competitions (Falkirk Tryst, Inverness, Oban), and details his own credentials as a student of the MacCrimmon School.

From a technical viewpoint “The Highland Bagpipe Instructor” could present problems for a modern piper. Grant’s own training was under the tutelage of Pipe-Major Ronald MacKenzie, himself the student of famed piper John Bàn MacKenzie, his uncle. The manners in which these men and others like them fingered certain notes and embellishments in the early 1900’s are archaic today, due mostly to improvements in chanter construction throughout the 20<sup>th</sup> century. For this reason, I have provided editorial notes explaining the modern way of fingering various notes and embellishments when Grant’s methods differ from those currently accepted.

Although I have attempted to transcribe the work as diplomatically as possible, I have made judicious alterations to Grant’s punctuation, spelling and grammar, but only when the original could cause confusion. In addition, since Grant left space for photographs to demonstrate finger placement for both themal and grace notes, I have provided photographs of my own to fill these voids.

Grant planned to add an anthology of bagpipe music to the end of the tutor. He lists the tunes in Appendix III of Volume 2. While visiting a descendent of Grant in Europe in 2011, I came across Grant’s manuscripts for this anthology. I intend to transcribe these in the near future and add the anthology to this published transcription of the tutor. With that completed, the disparate elements of the tutor: the autobiography, the two-volume tutor, and the anthology will at long last be united, thus completing “The Highland Bagpipe Instructor” as John Grant intended.

Alan Armstrong  
25 May, 2013

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## Preface

For half a century I have been concerned as player, student, teacher, research worker and composer—with the music of the Great Highland Bagpipe, and it has always been a matter of deep regret that I could not find a comprehensive book of instruction to guide the pupil and assist the teacher.

There are a number of “Bagpipe Tutors” in existence, but for over a hundred years or more, the first “Tutor” has been copied and recopied by various publishers who have perpetuated all its glaring inaccuracies.

The expressions used in these “Tutors” are often both primitive and obscure. Indeed, not one of them conveys all the information to the pupil which he requires to enable him to follow and understand the intricacies of that of Highland Bagpipe music.

Under such circumstances the anxious and aspiring pupil is often led into perplexity and left in doubt as to the correct manipulation of the finest and most intricate movements in Bagpipe music.

It is the imperative duty of the Instructor to assist the young pupil effectively in the cultivation of his art, and by a properly organised system of instruction a very high degree of perfection can be obtained.

It is as necessary to make the illustration of music clear to the eye and the mind, as it is to give a perfect rendering of a tune which will make it pleasing to the ear. It is with this object of illustrating music clearly to the eye in order to convey it to the mind, that I have undertaken the present work.

The preparation of this volume has entailed a great deal of thought, and is the fruit of considerable experience in the study and performance of the intricate movements of Highland Bagpipe music, and of many years during which I have taught it to others.

I think not so much of pipers past and present as of the proper education of the rising generation of young pipers yet to come. I have much pleasure in giving to them the necessary guidance in the theory of music which was denied to me as a beginner. It has taken me almost a whole lifetime to prepare myself for this task, and in spite of all the difficulties which have arisen from time to time in the past, I rejoice in, at last being able to throw a new light upon an art which has been till now more or less a mystery. It is the dream of a whole lifetime realised.

To the letterpress portion of this work I have added several short notes which will make it interesting as well educative, and tend to lighten the pupil’s task in making himself a piper. They convey to him much information that he should possess, and may bring persons who know not the kilt, the Highland bagpipe, and its music, into closer touch with things Highland than they have ever been before.

I take this opportunity of expressing my sincere gratitude to pipers and piping enthusiasts for their valued patronage of my previous publications. It is my humble hope that this volume may satisfy a long felt want.

John Grant, Edinburgh

7 Dec. 1941

## Introduction

“Music hath charms,” and ninety percent of the peoples of the world possess this divine gift in a greater or less degree according to their aptitude for cultivating and enjoying a passion which haunts the soul. It is the “spice of life”: the internal power from within which brings us to the very gates of heaven and ecstasy, and enables us to lay down the heavy burdens of daily toil, which so often harass our troubled minds.

When we go out into the open we find music everywhere: in the fields, in the woods, and upon the mountain tops, below which the river murmurs its soft music as it winds its way to the sea. There is no limit to nature’s music, for even when the river meets the ocean we find the music of the sea as the bellows sob their strange mingling of love, war, and death.

Music, both vocal and instrumental has made many steps towards perfection since the beginning of time. The early pioneers of the art, together with gifted men of recent years have moulded it into what it now is. They have created and perfected Scales and other devices for guiding the musicians who have followed them, and now vocal and instrumental music are recorded in perfect form which perpetuates beautiful tunes for all time.

There is no such thing as teaching any person music. Men and women inherit music as a gift from the Divine Creator. But every person is not endowed with all the gifts which constitute a perfect musician. Musicians, as individuals, are all more or less imperfect, but may have compensating gifts, and with the help of more talented persons, the less gifted musicians can be assisted in many ways.

Let us divide musicians into three classes:—the stars, the good musicians, and the musicians who possess very little musical talent. What those who instruct pupils in music must do if the general standard of musicians is to be brought to its highest degree of perfection, is to endeavour to raise the pupils with the limited talent to a higher, more perfect and more dignified place in the musical world, by employing a useful system of instruction which will tend to help them over seeming difficulties. By so doing, even if unable to entertain others, many people could enjoy that exquisite charm of music performed by themselves in the quietude of their own homes.

Leaving music in general, we must not come to that of the Highland Bagpipe, because it is its music which I here intend to present in a form more definite than the beginner—or even the finished piper has hitherto known in the past.

In the earliest stages of the history of piping the instrument itself was rude and, even after some progress was made in the dark ages towards forming a Scale and creating tunes, they were seldom or never committed to paper. Strictly speaking whether bagpipe tunes were created regularly or irregularly in form for a long period they were handed down from one generation of pipers to another, more by chance than by a fixed method of preserving them. In the early days many pipers played “by ear”—or rather “by chance”—because a person cannot play an instrument without an ear.

In other words, long ago pipers picked up tunes as nearly correct as their ear permitted them. Fortunately better days have dawned for piping, and we have a fixed Scale with regular Staff

Notation which is free to all.

Pupils beginning to play the Highland Bagpipe may have a teacher as well as a printed "Instructor" or "Tutor," but along with other things this "Instructor" imparts to the pupil the correct method of holding the chanter, fingering, and a method by which he can grasp the meaning of regular Time and Rhythm. The written "Instructor," or "Tutor" is invaluable to the young piper in his own home, to keep him right, because he cannot always be beside a teacher even if he has one. Home study is worth far more to the pupil than the instruction which he receives from the teacher; for after all, at home, a pupil can study better and also understand more clearly what he is doing than he can when a teacher is present.

I have departed from all books on Highland bagpipe music and "Tutors," at present in existence, and prepared this volume from practical experience in the tuition of others, cutting out all vague expressions. By so doing, I hope to make easier the task of those who desire to become efficient performers on the Great Highland .

## **The Piob Mhòr**

The piob mhòr, which is better known to the English speaking people as the Great Highland Bagpipe, is Scotland's National Instrument.

While the origin of the Highland Bagpipe is shrouded in the mists of antiquity and mystery, nevertheless, we have sufficient evidence to prove that it was first created in the Highlands of Scotland.

Aristides Quintilianus, a Greek writer of music who was born at Adria, in Mysia 130 B.C. found the Highland Bagpipe in the Highlands of Scotland when he visited Britain in his time. Giraldus Cambrensis, who was born at the Castle of Manorbur in Pembrokeshire about the year 146, a distinguished literary scholar, mentioned in his writings in the twelfth century that the Highland bagpipe was a popular musical instrument in the Highlands of Scotland in his day. Menzies of that ilk's piper played the Highland bagpipe at the Battle of Bannockburn in 1314. The piper to Black Donald Balloch of the Isles piped the clan into the Battle of Harlaw in the year 1411.

The MacLeod of Dunvegan's piper the great MacCrimmon, piped the Clan MacLeod into battle at the Rout of Moy in 1745.

Our pipers piped the Highland regiments to victory at the Battle of Waterloo in the year 1815, and since that memorable conflict over six hundred pipers have fallen mortally wounded after playing their comrades to victory in many a hard fought fight in the fields of Flanders. Over a thousand wounded pipers were rescued from the gory battlefields of the Great War 1914-1918. During the 1949-1945 struggle the foot regiments were to a great extent mechanised, and instead of long marches, forced or otherwise, the men were brought up in trucks to the fighting line ready for battle, which deprived the pipers of the opportunity of leading their regiments into action to "the call of the pipes."

Nevertheless, the pipers performed heroic deeds with great courage and daring regardless of their personal safety as opportunity permitted them, and many a piper led his comrades to victory and were either wounded or blown to atoms at the cannon's mouth.

There must have been deeds of bravery performed by some pipers in the course of the war that closed in 1945, which were never put on record, although such deeds of heroism may have been witnessed by comrades who themselves also lie with the glorious dead upon the stricken fields of courage.

For them let us play the solemn Dirge—"The Coronach" over the spot where they lie sleeping, from where there shall be "no more returning."

# An Treas Carron

## Part III

### The Flowers of the Forest

In the olden days of “other years” in the Scottish Highlands it was customary for the Chief of his clan to call the clansmen and clanswomen to his Castle to enjoy the pleasures of a peacetime “Gathering.” When the Chief’s piper played the Highland Reel the clansmen and clanswomen mingled upon the grassy sward in the ecstasy of dancing for this pastime was in the very earliest stages pregnant with a deep sense of sacredness as well as extreme joy or happiness.

But the “Lament”—When His illustrious Majesty King Edward VII had ceased to sway his Sceptre and wear the crown of the greatest Empire in the world, and had closed his eyes in death, as his funeral cortege wound its way through the streets of London to his last resting place an innumerable crowd thronged the thoroughfares.

Brass band after brass band passed along the route playing Slow Marches, the Dead March, and Requiems, while the vast multitude stood immoved, even although the great Monarch was passing that way for the last time.

But when the pipe band of His Majesty’s Scots Guards struck up “The Flowers of the Forest.” thousands wept.

Surely the foregoing incident is sufficient proof of the overwhelming power of the sad notes of the “Flowers of the Forest.” So far as times for a special occasion are concerned give me the “Flowers of the Forest,” and “MacIntosh’s Lament.” They stand alone in their beauty and their plaintiveness, searching the heart to its inmost core, for they open the floodgates of tears where sorrow rends stricken breast while the souls of the departed have in their winged flight reached the immortal mansions of the great beyond.

The settings which I have given of those tunes are very old, and the finest that I have ever heard.

## **The Choice of an Instrument and How to Keep It in Order**

Three instruments are necessary in the making of a piper:-a Practice Chanter, a Goose Pipe, and a full-size set of Highland Bagpipes.

### The Practice Chanter

In reality, it is the Practice Chanter that makes the piper, because it is this instrument which lays the foundation, so to speak, for the young performer. But it does not by any means end there. The Practice Chanter brings perfection to the fingering of the performer right from the very start to the close of his piping career. It is his mainstay both in learning to play tunes for the first time and keeping the performance of intricate compositions at the highest standard of perfection in masterly fingering and the very finest expression. There are three main parts in the Chanter, an upper part a lower part and a reed. The upper is the part through which the breath passes from the piper's mouth into the reed. The lower is the part that contains the nine holes that produce the music, and the reed is the part which creates the sound.

Before the Chanter is put together it is made in as many as six different parts. Its many portions are made either of Cocus Wood, Black Ebony, or African Blackwood, mounted with Nickel, Ivory, or Sterling Silver. For home use African Blackwood is the best, as it is very hard and produces the best tone. Prices range from about 1 to 5 pounds, according to the mountings and the purchaser's ability to pay.

### The Goose Pipe

There are altogether as many as fourteen parts in the Goose Pipe. These parts together form: (1) a practice chanter with a stock, (2) a blow pipe also with a stock. (3) a sheepskin bag into which the chanter and blow pipe are inserted, and (4) the reed, which is placed in the chanter. This instrument is called a "Goose Pipe," because when it is placed on a table or on the ground in a certain position with the blow pipe down forming a foot, the bag forms a body, with the chanter as a head, and the whole looks like a "goose."

After the beginner is capable of playing a simple March on the Practice Chanter he should then procure a "Goose." It serves two valuable purposes:-It enables the pupil to play a new tune over and over again without a break, because the bag supplies a continuous flow of wind to the reed. It also gives the beginner a chance of getting good practice in the use of the bag in keeping up a continuous pressure of wind on the reed. Therefore, it prepares the performer for blowing the full size set of bagpipes. There are no drones to attend to in the "Goose," but the Bagpipe has three drones in addition to a blow pipe and a chanter, so that after playing the "Goose," the keeping up of an even pressure of wind on all the reeds in the bagpipe is a comparatively easy matter. A "Goose Pipe" costs anything from 2 to 5 guineas according to the mounting and the purchaser's ability to pay.

### The Great Highland Bagpipe

The Great Highland Bagpipe is so called because there are various smaller sizes:-- The "Miniature" or "Chamber Pipe," the "Half Sized" or "Reel Pipe" and the "Full Sized Set," or "Great Highland Bagpipe." The "Miniature" set is intended to be played in a small room, or drawing room, the "Half Sized Set," is for use by small boys, and the "Full Sized Pipe" is intended for the matured piper.

In the selection of these instruments the young piper should consult someone with a good knowledge of them, or see that he procures them from a bagpipe maker who manufactures and instrument of the various highest standard and workmanship, and material, combined with quality of tone and symmetrical appearance, for upon all these qualities depend much of the piper's future as a possessor of not only "a thing of beauty, which is a joy forever," but an instrument which will be unrivaled for its superiority in everything that will make it his cherished and priceless inheritance for all time.

## **How to Keep the Bagpipe in Order**

The bag is a very important part of the Highland Bagpipe, and must be well cared for if the instrument is to be kept in perfect playing order. It is made of sheepskin specially tanned for the purpose, and it cannot be replaced by any other material. Some thirty years ago a pipe bag only cost about four shillings and six pence, but between the last and the present war it has risen to three times that price. The sheepskin bag absorbs a great deal of moisture, and the bagpipe can be played for as long as two hours on end without the reeds being stopped with excess of moisture rising on them from the warm breath inside the bag. The moisture which would rise from a rubber bag to the reeds would stop them from playing in less than half an hour.

When once a bag has been properly seasoned the best method of keeping it in perfect order is to play the bagpipe at least one hour every day, and it will require little or no other seasoning until it has finished, or [is] unfit for further use. If, however, the bagpipe has not been played for, say a month or two, the best thing to moisten the bag with is pure treacle. If a dessert spoonful of treacle is put inside the bag and it is well rubbed in it will then be found to be perfectly airtight. Oil or grease should never be used, as these will cause too much moisture to accumulate in the bag, and this moisture will rise to the reeds and prevent them from playing. The white of an egg, for instance, should not be put into the bag, because it forms eventually into lumps, and also smells badly. Pure treacle not only serves the purpose, but it is also hygienic, and its thick sediment closes the pores in the bag very quickly.

The valve has much to do with the ease with which the bagpipe can be played. At the lower end of the blow pipe there is attached a small leathern valve, which allows the breath to pass from the mouth through the blow pipe into the bag. After the bag has been filled with wind, this valve closes when pressure has been applied to the bag by the arm, which prevents the wind from escaping back through the blow pipe again. The blow pipe should be inserted to its stock with the tongue of the valve hanging downwards, because it is very much easier to close the valve in this position than it would be if the valve were turned upside down, when it would have to be blown upwards.

Should the leathern valve become too dry, it must be moistened with clean cold water, or saliva from the mouth. But should the bagpipe be played on by any person other than the owner, it is very unwise to moisten the valve with saliva from the mouth for fear of infection which might come from it.

The drones, blow pipe, and chanter should also be kept fairly tight in their stocks, because, when they become slack, a good deal of wind will escape therefrom. Dry reeds not only affect tuning, but make the bagpipe hard to blow.

