

TGMMC 506

MONO

SCOTTISH
TRADITION
CASSETTE SERIES

6

pibroch:
GEORGE MOSS



Text, transcriptions and notes by Peter Cooke.

SCHOOL OF SCOTTISH STUDIES: UNIVERSITY OF EDINBURGH

The Scottish Tradition music-cassette series is a companion to the disc series (also Scottish Tradition) published from recordings in the School of Scottish Studies, University of Edinburgh.

It aims at catering for a number of rather more specialised interests: for example to present material of special interest to an already informed audience, hence the cassettes usually come with a minimum of documentation; or to supplement where appropriate similar recordings already issued in the disc series; or thirdly to partner published material in books and periodicals etc. devoted to the traditional arts of Scotland's musicians, story-tellers and poets.

TGMMC 506 is the fourth of a set of cassettes featuring the pibroch repertory of the Scots Highland bagpipe which are intended primarily as a service to pipers and pipe-music enthusiasts. Each of these long play cassettes feature an individual piper. This cassette is partner to TGMMC 501 - Pipe-Major William MacLean, TGMMC 502 - Pipe-Major Robert Brown and TGMMC 503 - Pipe-Major Robert Nicol.

See inside the back cover for a complete list of recordings issued in the Scottish Tradition Series.

The illustration of the piper used for this and other cassettes in the Pibroch series is taken from a watercolour in Joseph MacDonald's manuscript "A Compleat Theory of the Scots Highland Bagpipe" (c.1760, Univ. of Edinburgh library, La.III.804., folio 31).

PIBROCH - GEORGE MOSS

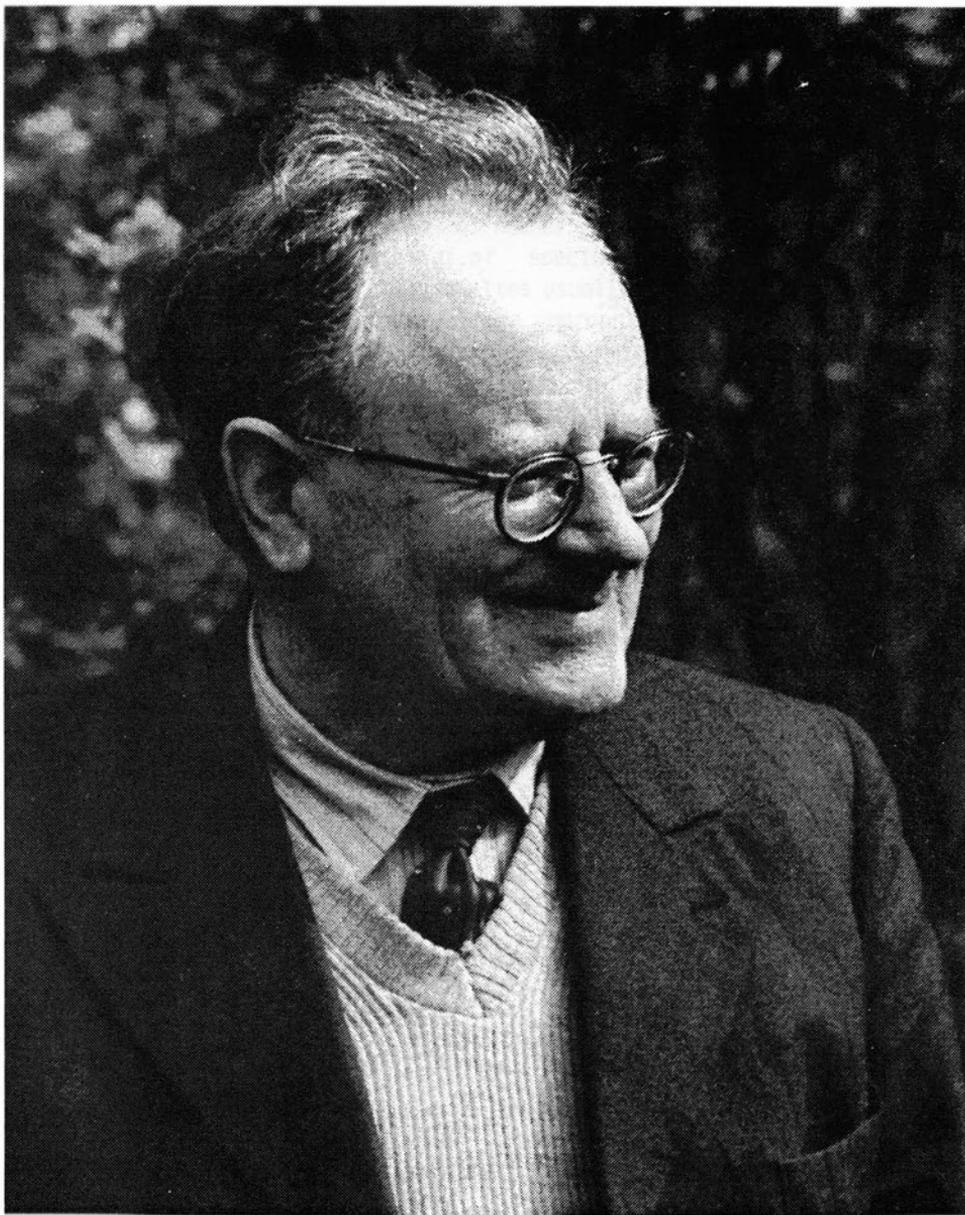
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GEORGE MOSS