When the piper finished playing on his bagpipe he should always put it away in the box or case. This is a precaution which serves two useful purposes. It preserves the bagpipe from being broken, and also keeps it from becoming too dry.

## **Bagpipe Making Past and Present**

At its birth the first Highland Pipe was only a bare, short, rude, tubular piece of wood with not less than five notes, and not more than nine. Then it became a bagpipe, when the Highlander became tired of continual blowing, for by adding the bag and blow pipe to the pipe itself he found more ease and pleasure in playing upon it. Ultimately, one tenor drone was added to the bag, then another, and finally the big drone which completed our National Instrument as we find it today. The date on which each drone was added is very difficult to tell. The two tenor drones were brought into use in twin stocks at an early age. They were separated when the big drone was added some two hundred years ago.

To begin with, the Shepherd made his own rude pipe long before the MacCrimmons' time, and simple men made improvements upon it from time to time. Eventually, the lathe for turning wood came into being, which revolutionized Highland Bagpipe making. Then it entered into a new era as a scientific art. At one time the drones of the same set were not exactly the same bore. The chanter holes were irregularly bored to some degree, and the stocks of the tenor drones, for instance, would not fit either of them. Now these irregularities are all done away.

In bagpipe making the chanter holes were at one time bored more or less by chance. Now, the piece of wood for the chanter is shaped first to the exact outside measurement. Then it is placed inside a female mould, which consists of two-pieces of steel of which one has a hole at the top for the high "A," and the other has seven holes for the rest of the notes. The two pieces of steel are clamped together onto the piece of wood which is to become the chanter and the holes which produce the notes are bored through the steel mould with perfect accuracy.

Finally the through bore of the chanter is completed by the use of special cutting instruments, and while the chanter is firmly held in the mould there is very little chance of its being split or cracked in any way. The old method of boring the holes for the notes in the chanter is now done away. By the new method of production every chanter can be counted on as being perfect when it is completed. There are small but very important points in the final tuning of the drones in the chanter, that are a great secret, which the successful bagpipe maker keeps to himself and never divulges to anyone.

There are as many as fifty separate parts in a full-sized set of Highland Bagpipes. When they are put together they form fourteen parts:-Three drones, a blow pipe, a blow pipe valve, a chanter, three drone reeds, a chanter reed, a sheepskin bag with tartan cover, a set of silken tartan ribbons, and silken cord and tassils to match the tartan cover and ribbons.

The price of a full-sized set of Highland Bagpipes ranges from ten to sixty guineas. It all depends on the material used and the purchaser's ability to pay.

### Bagpipe Makers

Among bagpipe makers of fame and very wide experience in the art who have now passed from our midst and have left their mark behind them are MacPhee of the Royal Arcade, Glasgow, MacDougall of Breadalbane, Aberfeldy, who was famed for his drones, and, 24 Renfrew Street, Glasgow, who took over MacPhee's business in the Royal Arcade.

To one of these Highlanders, the late Peter Henderson, Glasgow, it is but fitting that in this work I should pay him tribute as a mark of appreciation for what he accomplished in the art of Highland Bagpipe making. Peter was as fine a Highlander as I have ever met. He was a man of medium height, well-built, and the possessor of a very fine sense of humour. But that was not all by any means. Peter was an excellent piper. He was an expert turner, and spent a considerable amount of money on expensive wood in order to improve not only the tone but the symmetrical form of his bagpipes. In his time he produced an instrument perfect in form, his chanter was made to play in perfect pitch and harmony with his drones for the first time in the history of Highland Bagpipe making.

For excellence in tone Peter Henderson's bagpipes have never been surpassed, and I play them to this day as they left his hands. Peter's words still ring in my ears. "Give me the price and I will make you the finest set of Highland Bagpipes in the world," he said, and added, "It is cash on the spot, for though you be the most honest man living I will give no credit." But I did not ask for credit, adding, "A man who makes an instrument in such a masterly fashion as you can, deserves to be paid cash on delivery" and Peter gave me his hand on the transaction. There was no payment by installments in Peter's time, and he said he could sell as many sets of bagpipes as he could make without advertising them.

John Ban Mackenzie, Piper to Breadalbane, was a very fine Bagpipe Maker. He made his own bagpipes, and his bagpipe chanters were held as the best ever made for a whole generation. Some of them are still in existence, and I have often played upon one which was in the possession of pipe major Ronald McKenzie, John Ban's nephew from whom I received my first and only instruction in piping.

The set of bagpipes which I played when at Abercairny were made at Inverness, over a hundred years ago, but my master had forgotten the maker's name. They were a very finely made set, and the drones and chanter went very well together.

Bagpipe making is now a very thriving industry in Scotland, the home of the Highland Bagpipe, and in goodly numbers of establishments the lathes are all running at high speed; for thousands of Highlanders and others throughout the four corners of the globe play upon this charming instrument. Neil Munro said, "To those who know not the bagpipe is a gaiety lost." But he who knows this Highland Bagpipe has discovered an exquisite charm if he be a genuine Highlander. As he presses its soft fleecy bag lovingly to his breast it never loses its power to warm his heart and make the blood course faster in his veins when and wherever he plays it.

The highest honour ever conferred on any instruments was bestowed upon the Highland Bagpipe about the year 1843 when Her Majesty Queen Victoria added a piper to the permanent

staff of the Royal household. From that date the Highland Bagpipe became a Royal Instrument, as since then its classical music, Ceòl Mòr has become a Royal Art.

## **Piobaireachd: The Classical Music of the Great Highland Bagpipe**

How in the noon of night that pibroch thrills,  
Savage and shrill! But with the breath which fills  
Their mountain pipe, so fill the mountaineers  
With that fierce native daring which instills  
The stirring memory of a thousand years.

“Byron.”

Piobaireachd, or Ceòl Mòr is the classical music of the Great Highland Bagpipe. The date of its first creation is unknown, but like the pipe itself it has come through many stages in its growth and perfection. While there must have been many compositions lost for want of noting them on paper, nevertheless, there are still preserved on record about three hundred Ancient Piobaireachds.

These tunes are classified under eight different forms or species:—The Salute, The Welcome, The Farewell, The Gathering, The March or Challenge, The Battle Tune, The Warning, and The Lament.

It must be understood that piobaireachd is a story which the piper tells his audience through the medium of the Great Highland Bagpipe, in prose, not poetry. At the same time piobaireachd possesses its peculiar Time and Rhythm just the same as any other Classical Music. Every piobaireachd has its story or history which the composer tells the listener when he performs it. The “Salute” celebrates the birth of an heir to and a Chief or some other very important event in the clan’s life and history. The “Welcome” was composed and played by the Chief’s piper when the Chief of another clan visited his Castle, to assure the visitor that he was made welcome, and that no harm would befall him. It was a guarantee of safety in those troubled times. The “Farewell” was composed and played by the Chief’s piper when the visiting Chief left the Castle or residence of his host, for it bade him adieu and wished him God speed. The “Gathering” was piped in the time of war, when the “Fiery Cross” was hurried o’er mountain and through glen to summon the clansmen to battle. The “March” or “Challenge” was played on the road to battle, challenging the enemy to fight or die in the attempt. The “Battle Tune” was played in the midst of the conflict, where the dead and dying lay helpless upon the field of battle. The “Warning” was composed and played by the family piper to warn his master of impending danger, so that in the meantime he must keep out of harms way. The “Lament,” the saddest of all tunes was played over the dead body of the Chief of the clan when he had closed his eyes to death, and was being laid in his narrow bed, when his strong arm could no more wield his trusty claymore in self defence or for his gallant clansmen and clanswomen.

While playing piobaireachd, the performer does not march to it as he does in the case of a Quickstep. The piper should simply pace to and fro in an upright and stately manner to the Urlar and Singlings of the variations, and stand erect and motionless while he plays the Doublings. When

the performer finishes the Crunluath he should then return to the Urlar and play its first strain before he stops.

From the “Urlar” which is the “Theme” or “Ground work” of piobaireachd, there come a number of variations, which may be arranged as follows:— (1) Urlar or Ground, (2) Thumb Variation, Suibhal Ordaig, or Doubling of Urlar, (3) Fosgailte, Suibhal or First Variation, (4) Doubling of Fosgailte Suibhal, or First Variation, (5) Leamluath, (6) Doubling of Leamluath, (7) Toarluath, (8) Doubling of Toarluath, (9) Toarluath Mach, (10) Toarluath Fosgailte, (11) Doubling of Toarluath Fosgailte, (12) Toarluath Breabach, (13) Doubling of Toarluath Breabach, (14) Crunluath, (15) Doubling of Crunluath, (16) Crunluath Mach, (17) Crunluath Fosgailte, (18) Doubling of Crunluath Fosgailte, (19) Crunluath Breabach, (20) Doubling of Crunluath Breabach, and the sign D.C. Thema, means to return to the Ground or Urlar.

Every piobaireachd does not possess all these variations. The various species of tunes only contain the variations which are applicable to themselves alone.

The creators of piobaireachd have given us a most wonderful inheritance in this Classical Music of the Piob Mhòr. It tells the listener very slowly and deliberately of the Highlander’s joys and sorrows, his hopes and fears, and the daring exploits of his beloved forefathers, who in many cases lived a long life of adventure and died fearlessly in those days when a man’s life was worth a little more than that of an eagle, which died in the lonely mountain recesses, without even the sounding of a “coronach” to announce their passing hence to the immortal mansions above. The composer tells the listener in the Urlar, the beginning of his story, slowly and with great earnestness. As the variations proceed his vigour of fingering and expression rise to a climax, and finishes in the thundering notes of the Toarluath and Crunluath. They are the very crowning movement of the most wonderful achievement in the composition and performance of that native Highland music which is peculiarly his.

## **The Recording and Preserving of Highland Bagpipe Music**

Music is the link which connects the spiritual with the sensuous life. It is a higher revelation than wisdom and philosophy.

“Beethoven”

Although several attempts were made to record Ancient piobaireachd in Staff Notation at an early date, it was not until the beginning of the last Century that success was achieved.

In the year 1838 Angus MacKay published a volume containing some sixty tunes, which only formed a very small part of his valuable and extensive collection. This new volume contained many piobaireachd published for the first time.

The various pieces were all written in full Staff Notation with a degree of accuracy which was little short of being termed a modern marvel. I have said “with a degree of accuracy .” Yes! that was not only truly said for the year 1838, but it is still true today, because Angus MacKay’s collection of piobaireachd has never been surpassed. It is still known as “The Piper’s Bible.” The demand for it was so great that two large additions have now been entirely sold out.

In comparatively recent years the Classical Music of the Highland Bagpipe has been written in a broken, tattered and unintelligible manner to suit the moods and whims of men who will not strive to attain the legibility and accuracy necessary for the recording of piobaireachd and for its future preservation.

It took a long time to bring the writing of piobaireachd to that perfection which it had attained in 1838, and Angus MacKay’s accomplishment was the result of many weary years of work and study. Yes! it took much time coupled with hard work, but this great pioneer of Ceól Mòr possessed the necessary ardour and ability to achieve a most successful as well as a useful end.

It also took many generations of masters in the art of piping to bring the creation of piobaireachd, and its preservation up to the stage which it had reached in Angus MacKay’s time, but one man by a momentary brain wave may do enough harm to undo the fruitful efforts of a thousand pioneers in the furtherance of this Royal and ancient art.

At the close of last Century Major General Thomason was the first person to reduce piobaireachd to more or less meaningless hieroglyphics. For the first time in the history of Ceól Mòr, piobaireachd was shorn of its majesty and placed within the boards of a midget volume in the manner which made it not only obscure but unintelligible to the pupil and sometimes even to the master.

True! It was reduced to a very small space. Two hundred and seventy-eight tunes have been crammed into a small book eight and a half inches by four and a half inches, and one inch thick. There are those who know Ceól Mòr from A to Z who could reduce it still further, but like all other forms of music, there is only one way to write piobaireachd in order to make it useful to the piper whether he be a beginner or a master, and preserve it for future generations.

General Thomason made three vital mistakes when he embarked on the preparation of the

work which he published under the title of “Ceól Mòr.” First:—he got the idea into his head that piobaireachd was the music of poetry in metre. Second:—he reduced piobaireachd to a meaningless system of notation, bristling with pitfalls, that only encourages doubts in the minds of many when they come to play or translate it. Third:—he upset many of the rules and signs used in Staff Notation, which is the most correct and universal system of recording music that has ever been invented, or ever will be.

Piobaireachd is undoubtedly the music of prose or blank verse. It is certainly not the music of poetry in metre. If piobaireachd was the music of poetry in metre the piper would have to march to it. If he did so there would be nothing classical about it. Piobaireachd would then be the same as an ordinary March or Quickstep with that regular pendulum click of the metronome about it. Under such circumstances piobaireachd would have no peculiar beauty of expression of its own, and when the piper played Ceól Mòr as a marching tune he would lose all the stateliness of form which characterizes him as a particular trait of Highland character.

Pipers must memorise every piobaireachd which they play. When a piper has to carry a book to keep in mind of it you should never play piobaireachd at all, and must certainly never attempt to judge others playing it.

The piobaireachd included in this work are all written in full notation. Marches, Strathspeys, and Reels are out of harms way as regards an abbreviated method of noting them. They can only be printed in full, and there are ten times more of them than piobaireachd.

## **Ceòl Aolròm: Marches, Strathspeys & Reels**

March, March, Ettrick and Teviotdale, all the blue bonnets are over the Border.

“Scott.”

It is said that the MacCrimmons never played such simple and frivolous tunes as Marches, Strathspeys, and Reels, but that they used them as simple exercises for their pupils as beginners.

Indeed, it is said on the other hand that unless a man can play piobaireachd he can never become a piper. I would not go so far as to say that, but what I will say is, that if a man cannot play a good March, Strathspey, and Reel in perfect Time and Rhythm with clean, clear fingering, that he can never become an accomplished performer of Ancient Piobaireachd.

There are few things more fascinating to a piper than to play a good March when his pipes are in good going order. As he marches to and fro his blood is warm and his heart is light. An hour's piping of Marches, Strathspeys, and Reels drives dull care away, and gives even the man who is tired newness of life and vigour.

In times of war, during the long forced March, the stirring notes of a familiar Quickstep work a most wonderful miracle, for men who have been footsore and exhausted pull themselves together and continue their march with an energy which displays an almost supernatural influence.

It is still related locally to this day that long ago a piper marched from Inverness to Tulloch playing his pipes all the way without a stop, a distance of many long and weary miles.

There are hundreds of Marches, Strathspeys, and Reels. Generally speaking, Marches have from two to four parts, and a very few extend to six parts, but the extension of Marches can be carried too far. Four parts make a March quite long enough. Strathspeys have from two to four parts, and Reels run about the same, from two to four measures.

There are other forms of Highland Bagpipe music such as Jigs, Hornpipes and so on, but they are not so numerous as the first three species.—Marches, Strathspeys, and Reels.

The names of some of the lighter tunes in Highland Bagpipe music are very amusing-- “The drunken piper,” or “Highland Rory,” “The Devil in the Kitchen” but how he got there is not known. “The Deil among the Tailors,” another mystery. “My Brown Haired Maiden,” “The Periwig,” and “Tail Toddle Up the Water.”

Strathspeys and Reels are great tunes were dancing to for old and young. When the piper strikes up a lively Strathspey and Reel in the presence of a large company, old and young alike “set the light fantastic toe, and dance merrily to their magic notes on many occasions until the ‘sma’ ‘ours ayont the twal.’”

Indeed, “The Reel O’ Tulloch” has a history of its own, attached to its origin. On a very stormy Sunday, in the Parish of Tulloch, in the days of other years, only four people attended church: the minister, two parishioners and the beadle. They were so cold that they danced a Foursome reel in the church to keep themselves warm, and they called it “The Reel O’ Tulloch.”

There are a great number of Marches, Strathspeys and Reels from which the piper can

make his choice, but one difficulty is that one has to buy many printed volumes in order to obtain the best of them. This difficulty can be overcome, however, by adopting “the piper’s manuscript” system, wherein special tunes can be recorded for convenience and future preservation.

## The Early Masters of Piping

He screwed his pipes and gar't them skirl, till roof an' rafters a' did dirl.

“Burns.”

Much can be said for the early masters of piping, for they have bequeathed to us, their descendants, a great and wonderful Art.

The first of the great masters of piping, of whom we have heard mainly through tradition were the great MacCrimmons. They were supposed by some unreliable authorities to have come from Cremona in Italy, but we can discard this worthless idea with perfect confidence, for the MacLeod of Dunvegan, Skye, was too much of a thoroughbred Highlander to select an Italian to play his Highland bagpipe in war or peace.

In the descriptive notes in his collection of ancient piobaireachd Angus MacKay says that, “the first establishment of the MacCrimmons as pipers to the MacLeod at Dunvegan is beyond traditional record.”

The first of the MacCrimmon pipers of whom we have an authentic record was Eain Odhar, or Dun Coloured John. He was succeeded by his son Donald Mòr, Donald Mòr by his son Patrick Mòr, and Patrick Mòr by his son Patrick Og. John Dubh, the son of Patrick Og, was the last of the MacCrimmons to act as hereditary piper to the MacLeod of Dunvegan. He died in the year 1822 at the ripe old age of 91 years.

To this most wonderful family we owe much for their long and faithful adherence to the art of piping. They were not only pipers of the first rank in their time, but they were also celebrated teachers and composers of piobaireachd, and they have left their mark behind them.

The MacArthurs were hereditary pipers to the MacDonalds of the Isles, and they were taught by the MacCrimmons at Boreraig, Skye.

The Mackays were hereditary pipers to the Mackenzies of Gairloch, the first of whom was Ruraidh Dall, or Blind Roderick, who was a distinguished piper. Blind Roderick sent his son Eain, better known as “Am Piobaire Dall,” who was also blind, to Skye, to be under the tuition of Patrick Òg MacCrimmon. Am Piobaire Dall was one of the most distinguished pupils of the MacCrimmon School, and many an interesting story is told of his piping career. So much was this the case that Prince Charles mentioned him in his dispatches as “that from the agreeable manners of Eain Dall, he added more to the conviviality of the company than any man knew.”

Eain Dall composed upwards of thirty piobaireachd, among which is the celebrated one entitled “Corriiness.” Before he left Boreraig he proved himself to be equal in excellence to his master, for we find that upon one occasion MacCrimmon retired to his private apartment with the intention of composing a piobaireachd as a complement to Lady MacDonald of Clanranald. There the MacCrimmon commenced the Groundwork, or Urlar, and played over the first two parts several times, without being able to find a closing strain, but at the other side the MacCrimmons door sat Eain Dall, who struck up a finishing strain where MacCrimmon failed, and thus completed

the tune. MacCrimmon open the door with the light and exclaimed "Ah! you have done it, but it shall not bear the name that I designed for it, but it shall be called the "Half Finished Piobaireachd," as I have made two parts, and you have made the other."

The Rankins were hereditary pipers to the MacLeans of Coll from time immemorial. When Dr. Johnson visited Coll, at Bracadale Castle, the piper who played regularly when dinner was being served attracted his particular attention. Johnson expressed admiration of his picturesque dress and Marshall air, and observed that "he brought no disgrace on the family of Rankin, which had long supplied the Laird of Coll with hereditary music."

The McIntyres were hereditary pipers to Menzies of "that ilk." Donald Mòr was the first piper to Menzies of Menzies, and his son John was educated in the art of piping at Boreraig by Patrick Og MacCrimmon. John had a son Donald Ban who followed the same profession. Donald Ban left two sons: Robert and John. Robert became piper to MacDonald of Clanranald.

Coming down to a later date, John Ban Mackenzie, who was born near Dingwall in 1789, was a pupil of the MacCrimmon School, and he was piper to the Earl of Breadalbane, at Taymouth Castle, Perthshire. John Ban was the finest piper of his day, and some very interesting stories are told of him. He captured the heart and affections of miss Mackenzie of Applecross, while carrying love letters from her fiancé who was a visitor at Taymouth Castle. The letters did not please Miss Mackenzie. John Ban observed this and remarked, "The letter is not pleasing you, madam," to which Miss Mackenzie replied, "Ah! had it been from you John it would have been different." No sooner said than done. A few days afterwards the young lady took such clothes with her as were necessary, and John Ban with his young bride betook themselves to a loan shepherd's cottage nearby where a minister was performing another marriage ceremony, and they were there and then united in wedlock, after which they both lived a long and happy life.

When Queen Victoria came to Scotland about the year 1843 Her Majesty visited Taymouth Castle. After she returned to Balmoral she intimated to Lord Breadalbane in a letter that she would like to have a piper such as John Ban Mackenzie.

Early next morning Lord Breadalbane intimated this desire to John Ban saying, "Her Majesty the Queen would like to have a piper such as you, John, will you go?" "I cannot, my Lord," was John's reply, and when pressed John added, "If your Lordship is tired of my services then I will go, but I could not get a better master." So John Ban declined the Royal offer, as piper to her Majesty the Queen.

One of the last of the MacCrimmon school was John Ban's nephew Pipe Major Ronald MacKenzie, who was taught by his uncle. Born at Fodderty, Rosshire in the year 1842, Ronald joined the regular army at Edinburgh Castle in 1860, and at that time he played only piobaireachd. He could not play a March, Strathspey or Reel. He also was one of the finest pipers of his day, and won all the piping honours in competition almost a century ago. In his latter years he became family piper to the Duke of Richmond and Gordon, at Gordon Castle, Fochabers, Morayshire, where he died in the year 1916 at the age of 74 years.

Ronald MacKenzie carried on the traditional method of imparting piobaireachd and other species of Highland Bagpipe music as practiced by the MacCrimmons of Boreraig, and to him I am

indebted for all that I know today in the art of bagpipe playing, teaching, and the composition of the Classical Music of the great Highland Bagpipe.

## Canntaireachd

My conclusion is that Canntaireachd is not a systematic scientific method of writing music.

“J.F. Campbell.”

What is Canntaireachd? It is not a system of musical notation for Ceòl Mòr. The MacCrimmons used it while instructing their pupils in piobaireachd playing, which means that the Skye Masters, at a certain stage in their pupils' education, chanted Gaelic syllables which gave the pupil the melody or correct air of the tune and its rhythm. In fact the real meaning of Canntaireachd is—to chant, and from that word “chant” the part of the pipe from which the melody notes are produced got its name—“The Chanter.”

In his time MacCrimmon was the “chanter,” or the person who chanted the tune, and ultimately the melody producing part of the Highland Bagpipe became known as the “Chanter,” because it reproduced or imitated what MacCrimmon himself chanted vocally. In the olden days MacCrimmon—the “chanter” was a living person, but the “chanter” which we know now is a musical instrument, and more especially the “practice chanter.”

When the MacCrimmons taught their pupils at Boreraig, the master and the pupil sat on stools face-to-face. They had each a chanter, and to begin with the pupil imitated MacCrimmon's fingering of the tune; so by this means the pupil memorised the piobaireachd which he had to learn. As the pupil neared the completion of the memorisation of his new tune it was then that the MacCrimmon Canntaireachd came into operation. After a period of playing the tune along with MacCrimmon, the pupil had to play the piece alone, to prove that he could master the melody. As the apprentice played the piobaireachd alone, at this stage MacCrimmon chanted the air vocally as a final means of guiding him where he was likely to forget the air or piece which he was memorising.

Such was the real meaning and use of Canntaireachd. The MacCrimmons never intended it to be used as a system of musical notation for their compositions. There never was any Scale for Canntaireachd as a musical notation, and the MacCrimmons never wrote their piobaireachd on paper, nor did they record it in any way whatever. This is proved by the fact that there does not exist a single note of music written by any of the MacCrimmons. Their composition in piobaireachd were all handed down from generation to generation from the playing of the chanter itself by the one MacCrimmon personally to the other.

Several people have tried to write piobaireachd in the syllabic form which they call Canntaireachd. MacLeod of Gesto is one of these, but from his attempt it can be seen that his form of writing the syllables, even if they were intended to represent a system of musical notation for Ceòl Mòr, are bristling with errors, more especially in the number of syllables which imitate the Taorluath in the Crunluath variations, and also the lack of the Scale and Time Signatures.

Gesto's effort to write down syllables for Canntaireachd which he intended to become a system of musical notation for piobaireachd, is an example of a mistaken idea. In other words it

is the old story of following the “shadow” and losing the “substance.”

Further proof will be found in a booklet written and published in the year 1880 by that great Highlander Mr. J. T. Campbell of Islay, who after many months of careful investigation and expense made the following admission—“ My conclusion is that Canntaireachd is not a systematic scientific method of writing music.”

In Mr. J. T. Campbell’s booklet he says—“ The music written as language passed from hand to eye in manuscripts written by the Campbells in Lorn, and MacArthurs, from the MacCrimmons in Skye. Gesto owned a sample of Canntaireachd written by MacArthur, one of the family pipers to the Lords of the Isles. The words differed from those dictated by MacCrimmon to Gesto. Consequently, three different systems existed fifty years ago of writing one system of reciting music articulately.”

It is, therefore, quite apparent that the syllabic form of imitating piobaireachd as given by Campbell, MacArthur, and MacLeod of Gesto, proves that there never existed a fixed system of writing piobaireachd in words or syllables. If Canntaireachd was the syllabic system invented by MacCrimmon who articulated Ceòl Mòr by word-of-mouth only, to guide his pupils, and Campbell, MacArthur, and Gesto all got it from the same source—MacCrimmon, why should the Campbell, MacArthur and Gesto systems of syllables all differ from one another, as well as from the MacCrimmon’s who was the originator of the verbal Canntaireachd?

Another very good example of the uselessness of Canntaireachd as a scientific system of syllabic notation for piobaireachd will be found in the “Pipes of War” which was published in 1920, where the writer of an article on Canntaireachd deals with the subject to some considerable extent.

The writer of this article gives a Scale of his own construction for Canntaireachd, in which he writes the names of the notes of the Staff Notation Scale for the chanter, with corresponding syllables for the syllabic notation.

Take this for instance.—In what way is the piper to know the difference between a note in a Scale with no grace note, and a note in a Scale with an “e” grace note when they are both indicated by the same syllable “em”? How can a piper tell which melody note to play where the melody notes B and C are indicated by the same vowel “O”? Pipers who play piobaireachd know that in Crunluath there are five syllables in each beat or Crunluath movement. In the illustrations given in the “Pipes of War,” the writer gives only three syllables in the Crunluath movement?

I need not say anything further about the futility of using Canntaireachd as a regular system of musical notation for piobaireachd, except to quote the words of the writer of the article in the “Pipes of War.”—“This notation invented for and suitable only to piobaireachd is not going to teach pipers to play piobaireachd. There is, and always has been, one way, and one way only to do that—to get instruction from a master.” Well then! This is the crux of the whole matter.

If Canntaireachd cannot be used to teach pipers to play piobaireachd, and they can learn nothing from it, then, that is an end to the syllabic system as a musical notation, and there is no use of saying or doing anything further about it, other than to use it—Canntaireachd for the same purpose as the MacCrimmons did:—to help the pupil over a momentary difficulty which comes into

being with us all, i.e., when the temporary failure is accounted for by the human element.

Some time ago a piobaireachd player stated in the press that it pipers were to use the syllabic system Canntaireachd “there would be no need for any further controversy about the redundant A in the Taorluath, as the sound expressed exactly the notes required.”

To me, this is the old fabulous story that Canntaireachd does away with all the difficulties in playing piobaireachd. But as a Canntaireachd is useless as a notation, and pipers can learn nothing from it, what good purpose does it serve to sit and take shelter behind this one word “Canntaireachd,” which, when written conveys neither names and notes, pitch, time nor written.

Pipe Major Ronald McKenzie, the nephew of John Ban Mackenzie, piper to Breadalbane, who was taught piobaireachd direct from the MacCrimmon School told me emphatically that the MacCrimmons never wrote down their piobaireachd in any form or notation, and that they used Canntaireachd only to lead their pupils on where they forgot short passages in the final memorisation of their tunes when the pupil played alone.

“The MacCrimmons,” said Pipe Major Mackenzie, “chanted their tunes in perfect unison with the notes of the pupil’s chanter, and thus recalled the forgotten portion to the pupil’s memory, which gave him a chance to carry on the tune without a break.”

Ronald McKenzie also told me that the MacCrimmons themselves did not always use the same syllables for the same notes every time that they chanted them. What counted for the pupil and purpose of using Canntaireachd vocally as a guide was the conveyance of the melody and the pitch of the notes. The MacCrimmon possessed a very soft melodious voice of Treble pitch, which was always in perfect unison with every note on the chanter.

Let me sum up the whole matter of Canntaireachd with a final extract from Mr. J. T. Campbell’s booklet:—A party of whom three were good musicians, and a fourth was used to play upon human nature, met, and the interpreter came. We chose a word in a line, and asked, what is “hihirin”? That’s “hihirin,” said the piper, and played three notes deftly with his little finger by striking a note on the chanter once. Two were open notes; one closed. “Do you know the names of the fingers”? said the teacher. “Yes!” said I, “that’s ‘ludag,’ the little finger.” “Well!” said the artist, “that’s ‘hihirin,’” and he played the passage several times, to show how it was done with the little finger. “Is hihirin the name of the little finger of the right hand; or the name of the hole in the chanter; or the name of the note; or what is it”? “No!” said the master, “that’s ‘hehirin,’” and he played that word over again cleverly, with the same finger.

But Mr. Campbell and his companions were worked up to a very high pitch of enthusiasm in the solution of Canntaireachd, and in the end they were as wise as at the beginning of their search for information, for indeed the mystery of Canntaireachd deepened, and it has cast a shadow over that which will always remain to some pipers—a shrouded and unsolved mystery.

Still Canntaireachd will go on and live in the Highlands of Scotland. By its use as a vocal method, when put into practice by the master of piobaireachd who chanted, in person, to his pupils; Canntaireachd will still breathe to the beginner the spirit of piobaireachd as it did in the olden days when it was imparted to the young pipers by MacCrimmon, where he taught it by the peat fires in the “Isle of the Mist” in the “Imaginative West.”

## Angus MacKay

From the day that the Highland Bagpipes first sounded its thrilling notes in the Highlands of Scotland to this day there has never been born a piper who has done half as much for the Classical Music of the Piob Mhòr as Angus MacKay.

The more one thinks of the magnitude of his task, the more this wonder grows. Memorials in some cases have been raised to Highlanders before they were many years consigned to earth for more than a few years, but Angus MacKay has been forgotten.

Happily there are some pipers still alive who put the highest value on his greatness. His name will ever live in our memories. Yes! We have engraved it upon our hearts, which while they beat, will keep his memory ever fresh within our breasts.

Angus MacKay was born at Kyleakin about the year 1812, and died in 1859. A comparatively short life. But, just think of how much he accomplished in that short period?

Of the three hundred ancient piobaireachd which we still possess, Angus MacKay collected and handed down to us some two hundred and forty tunes, of which he published about sixty in book form in the year 1838. In that publication he says:— “In preparing the following collection of piobaireachd, the Editor has been diligently occupied for many years, and when it is taken into consideration that Highland Bagpipe music has in a few cases, only, been committed to regular Staff Notation, the difficulty of his undertaking will be appreciated.”

These words are only too true, more especially when it is taken into account that he had no one with half his own ability who could assist him in his labours or lighten his task.

Where would those pipers be who boast so much about Canntaireachd if piobaireachd had been left in syllabic form only? Nowhere! The MacCrimmon piobaireachd would have long since been consigned to oblivion, and Ceòl Mòr would have been a lost art.—Thanks to Angus MacKay for he not only rescued and published much of it, but his pen has gilded the golden pages of his magnificent work, which is so full of such entrancing melodies.