BIOGRAPHICAL NOTE.

George Moss was born in the west end of Strathglass in 1903. His father was then an estate worker in the service of Lord Tweedmouth, but during the period prior to World War One he changed his employment several times taking his family to other parts of the Highlands. It was while his father was working on the estate of Major Ellice of Glengarry that George Moss, not yet in his early 'teens, began a serious study of the repertory and traditions of the Highland bagpipe. During the next eight years he took every opportunity he could to learn about the pibroch tradition among the workers on West Highland estates and in particular from Alex (Sandy) Cameron, Lochiel's distinguished but aged piper, who lived on the neighbouring estate at Achnacarry and who had at that time an unparalleled knowledge of pibroch tradition. The years around World War I were a time of considerable change in piping style and George Moss found that, as he put it, the 'Gaelic style' that was handed down among Fraser pipers in Strathglass (to whom he was related on his mother's side) and which he was learning from Sandy Cameron, was now falling out of fashion and would not win prizes at competitions. This was one reason why he competed seldom, though he had become a competent piper before he was twenty years old. Nevertheless he persisted in his studies and later took lessons from John McColl, a distinguished piper, who also had a sound knowledge of both older and contemporary piping styles.

His own dislike of the way the tradition was moving compelled him to protest from time to time in piping journals and newspapers but to little avail. 'Who is George Moss anyway?' asked one editor who like many others assumed that one had to be well known in competition circles to know anything about the tradition. In fact, being not only a skilful piper but also a natural scholar with an abiding passion for all aspects of Gaelic language and culture and for the ceol mor tradition in particular, he had by then acquired a deep and detailed knowledge and understanding of the repertory.

I first came to know Mr. Moss through an article he had contributed to the journal Gairm on Gaelic terms in piping (Gairm, vol. 79, 1972, p.248), and when I first visited him he had not played his pipes nor even used his practice chanter much for many years on the advice of his doctor. But I found him very ready to sing examples from the pibroch repertory in his own canntaireachd and to share his deep knowledge of piping.

On subsequent visits he also played examples for me on his practice chanter which the School's technical department had equipped with a foot pump and bladder. To give some idea of how his style sounded on the great pipes we later recruited the aid of piper friends who blew up the bag while Mr. Moss fingered the chanter. Naturally such a method produced the inevitable occasional chokes and skirls but the experiment was considered worthwhile, though a small amount of

editing of these performances has been necessary in order to make them publicly presentable. Later his health improved sufficiently for him to blow the chanter again and to do some teaching of piping to students and to pupils at local schools near his home in the Black Isle.

What is presented here is a distillation of many hours of informal discussions and playing recorded during a number of different visits over the last 11 years. It provides valuable evidence on the piping tradition during the hey-day of the Cameron school and illustrates the underlying principles that guided pipers in producing different types of variations from pibroch grounds. Some aspects of George Moss's style are certain to sound unfamiliar to today's pipers who will note differences from present-day piping styles, particularly in the taorluth and crùnluth movements and most importantly in the treatment of 'cadence E's' and the melody notes which they introduce.

NOTE ON THE MUSIC TRANSCRIPTIONS

Canntaireachd.