Angus MacKay's father was John Mackay, the son of Roderick Mackay, hereditary piper to the MacLeods of Raasay who was taught by his kinsman who was hereditary piper to the Mackenzies of Gairloch, and the Gairloch Mackays were taught by the MacCrimmons at Boreraig.

John Mackay, piper to Raasay had four sons, Donald, Roderick, Angus and John, all of whom were accomplished pipers.

Angus began piping very early, for in 1826 at the age of 14, he was a Highland Society of London's prizeman. He was the Highland Society of London's first prizeman in 1835. He published his own collection of piobaireachd in the year 1838, and somewhere in the Eighteen forties he was exalted to the highest position in the piping world when he was appointed piper to her Majesty Queen Victoria. Angus MacKay died after a brief illness at the comparatively early age of forty-seven years.

Surely it is fitting that here I should have the honour of being permitted to put upon permanent record not only the story of his achievements, but his distinguished career and services which have preserved for us all that is dear to the admiring lovers of ancient piobaireachd.

There is no piper living today who can challenge this champion of piping and Ceòl Mòr, or lay anything like it before any of us who look upon Angus Mackay with appreciation. We thank him with heartfelt admiration for what he has done for others. He was a simple man but his simplicity was the majesty of his greatness, and it is with the deepest and most sincere gratitude that I dedicate this work to his memory.

Wherever piobaireachd is played to the four winds of heaven, Angus MacKay's name will be revered while time lasts, and the crowning notes of the Taorluath and Crunluath movement will breathe his name as they ring through the Highland glens in becoming harmony.

Until the last chanter be broken, and the last reed is silence, this piobaireachd genius will never be forgotten, and even then the notes of his "Coronach" will moan through the soft Western breeze till the sun shall set for the last time in the "Golden West."

## **The Piper's Manuscript**

Every piper should have his manuscript. It is not only useful for noting special tunes for which he has got no record, but it forms an important part of his education as a qualified scholar, and performer on the Piob Mhòr. On occasions a piper desires to memorise a special tune for which he has no music. It may be necessary to purchase a whole book containing some sixty tunes for one piece. Therefore, special tunes can be more profitably included in a manuscript collection, which can be added to from time to time.

From the earliest times the preparation of manuscripts has made great musicians greater, and we have an example of this in the case of Bach, a note of which has been handed down from early musical records.

J. S. Bach, the great musician, not only the most distinguished of his remarkable family, but one of the most illustrious men in the history of art, was born at Eisenach on the 21st day of March, 1685, and his father died when J. S. was but ten years old.

Young Bach desired to study some of the compositions of the most profound writers of his day. His brother possessed a book containing these compositions, but he forbade Sebastian the use of it. Sebastian procured the book, however, by stealth, and diligently copied the valued pieces in secret. He could only do this in the moonlight nights, and spent six months on the task, only to be discovered by his brother, who took the book from him. Bach only regained the precious volume after his brother's death. It was not only the performance of these pieces but the copying of every note one by one with the utmost care that made Johann Sebastian Bach one of the greatest musicians and composers of his time.

It was over thirty years after I had copied Angus MacKay's published collection of piobaireachd from end to end, when it was unprocurable, and many hundreds more pages of piobaireachd that I read the story of Bach's task of copying the work of great masters, and I confess that it was my continued copying of piobaireachd after piobaireachd that gave me a perfect knowledge of Ceol Mor as I know it today.

Surely this method of education in the art of music is even more vividly brought to light and proved by what Angus MacKay did himself. He did not only copy every note of over two hundred and forty ancient piobaireachd, but had also to go round the Highlands of Scotland and collect them from various pipers who knew them intimately.

In connection with this rescue of piobaireachd Angus MacKay trod the long and difficult road alone with a light heart. He ploughed the lonely furrow and never looked back until he had accomplished his task, and when he reached his goal he realised what he had accomplished. Can we be unmindful of him now? No!-never! for his work still speaks to us in the Themes which he so diligently rescued from oblivion.

To accomplish such an underaking required courage and endurance; a perfect knowledge of what was to MacKay the new system of Staff Notation, and the ability to put the classical music of the Highland bagpipe into print in perfect form for the first time in its history.

When the piper desires to memorise a piobaireachd or pipe tune, he has to examine every

note minutely and play it with the greatest care so that he may give the tune true expression, but it is not until he has copied and dealt with every note individually by putting it on paper time and again that he can gain a perfect knowledge of the theory and construction of a particular music which possesses a peculiarity that is entirely its own.

## The Composition of Piobaireachd

Sometimes I try to express my emotions in songs like birds essaying to fix with my pen the impressions which I exhale. But, alas! How different is what I write from what I wish to portray. I believe it to be altogether useless to attempt to convey our mind fully to that of another. We must be content with the rough sketch which our unskilled hands may make of our glowing imaginations.

“Beethoven”

If such be the confession of the great “Master” how much more inglorious is the ordinary mortal who plays upon the Piob Mhòr? Yet! as Beethoven created his Sonata, so did the MacCrimmon create his Piobaireachd.

Musical greatness is a natural gift. It cannot be acquired merely by covetous desire, nor can it be purchased with gold. Some people believe that any attempt to compose the “Great Music” within recent years has been a complete failure, and that composition of piobaireachd died with the MacCrimmons. Such an opinion, however, must proceed from an uncreative mind. In other words, it means that Antonio Stradivari was the only person who could make violins, and that every violin which has been made since his demise is also a complete failure. Or, that “after Shakespeare, no man need write.”

I believe that there are very few masters of an instrument and its music who are void of the natural desire to compose an original piece of their own for their beloved instrument. Whatever the result or the criticism may be, the consciousness of their desire and their ability to compose something new of their own never ceases from time to time to play silently upon the inward chords of their own heart.

In the art of piobaireachd, or Highland bagpipe music at any rate, there must be a reason for composing new tunes. The real spirit of composition is killed if it be practised to foster competition, or used to fill in empty time as a hobby. Competition may be the life of trade, but in music it is the death of a fine art.

The MacCrimmons are all dead and gone long ago, and their genius is now little more than a memory—perhaps a dead memory. But what we still want is a living memory, i.e., to have living composers of the “Great Music” of the Piob Mhòr.

There are still many events in the National life of our country, which constitute a reason for the creation of new compositions in the ancient and noble art of piobaireachd.

It is, therefore, untrue to say that the composition of piobaireachd is dead. I would be untrue to myself if I made such an admission. In my short lifetime I have found not a few events which have inspired me to commemorate them in the classical music of the Highland bagpipe.

Amongst others, I have had the signal honour of composing no less than twelve Royal tunes in the form of piobaireachd, together with eight Marches, which have been accepted from my hand

by their Majesties the King and Queen, and also by other members of the Royal family.

As a humble tribute to what Her Majesty Queen Victoria did to revive the popularity of the Great Highland Bagpipe after its suppression in the year 1745, I have had the honour of linking Her Majesty's name, together with that of His Majesty King Edward VII, His Majesty King George V, Their Majesties the King and Queen [George VI], and Her Royal Highness the Princess Elizabeth with the Ceòl Mòr and the Ceol Aòtrom of the Celt. Piobaireachd, then, is now a Royal art, just as the Highland bagpipe is and has been for many years a Royal Instrument.

## **The Highland Bagpipe and Health**

There is no more manly, invigorating and health giving exercise than Highland bagpipe playing, and it is the means of supplying the performer and his listeners with the most inspiring music in the universe. Clothed in full Highland dress, the piper attracts the eye and commands the attention of ardent admirers, whatever their nationality, wherever he happens to appear.

Medical men have been convinced that the Highland piper, while playing the bagpipe, has the finest combined heart and lung exercise which can be found without overstraining either of these organs.

During bagpipe playing every muscle in the body is put into action, while the blood is set in motion in every vein. When a person who plays upon the Highland bagpipe is in a dull and lifeless mood, an hour's piping makes him a new man, full of life and vigour, no matter how tired his body and brain may be. Piping acts to the piper as a "clearing house" for many of his minor disorders.

Any ailing person who plays upon the Highland bagpipe will soon find out what such an exercise and recreation can do for him. It will either kill or cure him, and the person who suffers from acute lung troubles, more especially in their advanced stages, cannot play the bagpipes.

From a statistical point it can be clearly proved that bagpipe playing can be recommended for use by all young men in the development of their physique, because it has increased enormously within the last hundred years. Hundreds of thousands of sets of Highland bagpipes have not only been put into use in the British Isles, but they have found their way into the hands of pipers all over the world. It is quite evident that the one thing lacking is the institution of a permanent "School of Piping" under proper management and "Qualified Instructors," which could be thrown open to every civilian piper for his affective education and instruction in the art.

Such a step would not only encourage and increase the number of young beginners at the right age, but would put them on the right road to success as pipers, and avoid many irregularities which creep in through imperfect tuition.

It is not until a person does become a good piper that his enthusiasm increases to such an extent that he is glad to cling more and more closely to a past time which affords him not only good exercise but better physique and health, as well as happiness which, after all, is the real "spice of life." To the real enthusiast the love of piping grows with increasing intensity as years go on. Its peculiar charms are undiminished by age; on the contrary, it preserves vitality and renews vigour to the very close of a piper's lifetime.

## **The Piper's Duties in War and Peace**

The Highland bagpipe was originally a pastoral instrument. It was created and used by the Highlanders to beguile the time, and with it the Shepherds called their flocks from the green pastures to the lofty Hills. It was not until the pipe had become a bagpipe that the Chiefs of the Clans realized its value. The Highland bagpipe and its music had a great power over the emotions of Highland hearts. So much so that the Chief of the Clan brought the Highland piper into his retinue, and gave him an honoured place there. In peace the piper played in the festive Hall, and in the time of war he led the clansmen into battle.

With the Rising of '45, many changes took place in the Highland life. The power of the Chief over his Clan was broken. The wearing of arms was forbidden. The clansmen and Chief alike were deprived of their native dress, and to be found in possession of a set of Highland bagpipes, not to speak of playing them, might have cost the piper his own life itself.

Happily after 1745 the kilt was restored to the Highlanders. Their Highland bagpipe, which was silent and only hiding or sleeping in the sheilings of the Glen "where the deer is," burst forth again triumphantly to "Sound the Pibroch loud along." The Chiefs and their clans then formed the British Highland Regiments, and they took their pipers with them.

But the "pipe of peace" did not die by any means at this juncture. The Chiefs of the clans still possessed their Castles with their adjoining lands, and they also retained their pipers. Even then the piper occupied a special place in the household of his master. In many cases as late as fifty or sixty years ago, he did nothing but play the Highland bagpipe.

In the morning at daybreak the piper piped three times round the Castle to waken his master and his household, and I know all about this, because at one time I was the "Laird's Piper" at the Castle myself. The piper spent the rest of his day practising and keeping his almost numberless tunes fresh in his memory, because to become a qualified piper for his post he had to be capable of presenting a fresh programme for the dinner table for at least a couple of months without playing the same tune twice, unless requested. In some cases the piper had other light duties to perform, but for myself I know that I did as little else as possible, and when asked the reason why, I said that I was the "Laird's Piper."

In the evening in full Highland dress the piper piped to his master and his guests. Immediately after dinner he struck up his bagpipe in the deep recess of a long corridor; then marched up to the large dining room door which the House Steward threw open for him. Then the piper marched with stately step three times around the dining room table, and it was three times only. Should he have perchance piped twice or four times round the table by mistake, he was "on the carpet" next day before his master, to give the reason why.

After playing a March round the table as indicated the piper left the room. The House Stewart again opened and closed the door to within a few inches behind the piper. Then in a long corridor in front of him he continued to play a piobaireachd which took him on occasions from a quarter of an hour to twenty minutes according to the length of the tune. Then he played a Strathspey and Reel, and finally finished up by playing the March with which he started his

programme, as he marched back into the recess where he began, thus making it appear to the audience that the sound the pipe had died away faintly, as over the neighbouring hills.

At Balmoral Castle since the year 1843 or thereby, Queens and Kings have not thought it derogatory to their exalted station to listen every evening to the music of the Great Highland bagpipe, as its notes resounded for so many years over the lofty peak of "Dark Lochnagar."

In the time of war there is no other instrument in the world which can equal the Highland bagpipe for inspiring regiments to perform heroic deeds, and storm the mightiest strongholds.

Today there are thousands of men who play upon this most wonderful instrument which possesses that peculiar charm which lives more especially in the heart of the Highlander and goes with him from the cradle to the grave.

No more is the Highland bagpipe a bare and naked instrument, for long ago it has been by Royal Command covered with exquisite embroidery: its drones are linked with silver cord and tassels, and draped with silken ribbons of Royal Tartan, while the Royal Banner adorns the Dòs Mòr. The various parts are mounted in very richly embossed silver, and the Royal arms are artistically emblazoned on the chanter stock.

## **Piping Humour**

In bygone days the piper at the Castle certainly lived a very happy and charmed life, for he was always in the limelight.

### If ye Whistle 't I'll Play 't

At a Castle somewhere in the north of Scotland, the piper either forgot that it was Sunday, or that the "night before" was Saturday.

So, on Sunday morning the mystic minstrel piped around the Castle as usual. His master was somewhat surprised to hear the "Reveille" on the first day of the week. As soon as he got sufficient clothes on, he leaned over the bedroom window, and hailed the piper, saying, "James! Do you remember the Sabbath day?" James, thinking that his master desired him to play one of his favourite tunes said, "No sir! But if ye whistle 't I'll play 't."

### Glengarry's Piper

John MacDonald, who was piper to Glengarry many years ago was a man of four-score years.

The Lady of Glengarry observed one day to John that it was a matter of surprise he did not employ his leisure hours in doing something. "Indeed Madam," said John. "It is a poor Estate that cannot keep the Laird and the Piper from working."

### John Ban MacKenzie

John Ban Mackenzie was the famous Breadalbane piper who refused the appointment offered to him to become piper to Her Majesty Queen Victoria. John Ban had reason to be proud of himself, as a piper, for he could trace his tuition right back to the MacCrimmon school. Lord Breadalbane too, was proud of his piper, and he used to tease John Ban about his greatness as a performer on the Piob Mhòr. One day when they were out fishing on the loch together, Lord Breadalbane said, "Hold this oar, John." John replied, "I cannot, my Lord." Lord Breadalbane said, "Why John?" to which John replied, "It would spoil my fingers for piping." "Other men pipe and work also." "Yes! My Lord," said John, "These men are labourers, but I am your Lordship's Piper."

### The Highlander in U.S.A.

Two Highlanders left Scotland in search of fortune in a foreign land, and they made the United States of America their choice. Success followed them far enough for Donald to bring his mother out as he had made a home for her in the land of his adoption.

Not long after Donald's mother had arrived in America she took ill, and a doctor was sent

for. Donald and the doctor between them found out that it was for want of hearing the Highland bagpipe that the old lady had taken to bed. Donald's chum Lachie lived nearby, and being a piper he was immediately sent for. Down in the garden Lachie played the Highland bagpipe, while the doctor remain by the bedside of the sick woman, to see what effect this very peculiar "tonic," as he called it, would have upon his patient. After Lachie had piped for an hour or more, Donald went downstairs in great alarm, when Lachie stopped piping and exclaimed "Good gracious, Donald, has the old body passed away?" "No!" said Donald, "but the doctor's dead." "Man! Man!" said Lachie, "that would be terrible, but I was just thinking to myself that I had given 'him' about enough anyway."

### The Maid From The Isles

A wealthy London family who were very fond of Highland servants, on one occasion procured a maid from the Western Isles. After a few days in London she became frantically homesick, and neither her master nor her mistress, who are both very kind to her, could persuade the Highland Lassie to remain in London. She said, "I want to get back to the Islands where my home is." Her mistress asked whether there was any remedy which she could supply before the young maid really made a final decision. Her husband hit upon a suggestion and advised his wife to ask the maid whether it would be of any use to try her with some Highland bagpipe music. The Highland bagpipe worked miracles with the Highland maids.

The mistress then asked the young woman whether a tune on the Highland bagpipe would make her any better? To which the maid replied, "It might." They then searched London for a piper, and after procuring one they made him play bagpipe music for Sheila, for that was her name. After the piper had discoursed several tunes upon Scotland's National Instrument the mistress asked Sheila whether the music cured her. "It's no use," said Sheila. "Why?" said the mistress, to which Sheila replied, "the man is no good; he cannot play the bagpipe tunes in Gaelic."

### MacCrimmon's Chastisement

A good story is told against the MacCrimmon. One day the MacCrimmon was somewhat displeased with the progress of some of his pupils, and one in particular he actually chastised, saying, "Why don't you play like Eain Dall Mackay?" To which the pupil replied, "Were it not for the fish (skate) that I get 'every day' for my dinner which stick my fingers to the chanter I would play the Piob Mhòr as it was never played before or since by any man including Eain Dall Mackay and the great MacCrimmon himself.

There are many other examples of piping humour, but the foregoing illustrations may not be out of place to lighten a labour, if labour it may be termed, which with patient determination will be transformed into delightful charm.

## Piping Credentials

In presenting my "Piping Credentials" to the public, I do so with the humble and modest conviction as well as perfect confidence that when I am writing here is not "vain glory," but a record of the early training and accomplishments of a lifetime, in an art that has occupied my spare time entirely for half a Century, and which I still love with patriotic admiration. I have no intention to magnify the value of this work which I leave to speak for itself.

It has been said that the MacCrimmons issued "diplomas" to their pupils when they left their "Piping School" in Skye. The supposed "diploma" is said to have had a ship and some other emblems upon it, but what have ships to do with piping? We have never seen a MacCrimmon diploma, and to be honest to honest men the masters of Boreraig laid no claim to having ever issued diplomas to their pupils.

On some very rare occasions of which we still have traditional records, MacCrimmon himself accompanied the finished piper to the Castle or residence of his master as a guarantee of the pupil's ability. An instance of this is when Patrick Og MacCrimmon brought Charles MacArthur to Mugstad, the residence of Sir Alexander MacDonald of the Isles, after his period of instruction had come to a close. When Patrick Og MacCrimmon arrived at Mugstad to deliver his charge he was received by Sir Alexander MacDonald in person. MacArthur had proved his ability in the art of playing piobaireachd, which completely satisfied his master. Indeed, Sir Alexander was so proud of his newly-acquired piper that he decided to put him to a more extreme test.

It so happened that Eain Dall Mackay, Gairloch's blind piper was in the house at that moment, Sir Alexander proposed that they should submit MacArthur to Eain Dall for judgment. Eain Dall was summoned and agreed to give his verdict if he could hear the young piper's performance. Mackay then asked under who MacArthur studied. Sir Alexander said, "who but Patrick Og MacCrimmon." "Then!" explained Mackay, "he could never have found a better master."

MacArthur was then ordered to play, and when he had finished Sir Alexander called for the blind piper's decision. "I think a great deal of him," replied Eain. "He is a good piper; he plays his notes correctly and if he takes care he will excel in his profession." Sir Alexander, pleased with so flattering an opinion, said he had been at the trouble of sending two pupils to the MacCrimmon School in order that he might retain the better, and that the second one would also play so that a judgment might be given on his merits also. Mackay observed that he must be a very excellent performer that could surpass the first or even compare with him.

When Patrick Og, who acted as the second pupil, had finished playing, Sir Alexander asked the umpire what he thought of his performance? "Indeed! Sir, no one need try me in that matter," said the blind man, "for though I have lost the eyes of my human body, I have not lost the eyes of my understanding, and if all the pipers in Scotland were present I would not find it difficult to distinguish the last performer from them all." "You surprise me Mackay," said Sir Alexander, "and who is see?" "Who but Patrick Og MacCrimmon," promptly rejoined Mackay, and turning to where Patrick Og was sitting he said, "It was quite needless, my good sir, to think that you could deceive me in that way; for you could not but know that I should have recognised your

performance amongst a thousand.”

Sir Alexander then asked Eain Dall himself to play, and afterwards called for a bottle of whiskey—drank to their health, and remarked that he had that night under his roof the three best pipers in broad Scotland.

This is probably the only example of the method by which the MacCrimmons proved the ability of their pupils, and exemplified their own greatness as Masters of the art of imparting piobaireachd to those who were desirous of becoming proficient in the performance of the Classical Music of the Piob Mhòr.

### **The Author's Credentials**

That there may be no doubt in the minds of those who may possess this volume, it may not be altogether out of place to give here my credentials in the art of Highland bagpipe playing, which goes right back to the MacCrimmon School, together with a record of other accomplishments as an Instructor and Composer of Highland Bagpipe Music.

I had instruction for a period of over seven years from Ronald MacKenzie, who was Pipe Major of the Seaforth Highlanders, and latterly piper to his Grace the Duke of Richmond and Gordon, at Gordon Castle, in Morayshire, where I was taught how to play ancient piobaireachd, more especially together with Marches, Strathspeys, and Reels. Ronald McKenzie was the last of the MacCrimmon School, and the finest piper of his day. He was a distinguished Instructor of Highland Bagpipe music, and he taught many pupils who have since proved themselves worthy of the time and pains bestowed upon them.

Ronald McKenzie was taught by his uncle John Ban Mackenzie, who was piper to the Earl of Breadalbane, Taymouth Castle, Perthshire. In his time John Ban was unequalled both as a performer and instructor of Highland Bagpipe music. He gained the highest awards for piping in the competitions which were then carried on under the auspices of the Highland Society of London.

John Ban Mackenzie was taught by John McKay, piper to MacLeod of Raasay, and the father of Angus Mackay.

John Mackay was taught by his father Roderick Mackay, who was also piper to MacLeod of Raasay.

Roderick Mackay was taught by Eain Dall Mackay, the blind piper, who was piper to the Mackenzies of Gairloch.

Eain Dall Mackay was taught by Patrick Og MacCrimmon, who was preceded in turn by Patrick Mòr MacCrimmon, Donald Mòr MacCrimmon, and Dun-Coloured John, who was the first of the MacCrimmons of whom we have any authentic record.

I was trained as a piper in the third V. B. Seaforth Highlanders pipe band, under Pipe Major Ronald MacKenzie.

In 1899, I won the Championship gold medal of that pipe band, which was open to a membership of thirty-two pipers, after I had been playing the bagpipes for only a few years.

In the same year, 1899, I was appointed family piper to Captain William Stirling Home-Drummond-Moray, of Abercairny, Crieff, (and late of H. M. Scots Guards), where at one time Donald Mackay, brother of Angus Mackay, was also family piper, and I remain there for a number of years. During my period of service as piper to Abercairny, Captain Moray sent me back to Gordon Castle three times for a period of three months each time in order to continue my studies, and procure further instruction in the art of piobaireachd, under Pipe Major Ronald Mackenzie.

Since then I have composed and published two Editions of "The Royal Collection of Piobaireachd," containing twenty-one original tunes, which is the only Collection of original Piobaireachd ever published by an author during his own lifetime.

In the year 1915, I prepared and published a work entitled "Piobaireachd: Its Origin and Construction," the only work of its kind ever published, which defines the art of ancient piobaireachd in minute detail.

During the Great War" in 1914-1918, I conducted classes for the Army, through the Royal Military School of Music at Knellar Hall, carried on under the auspices of the Piobaireachd Society. In that period I was also appointed an instructor of piping to the Scottish Pipers Society in Edinburgh.

I also taught scores of civilian boy pipers in classes of eight pupils each, free of charge, to make up for the six hundred pipers who were killed in the "Great War," and was also Joint Author of "The Pipes of War," which was a "Roll of Honour" for the brave pipers who gave their lives for their King and Country in the 1914-18 conflict.

In 1920 I was presented with the Highland Society of London's Medal as an award of merit for my services to piping and my interest in Piobaireachd.

Finally, I have had the honour of composing many Royal tunes in the form of Piobaireachd, Marches, Strathspey and Reel, which have been graciously accepted from my hand by Their Majesties The King, and the Queen, and other members of the Royal family. This is the highest honour which any musician or composer of music can have conferred upon him.

## **The Highland Dress**

The Highland Bagpipe and the Highland Dress are so inseparably bound together that this work would be altogether incomplete without making some reference, in however a small degree to the tartan and the kilt.

To make a "long story short, the original and unmixed race who first inhabited Scotland were quite capable of devising their own dress, music, manners and customs.

The tartan as well as the kilt was desired by the Highlanders themselves. "Possession is nine points of the law," but even although there is only one point on which to hang the hope of depriving the Highlanders of his birthright, there are always some who are ready to throw it away, because they do not know what the kilt and the tartan means to them.

When the tartan and the kilt first came into being we cannot tell exactly, but one thing we do know is that in the year 1747, on the first day of August, after the Rising of '45, an Act was passed forbidding the wearing of the tartan or any part of the Highland Dress, under penalty of six months imprisonment for the first offence, and transportation beyond the seas for seven years for the second offence.

In Dr. Browne's History of the Highland Clans, 1859, we find the following extract:--  
"Yet! when time shall have drawn its veil over the past, as over the present, when the last broadsword shall have been broken upon the anvil, and the shreds of the last plaid has been tossed by the winds upon the cairn, or bleached within the raven's nest, posterity may look back with regret to a people who have so marked the history, the poetry, and the achievements of distant ages, and who, in the ranks of the British army have stood foremost in the line of battle, and given place to none."

"Duncan of the Songs," lamented the plight in which the Highlanders found themselves through the loss of their native dress, and the following is a translation from the Gaelic:--  
"Though compelled to assume the breeches as our dress, hateful to us is the fashion by which our legs are now constrained. Heretofore we moved boldly and erect with our belted plaids. Alas! we are now disgraced. Since we have appeared in this detested garb, we can scarcely recognise each other at feast or fair."

Happily through the efforts of the Hon. Archd. Fraser of Lovat, and the influence of the Duke of Montrose this "most improper Act" was repealed in the year 1782. Since that memorable year the Highlander has continued to wear his native dress, and play upon his own beloved instrument, the Great Highland Bagpipe.

The Highland Bagpipe would be shorn of much of its charming influence without the kilt, and the kilt would lack that superiority over all other dresses which the Highland bagpipe gives it.

When the piper is fully qualified in the art of Highland bagpipe playing, if he does not then possess a Highland dress, he should lose no time in procuring one, for by doing so he will swell the ranks of pipers which are already so many thousands strong.

If he be, perchance, a Highlander he will keep a love the peculiar music of the Piob Mhòr, and follow in the footsteps of his forefathers, whose tartan kilts were “steeped in the blood of the brave.”

## Historical Notes on Piobaireachd

Every piobaireachd has a history of its own. Each tune tells a story. The Title of the Composition is only a short indication of its real origin. There was a reason for composing this wonderful species of Highland music which belongs to the Highland bagpipe alone, but some of the pieces are so old that sometimes the composers' names have been forgotten altogether, and the history of many of the finest compositions in Ceòl Mòr has never been committed to paper.

Since the Rising of '45, the Classical Music of the Highland Bagpipe has come to life again. Prior to that date Ceòl Mòr ran wild. These exiled tunes which wandered, homeless, so to speak, yet not unwelcome, may be described as pearls of great value. They were like gemstone before the eyes of new admirers, who recognised their true musical value and their exquisite beauty.

Angus MacKay, that great Highland patriot, was really the saviour of piobaireachd. He rescued it like gold from a sunken treasure ship or armada, and worked with ceaseless enthusiasm until he recorded every tune on which he could lay his hands. Angus MacKay traced as far as was humanly possible, the history of every tune which he collected, at the same time endeavouring to procure the names of their composers, which were of great importance to piobaireachd lovers.

In a work such as this it is impossible to go far into the realms of piobaireachd for various reasons, much as I should like to include a greater number of those gems which so many pipers admire.

Nevertheless, this work would be incomplete without the inclusion of a small but choice number of the most beautiful pieces, which I have written in full Staff Notation, so that all may understand them. The Taorluath and Crunluath movements are all written correctly as the MacCrimmons composed them, played, and imparted them firsthand to their pupils in their School at Boreraig, Skye. They are all given in complete detail. Angus MacKay did not place piobaireachd in part in a foreign casket, if I may put it so, and leave us to guess the rest. He wrote it in full Staff Notation at a time when the old pipers did not understand that notation, and as a tribute to his greatness, I follow with great pleasure in his footsteps.

It may not be out of place to give here as far as possible a short history of each piobaireachd which has been included in this work.

### S'fada mar so tha sinn Too Long In This Condition

This is a very fascinating and beautiful tune, through which MacCrimmon himself tells very slowly but deliberately of his grievance. The tune is not altogether a Lament, or a Theme which takes a quarrel with anyone, but an expression of utter disgust at the manner in which the composer was treated by an enemy.

"S'fada mar so tha sinn" commemorates an act of indecency which took place during the

first Jacobite Rising in the Highlands of Scotland. It was composed by Peter MacCrimmon, piper to MacLeod of Dunvegan, Isle of Skye, after being stripped of all his clothes by the English at the Battle of Sheriffmuir in 1715.

From the nature of the tune it can be understood that MacCrimmon was not favourably impressed by the manner in which he was treated by his English captors, nor does he refrain from showering his indignation upon the men who perpetrated such a shameful and unbecoming act of indecency.

Cumha an't seann Chlaidheimh  
The Old Sword's Lament

The "Lament" is always a very sad tune. This piece is supposed to be a Lament by the old sword, or an expression of the aged warrior's sorrow for not being able to wield his claymore as formerly.

The name of the composer and the date of the composition are both unknown. The melody is of a very plaintive nature, and as one would naturally expect, it tells a story of a two-fold meaning. The old sword is saying that it misses its master, and the Aged Warrior gives vent to an expression of his sorrow at not having sufficient strength to use his sword, for in the feebleness of old age his right hand is no longer able to use the weapon which in former years had protected him in battle, and saved his life during many a contest of swordsmanship.

Ceann drochaid Pheairt  
The Desperate Battle, Perth

"Ceann drochaid Pheairt" commemorates a desperate battle which was fought on the North Inch of Perth about the year 1492, as a result of a feud or quarrel which arose between the Clan Chattan and the Clan Kay. The opposing clans were drawn out on a beautiful level meadow, partly surrounded by the River Tay.

The Highlanders on both sides were armed with sword and Target, axe and dagger, and stood looking at each other with a fierce and savage aspect. It had been previously arranged that the battle should be fought in the presence of the King and his nobles.

The commander of the Clan Chattan had just found that one of his men who had lost heart in the fight had failed his leader, and had deserted his Standard.

Men value their lives very lightly in that fighting age, and a person of the name of Henry Wynd, a bandy-legged man of great strength, and well accustomed to the use of the broadsword, offered his services for half a French crown to serve on the part of the Clan Chattan.

The battle raged loud and long with great fury, and in the end the Clan Chattan was victorious. The "bandy-legged" man, who was known as "Hall 'o The Wynd" played the most

conspicuous part in the whole battle, for many men fell to his sword, and only one of the Clan Kay escaped alive.

This is a real example of war in earnest; portrayed in Ceòl Mòr, for the Theme stirs up the fighting spirit of the Clans on both sides. As the tune proceeds to the First and Second Variations one can actually get a perfect imitation of the swish of the swords as they strike their adversaries.

In the Taorluath Variations come a lull, and the hurried notes of the Crunluath die away softly over the distant mountains which surrounded the field of carnage, announcing that the most bloody battle which perfect had ever seen was that they fought and won, bringing to the one side victory, and to the other disaster and death.

Failte Thigearna Struain  
Struain Robertson's Salute

“Failte Thigearna Struain” has a very attractive melody. It is short but pleasing to the ear, and it possesses variations which are both intricate and impressive, the Taorluath Breabach and Crunluath Breabach movements are here brought to play. The test the fingering skill of the performer, and when he has mastered them completely the art of playing them gives him great pleasure.