Though George Moss is thoroughly familiar and expert in the use of Nether Lorn ('Campbell') and other notated forms of canntaireachd, he, like any other traditionally taught piper has his own personal style of chanting which he picked up informally in his youth. This is not necessarily systematic in the choice of vocables, but what is not always realised is that there is no need to be systematic when one is chanting a pipe melody, for the rhythm and pitch are conveyed in the very act of 'cantering'.

I have transcribed his singing and chanting using conventional Gaelic orthography and, in the case of the latter, as I hear it rather than as George Moss would write it, for when he notates canntaireach he tends to use the conventions of Nether Lorn notation, modifying it slightly when writing cadences.

Music.

Most of the transcriptions given below attempt to be descriptive rather than prescriptive. That is, they try to show with reasonable accuracy details of rhythm in these particular performances - details that might not appear in the conventional pibroch score. A few of the examples however are written out as George Moss himself would write them. Following the conventions of most pipers he uses standard time signatures but favours the use of compound time (6/8 and 12/8) for many tunes in order to suggest the effect of a smoother flowing melody than is commonly heard today. Such smoothness has been said to be the hallmark of the Cameron style of playing, though George Moss would say that it was a feature of the style of any properly taught piper. On Side One, The MacGregors' Gathering, The Pibroch of Donald Dhu, The End of the Little Bridge and Port Mairi are written out as he prefers to

notate them, and on Side Two, The Big Spree. They are marked with an asterisk to distinguish them from other transcriptions for which the editor is entirely responsible.

For the rest I have preferred to use a simpler kind of 'time signature' that shows solely how the beats tend to be grouped i.e. in 2, 3 or 4 time - for this then frees one to subdivide beats in various ways without worrying about whether or not the notes in the bars 'add up' to a particular time value. Here the use of a bar-line indicates that the following note is to be perceived as stressed and such bar-lines are not to be regarded as measuring out time into equal portions. Traditional Gaelic music, vocal and instrumental, differs from the classical music of Europe, generally in having more metrical flexibility and rhythmic subtlety. It is not surprising then that Alexander Campbell, one of the first to attempt to notate pibrochs using standard western musical notation, confessed in his preface to Albin's Anthology that he found the task 'tedious and exceedingly troublesome'. It makes little sense to adopt all the rhythmic conventions of one music when notating another which differs from it so much. Nevertheless a number of tunes on this cassette, such as The Lament for Mary MacLeod, The Rout of Glenfruin and Chisholm's Salute, could be regarded as being in 12/8 time; the main difference being that though they swing along with a feeling of 12/8 the short notes are shorter than the quavers George Moss would write, being closer to semi-quavers. However his use of cadences reinforces this feeling of 12/8 time.

Another difference from the more usual pibroch scores lies in the placing of 'cadence E's' before bar-lines rather than immediately next to the melody note. The performance and notation of 'cadence E's' have provided problems for notators and performers alike. Joseph MacDonald in his Compleat Theory of the Scots Highland Bagpipe (c.1760) called them 'introductions', which is a more suitable term to use since they appear to have been employed traditionally to introduce important stressed notes at the beginnings and ends of phrases as well as sometimes in the middle. Unlike many other players of today George Moss consistently plays them so that they are not perceived as stressed (one possible exception being in bar 2 of the first variation of The Big Spree, where the E can be perceived as falling on the second beat of the bar). Often in his playing he takes time from the note that precedes the introductory E in order to fit it in without disturbing the musical flow; in other cases he stretches the phrase slightly in order to accommodate the E, particularly when it is preceded by a short melody note (as in bar 2 of Corrienessan, for example). In the tune Praise of Morag both types of usage appear in the first two bars. Placing cadence E's before rather than after bar-lines reduces the likelihood of the performer regarding them as notes requiring stress.

The earliest evidence suggests that their use was optional and that when used they were not given stress, and it is highly likely that

the present-day custom of frequently lengthening these E's and playing them in stressed position is a result of Angus MacKay's decision to write them out as if they were melody notes. George Moss, who also considers cadence E's as optional embellishments, disagrees with the editor's policy here, arguing that they should not be separated from the notes they introduce, any more than one would favour separating G and D grace-notes and grips from their melody notes. He considers that providing they are written as grace notes with their tails up, rather than as melody notes (tails down) there is no problem that oral/aural instruction cannot solve.