The name of the composer and the date of this composition are both unknown. The Struain branch of the Clan Robertson was well known in the Perthshire Highlands, and this “Salute” was doubtless meant to mark some special event in the life of one of the leaders of this branch of the clan.

The coming of age, the birth of an heir, or the succession to the headship of the clan all give rise to the creation of the “Salute,” and although history does not reveal to us such particulars as would add to the value of the tune, there is no doubt but one or other of the above-mentioned events has been responsible for such a very fine specimen of ancient piobaireachd.

Failte Nilleam Duibh MhicCoinich.  
The Earl of Seaforth's Salute

“The Earl of Seaforth's Salute” was composed by Finlay Dubh MacRae about the year 1415. This Finlay Dubh MacRae was a fine piobaireachd scholar, and an excellent performer of Ceòl Mòr. He also composed the “Battle of Sheriffmuir,” a battle which was fought in the same year.

“Failte Nilleam Duibh MhicCoinich” is one of the pleasant melodies that most piobaireachd lovers like to hear when it is performed with that fine feeling of expression, and fingered with masterly care.

The history of the tune like many others has been lost in the chaos which followed the Risings of '15 and the '45.

The Earl of Seaforth, was, however, an ardent lover of the Highland bagpipe and piobaireachd. He had in his establishment as piper, John MacCrimmon, better known as Iain MacPhadriug MacCrimmon, who composed for Seaforth that beautiful tune “S’Leam Fein An Gleann.” On one occasion while going through Glen Shiel with his lordship, John played for the first time this piece of music, as an invitation for the Earl to say as his piper played the new theme, “S’Leam Fein An Gleann,” “S’Leam Fein An Gleann.”

Murt Ghlinne A Comhann

The Massacre of Glencoe

“The Massacre of Glencoe,” which took place about the year 1692, is one of the saddest stories in the history of the Highlands of Scotland.

The composer of the piobaireachd is unknown, but he has recorded in the Ceòl Mòr of the Celt a Theme that speaks of horror at such a cruel act of treachery which has saddened forever the lonely Valley of the Coe.

The tune itself is one of the saddest of all piobaireachd which I know. When I play it I never fail to realise what it means. The E and F movements in the Ground bring to the minds of all who hear them the thought of sadness, and even tears, more especially when it is fully realised with the word “massacre” implies.

The doleful notes of the Theme are extended to a high A or Thumb Variation, which makes the power of expression more touching, and carries one’s mind back in imagination to the valley—so beautiful and entrancing in its loneliness and the rugged grandeur of its mountains—called Glencoe. There one can see the snow clad hills which enclose the scene of one of the darkest crimes, and over which the few inhabitants of the lonely Glen who escaped wandered away from death and smoking ashes.

While this sad tune and memory last we shall ever bow before the shrine that bears the names of the MacDonalds of Glencoe, as a living tribute to their honoured dead, who, when in the flesh, were as loyal to the British throne as any Clan or race of Highlanders as Scotland has ever bred.

Cumha Mhic an Toisich  
MacKintosh's Lament

The composer of "Cumha Mhic an Toisich" is unknown, but the date of his composition is given as being about the year 1526.

One writer says that tradition has cast a halo of romance around this ancient "Lament." It is the most beautiful and touching composition in Ceòl Mòr. It appears there was a prediction that the MacKintosh of 1526 was destined to die through the instrumentality of his beautiful black steed. Whatever he felt, the Chief determined to show his people that he treated the prediction lightly, and so he continued to ride his favourite notwithstanding the entreaties of his friends to the contrary. On the day of his marriage the Chief rode his favourite charger, which became more than usually restive. The Steed became so restive that the Chief, losing control of himself and his horse, drew his pistol and shot the animal dead.

Another horse was at once procured for the Chief and he proceeded to the church. After the ceremony was over, the bridal party set out on their homeward journey. The bride and her maids upon white palfreys went in front and the bridegroom and his friends followed. In passing, the Chief's roan horse shied at the dead body of the black horse, and the rider was thrown to the ground and killed on the spot. A turn in the road hid the accident from those in front, and thus the bride, unconscious of the fatal fall of her husband, continued her way home the happiest of brides, although that day she was a bride, a wife, and a widow.

## **Ceòl Aòtrom–Marches Strathspeys & Reels**

“Ceòl Aòtrom” is the lighter music, or Marches, Strathspeys, and Reels, in contradistinction to Ceòl Mòr, or the “Great Music,” so that Highland bagpipe music is divided into two classes:-the Great Music, and the small, or Lighter Music.

My original intention was that this work should be an Instructor or Tutor only, so that its importance as such would not be in any manner minimised by adding anything to it that might tend to frustrate the purpose for which it is intended.

Up till now the books which have been published as Bagpipe Tutors run into from fifty to seventy pages, but the actual portion which is intended to be a tutor barely covers fourteen to sixteen pages. The rest of the volume is taken up with bagpipe music only, which does not throw the necessary light upon the many difficult movements which the young pupil meets with in the course of his training as a piper.

On second thoughts, however, which perhaps are always best, I have decided not to depart from the old custom of publishing a number of the popular tunes with the main work of this Instructor or Tutor.

### Marches

The first six Marches have been carefully selected not only for their simplicity, but for their beauty, as well as their popularity, so that the beginner may find them in the same volume as the Instructor. After the simple tunes have been committed to memory, and the pupil can perform them to perfection there are another thirty Marches which have been specially selected for further attention in the prosecution of the art of playing Quicksteps or Marches.

The four-part Marches are all noted as I play them myself. Since they were composed many of them have become almost unrecognizable on account of their having been set and reset in various publications by different pipers and publishers, but I have endeavoured as far as possible to leave them with the major part of their originality, without the use of excessive gracing or superfluous ornamentation which tends only to hamper good clear fingering, for by so doing the melody, which is the main part of all the music of the world, is preserved.

### Strathspeys and Reels

Six two-part Strathspeys and Reels are also specially selected for beginners. They are all very popular tunes, and admirably suited for dancing to. Every one of them is comparatively easy to perform as well as to memorise.

These are followed by other six four-part Strathspeys and Reels, which have been selected for their bright and lively rhythm as well as their popularity. The tunes have also been noted with

the necessary amount of grazing, which makes them pleasing to the ear as well as giving a number of the melody notes unhampered with unnecessary grace notes.

### Miscellaneous Tunes

The five concluding tunes, the Jig, the Hornpipe, the Polka, and the Waltz, together with the Sword Dance, are given in order to include one of each of their kind with the others which preceded them. These tunes will become useful should the young piper ever require them. They can be played for dancing to, as occasion may call for them, more especially the Jig, Hornpipe, and Sword Dance, but when all other music is unavailable the Waltz can be played on the Highland bagpipe for this most graceful dance to good purpose, and with fine effect.

### Conclusion

-----Ceòl Mòr-----

In the olden days, when the MacCrimmon pipers were at the height of their fame, they put Ceòl Mòr in the forefront. Then they thought of Ceòl Aotrom, if ever they did at all; for it is said on good authority that the lighter music was beneath the MacCrimmons' dignity as masters of and performers on the Great Highland Bagpipe.

I put the lighter music at the front in this work because most young piping pupils prefer to begin nowadays with Marches Strathspeys, and Reels. But in doing so I still give piobaireachd its honoured, most important and elevated "place in the sun"; for I have purposely left the "good wine" to the last.

### **Do na Piobairean a labhras Gàidhlig agus do Luchd-molaidh nithean Gàidhealach**

Cha bhiodh an obair so coimhlionta gun ar cànan dhùthchail. Anns na seann làithean thuirt bàrd Gàidhealach:—“Is fuathach leinn a’ bhriogais mar éideadh, am fasan leis a bheil ar buill gan teannachadh. Roimhe so ghluas sinn gu dàna deas le breacan fo chrìos. Mo thruaighe, is ann tha sinn a nis fo mhi-chliu Riamh bho chuir sinn suas an t-éideadh gràineil so, is gann a dh’aithnicheas sinn a chéile aig cuirm nó aig féill.”

Ma bha sin fìor mu na seann Ghàidheal a thaobh an deise dhùthchail, is cinnteach gu bheil Gàidheil fathast beò a shaoileadh an nì ceudna mun Ghàidhlig, an cainnt mhàtharail, nam biodh iad an eigin Beurla a mhàin a labhairt, a tha dhaibh mar chànan chio-grich

Agus sinne de’n chinneadh threun chogadail sin, an leig sinn bàs, a’ chànan, an dese, an ceòl, agus ós cionn gach nì, banrigh nan inneal ciùil—Piob Mhòr nan Gàidheal.

Gu fìor cha leig! Oir chan eil nì air bith cho cumhachdach gus an cridhe Gàidhealach a ghluasad gu aoibhneas, ri bhi leughadh na cànan dhùthchail, có dhiù is ann aig an dachaidh nó an tìr chéin.

Cha cheadaich suidhichidhean gum biodh an leabhar so gu léir an Gàidhlig; ach mar Ghaidheil is còir dhuinn cuimhne a chumail air as sinnsir, a chathaich ‘s a thiut air iomadh raon fhuilteach feadh an t-saoghail—Chum iadsan suas a’ chainnt, an deise, an ceòl, is na h-innealan-ciùil a bhrosnuich iad ri uair a’ chunnairt. Mar sin dh’fhàg iad againn dileab uasal is phrìseil, a ghléidheas sinn gu taingeil mùirneach.

Tha mi ag earbsa a thaobh nan Gàidheal a labhras a’ Ghàidhealach, ach gu h-àraidh na piobairean aig a bheil a’ chànan, tha mi ag earbsa gu faigh iad anns an leabhar so nì éigin a bhios a chuin am feum agus am foghlum. Ged tha an leabhar beag, gidh thug e taitneas dhomhsa bhi ha ullachadh. Ma thilgeas a dhaibhsan solus ùr air seann alt a bha an duathar gus an so, bidh sin dhomhsa mar urram gu lèor, is chan iarr mi tuilleadh duais.

Iain Grannd

## **To the Gaelic Speaking Pipers and Admirers of Things Highland**

This work would be incomplete without our native language. In the olden days the Gaelic bard said:-“To assume the breeches as our dress, hateful to us is the fashion by which our legs are now constrained: hitherto we moved boldly and erect with our belted plaids. Alas! We are now disgraced. Since we have appeared in this detested garb, we can scarcely recognise each other at feast or fair.”

If this was what the Highlander of old felt regarding the loss of his native dress, it is quite certain that there are many Highlanders still alive who would have the same feeling towards the Gaelic, their native tongue, if they were compelled to speak in English only, which to them is still a foreign language.

Shall we then, the descendants of a bold and fearless warlike race permit to perish that language, that dress, that music, and above all that King of Highland musical instruments—The Great Highland bagpipe?

Surely not! For there is nothing half so full of magic power to move the Highland heart to ecstatic joy as when the Highlander reads at home, and more especially upon a foreign shore, his own native language.

Circumstances do not permit the publication of this work entirely in the Gaelic language, but as Highlanders we must never forget our forefathers who fought and fell on many a gory battlefield all over the world where they carried with them the language, the dress, the music and the musical instrument which inspired them in the hour of danger, for by this means they have left for us a noble and priceless inheritance, which we shall always cherish with undiminished gratitude.

I trust that those Gaelic speaking Highlanders who admire things Highland, and more especially Gaelic speaking pipers will find something useful and educative in this volume, small as it is, which has given me so much pleasure to prepare. If to them it sheds a new ray of light on an ancient Art which up till now has been more or less mysterious, I shall feel honoured and ask for no other reward.

John Grant

## The Romance of Piping

“I hear the pibroch sounding, deep o’er the mountain and glen.”

Traditional

There is Romance in Love, War, and Piping. According to the Lexicographer in “Romance” there is a certain degree of “Building castles in the air.” That may be perfectly right in the “Romance of Love,” and the “Romance of War,” but in the ancient art of Highland bagpipe playing there is the true “Romance”; a living “Romance” that tells of both “Love and War,” which has come down the ages, traditionally and otherwise, for as we look into the mirror of the silent past there shines upon us the uplifting and illustrious light which still burns brightly around the Highlander.

The reconstruction of the scenes of old possesses an undying charm, a charm which inspired the patriotic and enthusiastic Highland Noblemen and Gentlemen of ancient Caledonia to keep the lamp of piping burning through many stirring vicissitudes and never allow the art to die.

There are three distinct stages in the birth and evolution of the Great Highland bagpipe and its music—First:—From the birth of the Scottish War Pipe and its music up to the Risings of ‘15 and ‘45. Second:—From the ‘45 to 1843, and Third:—From 1843 to 1943.

(1) From a date which cannot be recovered from oblivion, or read through the mists of antiquity and mystery, until 1745 the Highland bagpipe and its music progressed without interruption from their first creation to an almost perfect form. But with the Rising of 1745 the scene was changed, and the Highland bagpipe and its music were in acute danger of being blotted out of the Highlander’s life altogether. Alas! this is true, but soon the page of history turned, and the pipe with its music came to life again more vigorously than ever, for a new enthusiasm shone upon the piper’s path which led to the rebirth of a great and powerful National Instrument and its music.

(2) The change was brought about by the Noblemen and Gentlemen of the Highland Society of London who took up the resuscitation of an almost lost and forgotten art. This Society was instituted on 28<sup>th</sup> May, 1748. Among its objects were - “Preserving the Martial Spirit, Language, dress, music, and Antiquities of the ancient Caledonians.”

Since about the year 1859 the Society has given a Gold medal annually to the best player of piobaireachd at the Northern Meetings Inverness, and from 1875 at the West Highland Gatherings, Oban. This attraction brought many fine pipers into the field of competition, thus restoring the standard of piping, and the performance of ancient piobaireachd more especially, to a very high degree of perfection. Which brings us to the third and last change.

(3) About the year 1843 came the greatest revival of piping through the interest which Queen Victoria took in the manners and customs of the Highlands of Scotland. About that year

Her Majesty added a Piper to the permanent Household staff at Balmoral, and this was a great encouragement to the Highland Chiefs and the Highland Lairds to bring back their pipers also. So since that date the Highland bagpipe has been played at Balmoral by Command of successive Kings and queens, a custom which has been continued to this day, and has added greatly to the joy of all the pipers in the Highlands of Scotland, and earned their gratitude.

The gracious act of this great Queen has encouraged Highland bagpipe playing and brought it to a state of perfection which has never been surpassed, and it is with the most sincere gratitude that I record this fact today, because now we possess a Royal Highland bagpipe with a Royal music.

### Bagpipe Competitions

The following is a list of prize winners at the competitions for piobaireachd playing held at the “Falkirk Tryst,” and the “Theatre Royal,” and the “New Assembly Rooms,” Edinburgh, by the Highland Society of London. Although a record of events which has long passed into history to the imaginative mind it will recall the drama and picturesqueness of days that are gone.

I believe that many of the valuable records of the Highland Society of London have been destroyed by fire and lost forever, but there is here sufficient information as to the results of those bygone competitions to be of great interest to the genuine lovers of ancient piobaireachd.

List of prize winners at the Competitions held at Falkirk and Edinburgh for piobaireachd playing:-

1781. First-Patrick MacGregor, Piper to H. Balnaves, Adradour. Second-Chas. MacArthur, Piper to the Earl of Eglinton. Third-John MacGregor Sr., Piper to Col. Campbell, of Glenlyon.

1782. First-John MacAlister, West Fencibles Regt. Second-John MacGregor, Glenlyon. Third-John MacGregor, son of above.

1783. First-Neil MacLean, Piper to Major Campbell of Airds. Second-Archd. MacGregor, son of Glenlyon’s Piper. Third-John MacGregor, Piper to the City Guard.

1783. Second Competition. First-Donald MacIntyre. Second – Colin MacNab. Third-Donald Fisher.

1784. First-John McGregor, Senior, Fortingall. Second-Donald Fisher. Third-Dugald MacDougall, Piper to D. MacDougall, Gallanach.

1785. First-Donald MacIntyre, Rannoch. Second-Colin MacNab, Piper to MacNabb of MacNab. Third-Paul MacInnes, Piper to Cameron of Callart.

1787. First-Archd. MacGregor, Glenlyon. Second-Archd. MacDiarmot. Third-Robert MacIntyre, Piper to MacDonald of Clanranald.

1788. First-John MacGregor, Strathtay. Second-Robert MacIntyre. Third-Alex. Lamont.

1789. First-Roderick Mackay, Piper to H. Dalrymple, North Berwick. Second-Dugald MacDougall. Third-Archd. MacDonald, from Invera.

1789. First-Duncan MacNab, from Lorne. Second, John MacDonald, from Strathtay. Third-John MacGregor Jr, son of John MacGregor, Breadalbane.

1790. First-Robert MacIntyre. Second-Alexander MacGregor, fourth son of John MacGregor, Breadalbane. Third-Donald MacLean, from Kintyre.

1791. First-John MacRae, Applecross. Second-John MacGregor, Breadalbane. Third-Duncan Stewart, Piper to Lord Mountstuart.

1792. First-John Mackay, Piper to MacLeod of Raasay. Second-Allan MacDonald, Piper to the Robertson of Strowan. Third-John MacGregor, a boy of 12, son of Peter MacGregor, Piper to Edradour.

1793. First-John McGregor, Piper to Breadalbane. Second-Angus Cameron, Piper to Cameron of

Locheil. Third-Donald MacEarchar, Piper to H.M. Scots Guards.

1794. First- Angus Cameron, Piper to Locheil. Second- Dugald MacIntyre, from Lorne. Third- Peter MacGregor, son of Breadalbane's Piper.

1795. First-Peter MacGregor. Second-Don. MacLean, from Kintyre. Third-Peter MacNeill, Piper to James Grant of Grant, Bart.

1796. First-Donald Fisher, Second Piper to Breadalbane. Second-Donald MacEarchar. Third-Don. Mackenzie, Pipe Major Sutherland Fencibles.

1797. First-Alex. McGregor, Piper to Glenlyon. Second-Don. Mackenzie. Third-Don. MacNab, Pipe Major Fourth Breadalbane Fencibles.

1798. First.-Don. MacEarchar. Second-John MacGregor, son of P. MacGregor, Piper to Edradour. Third-Don. MacLean, a boy, son of D. MacLean, Piper to the Highland Society of Scotland.

1799. First-Dugald MacIntyre. Second-George Graham, Pipe Major to Perthshire Militia. Third-Hugh MacGregor, Pipe Major H. M. Scots Guards.

1800. First-George Graham. Second-William Forbes, Piper to 42<sup>nd</sup> Regiment. Third-Adam Ross, Pipe Major to Ross and Cromarty Rangers.

1801. First-William Forbes. Second-Don. Robertson, Piper to the Royal Perthshire Militia. Third-Donald MacDonald, Piper to Caithness Highlanders.

1802. First-John Buchanan, Pipe Major 42<sup>nd</sup> Highlanders. Second-Murdoch Mackenzie, 92<sup>nd</sup> Highlanders. Third-Malcolm MacGregor, from Glasgow.

1803. First-Don Robertson, Piper to Edin. Volunteers. Second-Malcolm MacGregor. Third-John MacGregor, Piper to Sir R. Menzies, Bart. of Wemyss.

1804. First-Malcolm MacGregor. Second-Finlay MacLeod, 49<sup>th</sup> Regiment. Third-John MacArthur, Piper to Ranald MacDonald of Staffa.

1805. First-Duncan MacMaster, Piper to the Laird of Coll. Second-Don. MacNab, Piper to the MacNab. Third-Peter Forbes, from Foss.

1806. First-John MacGregor, Piper to the Highland Society of London. Second-Allan MacLean, Piper to MacLean, of Ardgour. Third-John MacDonald, son of John MacDonald, Bagpipe Maker, Glasgow.

1807. First-Don. MacNab. Second-Alex. Bruce, Piper to MacLeod of Gesto. Third-John MacGregor, Piper to Farquharson of Monaltry.

1808. First-John MacGregor, Pipe Major, 43<sup>rd</sup> Regt. Second-Peter Forbes. Third-Alex MacDonald, from Skye.

1809. First-Peter Forbes, from Foss. Second-Norman MacPherson, Pipe Major, Invernesshire Militia. Third-Duncan MacGregor, Pipe Major Perthshire Militia.

1810. First-Allan MacLean, from Mull. Second-John MacGregor, Piper to the Laird of Monaltry. Third-Donald MacGregor.

1811. First-John MacGregor. Second Donald MacDonald, Pipe Major Argyllshire Militia. Third-Adam Graham, Pipe Major, Perthshire Militia.

1812. First-Don. MacGregor. Second-Adam Graham. Third-John MacKay.

1813. First-Finlay MacLeod. Second-Robert MacKay, from Reay Country. Third-Kenneth Logan, Pipe Major, 71<sup>st</sup> Regiment.

1814. First-Robert MacKay, from Reay Country. Second-Kenneth Logan. Third-Donald Scrumgeour, Piper to Col. Kinloch of Kilrie.

1815. First-John MacKay, from Reay Country. Second-Murdoch MacLean. Third-Donald Gunn, Piper to Perthshire Militia.

1816. First-Donald MacKay, Piper to the Highland Society of Glasgow. Second-William MacKay. Third-John Campbell.

1817. First-Don. MacDonald, Piper to Argyllshire Militia. Second-Don. Gunn, Piper to Perthshire Militia. Third-Duncan MacTavish, Pipe Major 42<sup>nd</sup> Regiment.

1818. First-Allan MacDonald. Second-John Campbell. Third-John Gordon.

1819. First-John Campbell. Second-Duncan MacTavish. Third-John Forbes.

1820. First-William MacKay, Piper to Celtic Society. Second-Don. Scrumgeour. Third-Don. MacKay, Piper to MacLeod of Raasay.

1821. First-Adam Graham. Second-Donald MacKay, Piper to MacDonald of Clanranald. Third-John Mackenzie, Piper to Davidson of Tulloch.

1822. First-Don. MacKay. Second-John MacKenzie (Breadalbane). Third-Kenneth MacRae, Piper to James Sinclair.

1823. First-John MacKenzie (Breadalbane). Second-Kenneth MacRae. Third-John Cameron.

1824. First-Don. Scrumgeour. Second-Don. Stewart, Piper to 79<sup>th</sup> Regiment. Third-Don. MacDonald.1804. First-Malcolm MacGregor. Second-Finlay MacLeod, 49<sup>th</sup> Regiment. Third-John MacArthur, Piper to Ranald MacDonald of Staffa.

1825. First-Don. Stewart. Second-John Gordon, Piper to Atholl Club. Third-Ranald MacKenzie.

1826. First-John Gordon. Second-Don. MacDonald, Piper to 72<sup>nd</sup> Hlrs. Third-Jas. MacDonald, his brother.

1829. First-John MacNab, Piper to 92<sup>nd</sup> Hlrs. Second, Adam MacPherson. Third-John MacDonald, from Fortingall.

1832. The Triennial Bagpipe Competition, held in the Theatre Royal, Edinburgh. John Mackenzie, Piper to the Earl of Ormelie, play the opening Salute. First-Roderick MacKay, Piper to James Moray of Abercairny. Second-Don. MacInnes, Piper to MacNeill of Barra. Third-John Macbeth, Piper to the Highland Society of London.

1835. The first Gold Medal awarded to the best performer among those who had previously gained the First Prize in the Ordinary Competition. First-Angus MacKay, who became Piper to Her Majesty Queen Victoria. Second-John Stewart, Piper to 79<sup>th</sup> Regiment. Third-Archd. Munro, from Oban.

Note. At this competition, seventeen pipers were excluded as being unqualified to compete.

1838. First-John Macbeth, Piper to the Highland Society of London. Second-Donald Cameron, Piper to Mackenzie of Scatwell. Third-Duncan Campbell, from Foss.

Highland Society of London's Gold Medal, awarded for piobaireachd playing from 1859 to 1900.

### **Inverness**

- 1859 Donald Cameron, Seaforth.
- 1860 Pipe Major Alex. MacLennan, Inverness.
- 1861 D. Mackenzie, 25<sup>th</sup> Borderers.
- 1862 Alexander Cameron, Greenock.
- 1863 Pipe Major Ronald Mackenzie, 78 Hlrs.
- 1864 Alexander MacDonald, Glentruim.
- 1865 Colin Cameron, Glenmorag.
- 1866 William MacKinnon, 74<sup>th</sup> Hlrs.
- 1867 John MacLennan, Piper to the Earl Fife  
Don. Cameron, Piper to Seaforth, Champion of Champions.
- 1868 Andrew Gordon, Seafield.
- 1869 Wm. MacDonald, Piper to HRH the Prince of Wales.
- 1870 Alexander Cameron, Huntly.
- 1871 Malcolm Macpherson, Cluny.
- 1872 Donald MacKay, Ballindalloch.
- 1873 Duncan MacDougall, Breadalbane.  
Ronald MacKenzie, 78<sup>th</sup> Hlrs., Champion of Champions.
- 1874 John Smith, 93<sup>rd</sup> Highlanders.
- 1875 Ronald MacKenzie, Dunach.
- 1876 John Mackenzie, London.  
Duncan MacDougall, Breadalbane, Champion of Champions.
- 1877 John MacBean, Piper to Lord Middleton.
- 1878 Lewis Grant, Seafield.
- 1879 Wm. MacLennan, Dundee.
- 1880 John J. Connan, Inveran.
- 1881 Angus MacRae, Raasay.
- 1882 Angus MacDonald, Morar.
- 1883 A.D. Longair, A. & S. Hlrs.
- 1884 John MacColl, Oban.
- 1885 John MacDougall Gillies, Glasgow.
- 1886 Pipe Major R. Meldrum, 93<sup>rd</sup> Hlrs.
- 1887 Alex. Fletcher, Invermoriston.
- 1888 William Boa, Inveran.
- 1889 John MacKay, 4<sup>th</sup> A. & S. Hlrs.

- 1890 John MacDonald, Inverness.
- 1891 Colin Thompson, 3<sup>rd</sup> S. Hlrs.
- 1892 John Cameron, 2<sup>nd</sup> C. Hlrs.
- 1893 Pipe Major A. Mathieson, 3<sup>rd</sup> H.L.I.
- 1894 Pipe Major D. Campbell, S. R.
- 1895 Murdo MacKenzie, Fascally.
- 1896 Alex. MacKenzie, Resolis.
- 1897 Wm. Campbell, 2<sup>nd</sup> Piper Balmoral.
- 1898 Murdo MacKenzie, Inverness.
- 1899 D.C. Mather, Loch Carron.
- 1900 W.G. Meldrum, Moy Hall.

Highland Society of London's Gold Medal, awarded for piobaireachd playing from 1875 to 1899.

### **Oban**

- 1875 John MacBean, Culloden.
- 1876 Malcolm MacPherson, Cluny.
- 1877 John MacBean, Culloden.
- 1878 Wm. MacLennan, Inverness.
- 1879 Geo. MacDonald, Morar.
- 1880 Pipe Major, R. MacKinnon, Skipness.
- 1886 Pipe Major, R. Meldrum, 93<sup>rd</sup> Hlrs.
- 1887 Pipe Major John MacKay, 4<sup>th</sup> A & S Hlrs.
- 1888 Kenneth MacDonald, Braemar.
- 1889 John MacPherson, Cluny.
- 1890 Norman MacPherson, Loch Lomond.
- 1891 D. C. Mather, Loch Carron.
- 1892 A. R. MacColl.
- 1893 Pipe Major W. Robb, 91<sup>st</sup> Hlrs.
- 1894 Pipe Major Geo. Ross, 42<sup>nd</sup> Hlrs.
- 1898 Farquhar MacRae, Glasgow.
- 1899 Murdo MacKenzie, Inverness.

List of Ancient piobaireachd played by Competitors at the Falkirk Tryst and Edinburgh.

Failte Phrionnsa, Cogadh na Sith, MacKintosh's Lament, Failte Mheinearaich, Cumha Obercharnaig, Head of the Little Bridge, The Arrival, or Welcome, Sir James MacDonald's Welcome, The MacLean's Lament, Mary's Praise, or the MacLachlan's March, Patrick Mor MacCrimmon's Lament, In Praise of the Laird of Callandar, The Landing in Mordart, Donald's Love, The Stern lad's Sweetheart, Chisholm's March, Sheriffmuir, Lamentation for Rough John, Claranald's March, Camerons' Gathering, Lament for the Only Son, Glais-Mheur, The Grants' March, The Glen is Mine, Bratach Ban Ceantille, Cumha Shir Eachain Ghairloch, Lament for the Union, MacLeod of Raasay's Salute, Red Sandy's Lament, The Battle of Waternish, The Bells of Perth, The MacKay's White Flag, The Battle of Earn, The Finger Loch, and The Gordon's Salute.

The list of piobaireachd played by the Competitors in those early days when pipers vied with each other and struggled hard and often for a "Place in the Sun" is both comprehensive and varied, but one thing that is very noticeable is that "Failte Phrionnsa" seems to have been the favourite in that age, for many of the competitors either chose it, or had it chosen for them.

In the list of names of prizewinners one can see at a glance who was who in the old piping world about two hundred years ago. It is also apparent that John Ban MacKenzie, Breadalbane's piper, rose to fame very quickly until he became the "Star" of his time, and the one man who always remained in the limelight. But John Ban was not a vain-glorious piper, although he did refuse the Royal appointment of Piper to Her Majesty Queen Victoria. He loved his Highland home at Taymouth, and he also loved his master, Lord Breadalbane to whom he said "I could not get a better master." It is piping was masterly, his demeanour was simple and unselfconscious. John Ban's nephew Ronald MacKenzie followed in his uncle's footsteps. His name was much respected by every Chief and Highland Laird, and in his Regiment, the Seaforth Highlanders, his name is remembered and revered to this day.

Another matter which I cannot pass over without comment, is the tragedy of 1835. It is to me a tragedy of the first magnitude:—"Seventeen competitors were excluded from the general competition as unfit to compete." Just fancy seventeen pipers traveling long distances at their own expense only to be classed "out," or in plain language "castaways."

In all probability those men were more enthusiastic competitors than even the first prize winners, but for want of an opportunity to procure the necessary instruction they were debarred even from the privilege of taking part in the competitions.

It is for that very reason that I have prepared this work, so that all classes of men who wish to become pipers may be enabled to educate themselves. In the "Highland Bagpipe Instructor" I have left no mystery unsolved. My heart burns with indignation and pity for pipers who have neither received nor been able to procure the education which is necessary to put them on a par with those who have nothing else to do but practice piping. Who is to raise the piping standard

of those men who suffer for want of proper instruction, and to bring tuition within their reach? Are they to be left in the dark indefinitely? The instructions as given in some Tutors are so incorrectly written that no person can understand them, although they may be left to guess. No! They cannot be left any longer to find a meaning for themselves. My new "Instructor" will make everything clear to everyone, gentle and simple alike.

Many of us who can go back sixty and more years may think that this is one of the most interesting chapters in the book. It brings home to our minds the greatness of the old Masters of Boreraig, who inherited the art of imparting piobaireachd to their pupils either from nature itself, or from some other unknown source.

In the list of prizewinners and the piobaireachd which they played we have an interesting picture of the early performers, and also a wide range or variety of pieces which they chose and practised in Ceòl Mòr. With the eye and ear of imagination, we can see these "Kings" of piping as they paced the green sward, or lofty halls with their "Princely" forms and stately steps, and hear piobaireachd played to perfection as the MacCrimmons taught and performed it.

The aspirations of the piobaireachd playing fraternity of old and their yearning hope of future greatness has inspired many of their descendants to follow in their footsteps, so that this art which combines in the music of the Piob Mhòr all that is dear to the Highland heart, may be handed down to future generations who will preserve it in its original form and make its mysteries clear to their children's children as the MacCrimmons themselves did.