However, since cadence E's in his own style and in the style of present-day pipers are given varying degrees of length, unlike other grace notes which are sounded extremely briefly, we are unrepentant and offer our style of notation for consideration by pipers. In these transcriptions, while they are written out as quavers (tails up), when there is any doubt about their duration and how they relate rhythmically to other notes, the rhythm is given in brackets underneath.

There is at least one precedent for placing E cadences before bar lines, notably in the Elizabeth Ross manuscript (MS. S.S.S. 3). Elizabeth Ross, later Baroness D'Oyley, was a close friend of Angus MacKay's father, John MacKay, who was piper to her uncle MacLeod of Raasay during the early years of the 19th century. She was a good musician and, from the evidence of her manuscript containing Gaelic songs, dance tunes and pieces of ceol mor, a skilful and accurate notator.

Other devices used in this booklet include the use of a comma for breath marks, a 'hyphen' above a note to show that it is slightly prolonged and the use of horizontal brackets to clarify the rhythm of any group of notes. It is hoped they are self-explanatory.

SIDE ONE

1 WAR OR PEACE

'Sco - ma leam, 'Sco - ma leam co - gadh no sìth - ,
mar[ə] - bhar sa cho - gadh is cro - char an sìth mi.

The image shows two staves of musical notation in 2/4 time. The first staff contains the melody with lyrics underneath. The second staff continues the melody. The notes are mostly quarter and eighth notes, with some rests.

[Alike to me, war or peace, I will be killed in the war and hanged in the peace.]

2 THE MACGREGORS' GATHERING

The image shows two staves of musical notation in 6/8 time. The first staff begins with an asterisk (*). The melody consists of eighth and sixteenth notes, with some triplets. The second staff continues the melody.

[This is written as Mr. Moss would notate it - but his playing sounds closer to:-

The image shows a single staff of musical notation in 6/8 time, enclosed in brackets. It features a different rhythmic interpretation of the melody, with some notes marked with a 'f' (forte) and ending with 'etc.'.

GM: That's a very old tune, simple sort of construction - there's not many versions of this tune, and what's here is what's played by most pipers. One little difference is that the shake on low A is played with the last note long, by some pipers, but that is more of the strathspey and reel style and it is not just the old pibroch way of playing it.

3 PIBROCH OF DONALD DHU

This tune is 'Pibroch of Donald Dhu': MacDonald tune commonly used by Camerons. This - two beats in the bar in the ground - was the version played by Lochiel's pipers, and I heard it from them.



First line of the ground, [the] rest is just in the same way.



[The MacIntoshes ran away, and didn't they run!
The MacPhersons ran away, but the MacDonalds held their ground.]

The MacDonalds of Keppoch had a quarrel with MacIntoshes, who were the Clan Chattan from Badenoch and the MacIntoshes and the MacPhersons went to give them a drubbing ... in Glen Spean and Glen Roy. And the MacIntoshes and the MacPhersons fell out, as they often did, about the chiefship of the Clan Chattan - anyway the MacIntoshes attacked the MacDonalds and the MacDonalds gave them a hammering. And then, the MacPhersons thinking the MacDonalds would be weakened attacked them, and the MacDonalds gave them a hammering. So this is what the song says, called by the same name, 'Pibroch of Donald Dhu', was taken off this pibroch: the pibroch is old - and the march was - possibly, I couldn't prove it - arranged to suit the words by Sir Walter Scott; 'War-pipe and pennon are at Inverlochty'. Although it was a MacDonald tune. He associated it with the Camerons, but he said 'Clan Conuil' - that's the MacDonalds not Camerons. But the Camerons - made use of this tune and in the march form, the Queen's Own Cameron Highlanders used it a lot.