Well do I remember one occasion during my period of tuition with my one and only master, when I was capable of playing a number of Marches Strathspeys, and Reels. It was a cold stormy afternoon in midwinter, and as I sat in Ronald MacKenzie's cozy room at Gordon Castle; after my fingers got warmed up I tried over some tunes on the chanter while he got ready to impart to me something new.

I happened to play some strains which I had found in an old regimental manuscripts lent to me by a piper who had been in the pipe band of the same regiment as my instructor. As Ronald passed the door of the room I noticed that he paused to listen to my playing. When he returned to where I sat, waiting anxiously to begin my lesson he said, "What was that I heard you play, boy." I said, "That was a piobaireachd." "Well, boy!" said Ronald, "that is not a piobaireachd, but a part of one." It was quite correctly a "part of the piobaireachd."—The first variation of that beautiful tune "MacKintosh's Lament."

"Would you like to play piobaireachd, boy," said Ronald. "If they are all as beautiful as this one, I want to know more," I said. I did not attempt to play the Ground of the tune because I saw in it notes which I did not understand. But my instructor questioned me further. "Shall we begin the tune from the beginning which you admire so much?" "Yes!" I said. So without further delay, I began to learn to play piobaireachd. I got on very well with the beautiful piobaireachd—a "Lament" until I came to the Taorluath, and Ronald said, "Now boy! We must begin piobaireachd

in earnest. The Taorluath and Crunluath are very difficult variations, and they must be treated with the utmost care as regard their performance, so that you may understand them and perform them correctly.”

My instructor then explained to me the MacCrimmon method of imparting piobaireachd, in his own words and thus:—“ the MacCrimmons imparted Ceòl Mòr to their pupils in a straightforward manner up to the Taorluath. But that variation was imparted very slowly and carefully note by note for a considerable period, and the same with the Crunluath movements. To avoid monotony the MacCrimmons began their pupils with a number of new tunes up to but excluding the Taorluath and Crunluath. At intervals the pupil had special lessons on the performance of these movements alone. You may think this is a strange method, boy, but it was the one and only way. The pupil had memorized a number of tunes all but Taorluath and Crunluath, and when he mastered these movements, which took a long period of careful tuition and practice, then he added the Taorluath and Crunluath movements and their Doublings to the Groundwork and other Variations of the partly memorized tunes as his tuition was proceeding towards completion. You cannot learn to play Taorluath and Crunluath correctly in a day, boy, nor in months. It takes a long time to master them. What do you think that the MacCrimmon pupils did at Boreraig for seven years if Taorluath and Crunluath could be performed correctly in a few days, or even a few months? They are the crowning movements and piobaireachd. Now, you know the secret of how to become a good piobaireachd player, which will make you a ‘piper’ because you have worked hard at the study and practice of Ceòl Mòr.”

I thought of how wonderfully the exercise of the great music had been transmitted to the generations of our piping forefathers, like one of those primeval arts or customs of the Highlands of Scotland which is neither impaired by time, nor disturbed by the devices of the unskilled masters of the art of creating and performing piobaireachd.

I had, therefore, a great yearning to become a good piobaireachd player under the method which was explained so minutely to me, and I was not content until I had mastered a great number of those tunes under the supervision and careful tuition of my learned instructor.

Just before I left for Abercairny to become a piper to a Highland family myself, I got my last lesson. It was not how to play piobaireachd but how to keep it alive.

At our parting “farewell,” Ronald MacKenzie’s last words were:—“ Goodbye, boy, you have been able to master the art of piobaireachd playing after diligent study and devotion, which means that you have accomplished much, and much will be expected of you in the days and years which lie ahead. I trust that you will practice piobaireachd as long as you live and help others to do the same by imparting it to them as it has been imparted to you. By doing so you will keep alive an ancient music, and hand it down to generations yet unborn so that they may prosecute its study and cultivation.”

I have never forgotten these words. They ring in my ears to this day in the art of piobaireachd still haunts my memory as a “fond of vision of the glorious past.”

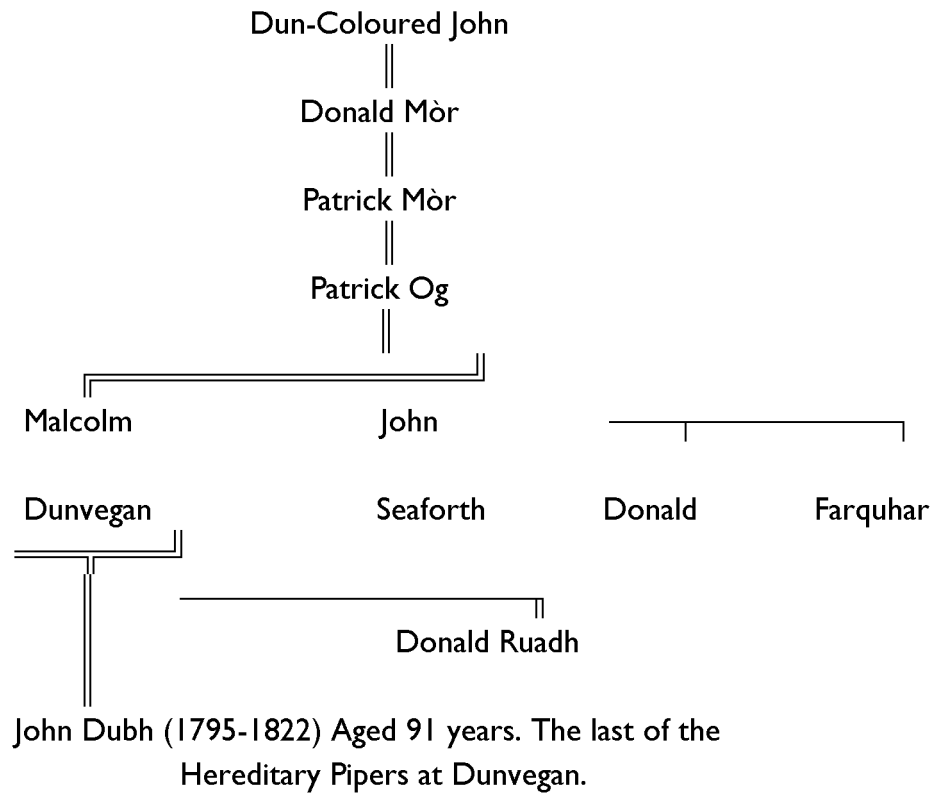
## Back To The MacCrimmon School

### Appendix I

#### Genealogical Tables

(A)

#### The MacCrimmons of Dunvegan Hereditary Pipers to the MacLeod of MacLeod, Dunvegan



(B)

The MacKays of Gairloch  
||  
Taught by the MacCrimmons at Boreraig  
||  
Blind Roderick, died, 1689  
||

John Dall, son, born at Gairloch, 1660.

||

Angus, son

||

John, Son.

Genealogical Tables

(C)

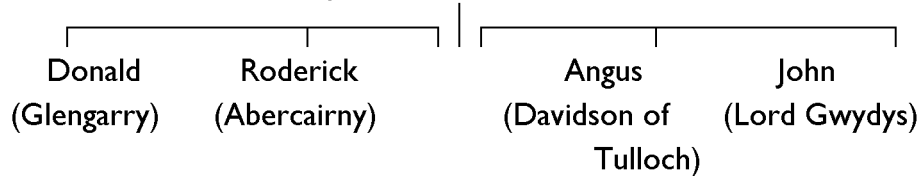
The MacKays of Raasay

Taught by The MacKays of Gairloch

Roderick MacKay

||

John, son.



(D)

The MacKenzies

John Ban MacKenzie, Breadalbane, born 1789. Pupil of John MacKay of the  
MacCrimmon School

||

Ronald MacKenzie, Gordon Castle, nephew of Above.

||

The Author, Abercairny, pupil of the Above.

## Appendix II

### Chronological Table

- 1500 Probable date of the first of the MacCrimmons at Dunvegan.
- 1660 John Dall MacKay, born about this year.
- 1778 Highland Society of London constituted.
- 1780 Falkirk Tryst.
- 1789 John Ban Mackenzie born near Dingwall.
- 1795 John Dubh, last hereditary piper at Dunvegan.
- 1796 John Dubh retired to his native isle.
- 1812 Angus MacKay born at Kyleakin.
- 1814 John Ban, Piper to Davidson of Tulloch, about
- 1821 "Am Piobaire Bàn," Third Prizeman (H.S.L.)
- 1822 "Am Piobaire Bàn," Second Prizeman (H.S.L.)
- 1822 "Am Piobaire Bàn" became Piper to Breadalbane.
- 1823 "Am Piobaire Bàn," First Prizeman (H.S.L.) Champion.
- 1826 Angus MacKay, Prizeman (H.S.L.) At age 14.
- 1832 "Am Piobaire Bàn" selected to play the opening Salute at the Theatre Royal in triennial competition.
- 1835 Angus MacKay, First Prizeman (H.S.L.)
- 1835 "Am Piobaire Bàn" secured Medal "Champion and Champions."
- 1838 Angus MacKay, Published his book of Piobaireachd.
- 1842 Ronald MacKenzie, born at Fodderty, in Ross.
- 1859 Angus MacKay died.
- 1860 Ronald MacKenzie joined Seaforths, at Edinburgh Castle.
- 1862 Ronald MacKenzie promoted Pipe Major.
- 1863 Ronald MacKenzie won H.S.L. Gold Medal.
- 1869 John Ban MacKenzie died.
- 1873 Ronald MacKenzie, won Prize Pipe at Inverness.
- 1895 Ronald MacKenzie became Piper at Gordon Castle.
- 1899 The Author appointed Piper to Abercairny.
- 1899 The Author won Championship Medal, 3<sup>rd</sup> V.B.S.H. Band.
- 1916 Ronald MacKenzie died aged 74 years.
- 1917 the Author appointed Instructor of Piping to the Scottish Pipers Society, Edinburgh.
- 1917 The Author appointed Instructor of Piping to the Army under the auspices of the Piobaireachd Society.
- 1922 The Author was awarded the Highland Society of London's Medal, as an award of Merit for his services to piping and his interest in Piobaireachd.

### **Appendix III**

**Table showing the direct line of the Author's Tuition  
-With-  
The MacCrimmon School**

- |   |  |
|---|--|
| 1 | Patrick Og MacCrimmon, Piper to Dunvegan.        |
| 2 | John Dall MacKay, Pupil of above-Gairloch.       |
| 3 | John MacKay, Pupil of above, Raasay.             |
| 4 | John Ban MacKenzie, Pupil of above-Breadalbane.  |
| 5 | Ronald MacKenzie, Pupil of above, Gordon Castle. |
| 6 | The Author, Pupil of above-Abercairny.           |

### Listed Tunes Included in Instructor

Salute to Their Majesties the King and Queen\*<sup>1</sup>  
The Gathering for War 1939-194 .\*  
The Battle of Britain 1939-194 .\*  
Lament for the Heroes who fell in the Battle of Britain.\*  
The Victory March. 1939-194 .\*  
The Victory Strathspey. 1939-194 .\*  
The Victory Reel. 1939-194 .\*  
Lament for H.R.H. The Duke of Kent.  
Salute to the Rt. Hon. Winston Spencer Churchill.  
Salute to Franklin D. Roosevelt, President U.S.A.  
Their Majesties the King and Queen's Welcome to Edinburgh.+  
H.R.H. Princess Elizabeth's March.+  
H.R.H. Princess Elizabeth's Strathspey.+  
H.R.H. Princess Elizabeth's Reel.+  
Their R.H. The Duke and Duchess of Kent's Wedding March.+  
Their R.H. The Duke and Duchess of Gloucester's Wedding March.+

### Piobaireachd

The Desperate Battle.  
The Earl of Seaforth's Salute.  
MacKintosh's Lament.  
The Massacre of Glencoe.

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<sup>1</sup>The following list of Grant's own compositions include both ceol beag and ceol mòr. Those marked with a + are Royal ceol beag composed between 1931-37; those marked with an asterisk are either ceol beag or ceol mòr, and were later bound into a collection Grant entitled "The Martial Music of The Battle of Britain 1939-1945." The manuscript of each work in this collection is dated 8 May 1945 (V-E Day). That Grant certified this "Highland Instructor" as completed on 5 February 1943, and that he left the final year of World War II blank in the list above is evidence not only that he composed these tunes well over two years before the war was over, but also that he was confident of an Allied victory. The remaining three tunes in the list are piobaireachd Grant composed during the war years. Those for Churchill and Roosevelt were eventually dated 8 May 1945 as well. Although the music for all of these tunes survives in one or more manuscripts, none of them appear in the manuscript notebooks dedicated to the music for the Anthology to "The Highland Bagpipe Instructor."

The Old Sword's Lament.  
Struain Robertson's Salute.  
Too Long in This Condition.

Marches

Abercairny Highlanders, The  
Atholl Hlrs. March to Loch Katrine  
Balmoral Highlanders  
Barren Rocks of Aden  
Battle of Harlaw  
Black Mount Forest  
Bonny Ann  
Burning of the Piper's Hut [omitted]  
Caithness Volunteers  
Captain Campbell  
Captain Campbell of Glendaurel [omitted]  
Charles Edward Hope Vere  
Daft Donald [omitted]  
Donald Cameron  
Duchess of Edinburgh  
Edinburgh Volunteers [omitted]  
Flowers of the Forest  
Glengarry's Gathering  
Highland Laddie  
Highland Rory  
Highland Wedding  
Johnny Cope  
Lass o' Gowrie  
Leaving Glenurquhart  
Lord Alexander Kennedy [omitted]  
Marchioness of Tullibardine  
Muckin' o' Geordie's Byre  
My Native Highland Home  
Renfrewshire Militia  
Seventy-First Highlanders  
Seventy-Fourth's Farewell to Edinburgh [omitted]  
Seventy-Ninth's Farewell to Gibraltar  
Siege of Delhi  
Sir Charles Forbes of Edinglassie [omitted]  
Stirlingshire Militia

Twenty-Fifth's K.O.S.B. March

Strathspeys

Atholl Cummers [added]  
Arniston Castle  
Blair Drummond  
Bridge of Perth  
Capt. Horne's Strathspey  
Devil in the Kitchen  
Lady Loudon  
Lord Blantyre  
Maggie Cameron  
Miss Drummond of Perth  
Mrs. Macbeth's Strathspey  
Piper's Bonnet Strathspey  
Shepherds Crook, The

Reels

Cabar Feidh  
Christmas Carousing  
Deil Among the Tailors  
Duntroon  
Grey Bob  
High Road to Linton  
John MacKechnie's Reel [added]  
Piper O' Drummond's Rant  
Pretty Marion  
Reel O' Tulloch  
Sandy Duff's Reel  
Sheep Wife's Reel  
To America We Go

Miscellaneous

Hornpipe  
Jig  
Polka  
Sword Dance  
Waltz

This is to Certify that the Work entitled "The  
Highland Bagpipe Instructor", of which I,  
John Grant, am the Author was written by  
my hand on this and the One hundred  
and forty two preceding pages of Whatmans  
hand made parchment, and given under  
my hand and Seal at Edinburgh this  
fifth day of February in the year of our  
Lord One thousand nine hundred and  
forty three, before these Witnesses:- Francis  
James Grant, Knight-Commander of the  
Royal Victorian Order; Lord Lyon King  
of Arms, The Register House, Edinburgh,  
and Alexander Wright-Hewitt, Bank Manager,  
and Justice of the Peace, at 29 George Street,  
Edinburgh.

John Grant



Francis Grant, Witness

*AWH*, J. P., Witness.

Sworn before me at Edinburgh, this fifth day of  
February, 1943, and subscribed by me, John  
Walter Oliver, Doctor of letters, as having read the  
Work in manuscript.

John W. Oliver, D. Litt.

*AWH*, J. P.