4 THE END OF THE LITTLE BRIDGE

An old, old tune; gathering tune of the Camerons, and of the Sutherlands, and a variant of the ... Clanranald Gathering. This setting was common to many pipers -



[conventionally notated thus. But sounding closer to:-



Very simple - a repetition of two phrases. The old battle tunes were usually repetition of simple phrases that would be understood easily by fighting men - specially if they were scattered they'd know where to rally to -

Chlanna nan con, chlanna nan con [Children of the dogs,
Chlanna nan con, gheobh sibh feòil, You will get flesh
Thigibh an seo, gheobh sibh feòil. Come here, you will get flesh]

5 PRAISE OF MORAG

This tune - Moladh Moraig, 'Praise of Morag' - is commonly played with three beats in the bar in the ground. The way I heard it in my young days and was taught - two beats in the bar in the ground, and that corresponds with all the variations, right through. This is the two-beat timing -



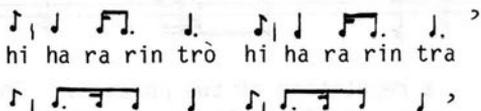


That's two beats in a bar - a rather elastic timing, but still two beats in a bar. Now, according to Sandy Cameron's teaching and the teaching of others, if you get a tune with three beats in the bar ... in the urlar, the variations all through should have three beats in the bar. Now, if you get a tune with three beats in the bar, in the ground, - two beats in the bar in the variations, the one or the other is wrong.

6 THE BLUE RIBBON

PC: This is 'The Blue Ribbon' you are talking about ... yes, and you said it can be played? or printed? or -

GM: Well it has been printed usually in three-time, you know in 3/4, but - when it's played off the 3/4 - they usually hang longer on the last note making it common time you know, with the -



but the 6/8 is hi ha ra rin trò hi ha ra rin tra [and] so on.

PC: Could there ever be a case there where the first A is shorter? Have you ever met any pibrochs with the beats on the low A where the first A is shorter than - ?

GM: Not where it's definitely a cadence E grace note in front of it

PC: But there's an ...?

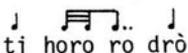
GM: But it's been written shorter!

PC: Yes, there's an instance in Donald MacDonald's manuscript

GM: Donald MacDonald, that's what I was going to say, yes, I knew of that before but ... I never heard it -

PC: You never heard it played like that?

GM: No, except by the modern Piobaireachd Society set



Well that's as far from that as my way.

PC: And you prefer it in a 6/8? or a 4/4?

GM: Well ... in 6/8, the whole tune right from beginning to end can be in the same time, the same rhythm all through, and that's a good point.

no cadence - no cadence! Without these long E grace notes.

PC: Can you remember where you picked that one up?

GM: No, I can't, no. But you see, when I would see the tune in the Piobaireachd Society's book, I knew at once, oh, I had this one before, but a different timing ... But I couldn't tell where that I - or who I got it from. I might have a rough idea that it was in Strathglass or Glengarry or Lochaber, or Perthshire maybe, - because that's the places I was ...



that timing agrees with the variations all through.

PC: Now, if you put in any cadences, where would you put them in?

GM: Well, wherever you put them in, they break the rhythm. Therefore it's better to leave them out. The variations haven't got them ... Consider the taorluth for example, the first taorluth variation goes this way



[Conventionally notated this way, but here sounding closer to:-



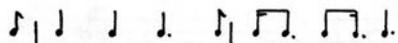
Second taorluth variation goes this way



So you see, those variations follow the ground, the two beat in the bar ground.

But if you get a certain timing of 4/4 where.. you stay on the one note - you get that? - and then two beats in the bar - you get that

in 'John Garve's Lament', you get



hi hum dum do hi horò rò a hum

you see? If you don't hang on to that last note, you haven't the same expression or ... it hasn't - there's a different taste to the thing when you hang on that last note, and besides it agrees with the ... variations then.

PC: So you could go from 4/4 into 6/8 ... or you could go from 6/8 into 4/4, could you, in the variations?

GM: Well it's usually the other way round. You shorten the variations rather than lengthen them.

8 JOHN GARVE MACLEOD'S LAMENT - MACLEOD OF RAASAY

hi hum dum dan hi horò rò an dum
hi hiò tra dré hi ara ra o hin
hi um dum dan hi horò rò en dum
hi hiò tra dré hi hararin dun
hi hiò tra edré hi horò rò en dum
hi hum dum dan hi hara ra o hum
baru dili u a ché dré o hin
hi hio tra edré hi hararin dun
hum barù dili u a ché dré o in
hù darù I a hi horò rò en dum
hi harara ò hin hi horò rò en dum
hi hiò tra edré hi hararin dun

That's the ground. I went over that one with MacColl, sure enough.



9 BEATS ON LOW A and THE LAMENT FOR MARY MACLEOD

PC: I noticed that in all ... the pibrochs you play where there are beats on A, preceded by an introductory E, or a cadence E as some pipers call it, you play with a long first A, whereas I don't hear any other pipers playing that way.

GM: Well I've heard it often enough and pupils of John Ban MacKenzie ... or rather pupils of his pupils, including pupils of his nephew Ronald Mackenzie - Seaforths - played it that way. John McColl said that the old pipers always played it that way. Robert Meldrum said that Calum Piobair played it that way, and that transferring the duration and stress from the first A to the E grace note came in afterwards. And, the variations show clearly that the beat should be on the A. The A is the note that occurs in the variations all through - and in any timing. So there's ample proof for the method of playing that I use and I see very little proof of the other way, because placing the beat on a grace note, that may be played or may not be played, according to the piper's preference or choice - it's just not right. The way I play it is the correct old way, not because I say so, but because the tune requires it.



Lament for Mary MacLeod, Skye bardess.

That shows the correct timing of the shake on low A and it gives the first variation - four beats in the bar, usually played with three or maybe two in a way that's clearly wrong. This timing agrees with the ground and with the taorluth and crunluth variations.

10 CHISHOLM'S SALUTE

The next tune is Chisholm's Salute, and the setting is as played by a family who were pipers to Chisholm for a couple of centuries or so. And the difference between that and Angus Mackay's version is that the ground here starts on low A in the same way as the variations start on low A - and the variations prove this to be correct. Angus Mackay's version starts on what really is the second beat of the tune.





11 THE ROUSE OF GLENFRUIN -
And there are many versions of it.



Var 1.

etc.

Var 2.

etc.

Var 3.

etc.

[Ur|lar is repeated.]

END OF SIDE ONE

SIDE TWO

1 PIBROCH VARIATIONS

GM: The word pìobaireachd itself, pìo-air-eachd - three syllables, is Gaelic for 'piping', any piping, not just the ceol mor; and piping magazines and others who write 'pìobaireachd' when they mean ceòl mòr - are just - incorrect.

What was called in Gaelic 'ceòl mòr' is just derived from the ancient form of music and - pipers sort of - cultivated it and put - variations....

The variations of a pibroch are - melodic variations that are just another version of the ground, and - rhythmic variations that use the skeleton of the ground and build up from bare notes up to the crùnluath mach.

Get a tune like Glengarry's Lament, composed by [a] piper to Glen-the last MacDonald of Glengarry -



the first phrase. The main notes are A - C - E - C - and that occurs in every variation all the way through. The first variation to that is the siubhal - goes this way -



That's just the main notes of the ground with a low A between each beat. Now the next one is the same melody notes, but not the low A between but another of the melody note - like this -



Now - the next one - a variation could be played called the leumluath. It would go this way, but it just didn't happen to be played with this tune - but it follows that type of variation -



PC: Is that a 'rhythmic' variation?

GM: Yes, they're all that in this tune, because the - they're not just the elaborately graced urlar, they go on to the rhythmic variations right away. Now the next one would be - the taorluth and with a cadence - what pipers call a cadence - at the end of each phrase.



And so on. The next one is the taorluth without that cadence at the end of the phrase, just with the ordinary taorluth beat.



Next one is the crùnluath corresponding to the taorluth with the cadence. The beat is made up of three notes - the melody note preceded by the high G grace note always - except the high A itself, and high G itself, it can't have a high G grace note - and a second note with a grip - on low A usually. Where - the third note in the taorluth is a low A preceded by a E grace note, in the crùnluath it's the E note with the grace note[s] on low A. That means that the E grace note on low A - in the taorluth - becomes in the crùnluath E-A-F-A grace notes on an E note. It's just derived from the taorluth but more intricate.



Now the doubling of that, meaning a second time of it, is - no cadence.



GM: And that's all there is in that tune - just... the siubhal and the doubling of it - the open siubhal, taorluth and the doubling, crùnluath and the doubling, that's all. The crùnluath mach could be played but - its not considered suitable for a lament, because its - it sounds kind of frivolous.

PC: Why does the crùnluath mach sound frivolous?

GM: Well - mainly because the present method of timing is to cram

everything together and have the lot - last note - E, - not the melody note at all - long, like this. This is not the way it used - it would be played in the old days. This is present-day style -



Now the old way was -



and the custom arose of shortening the first note - a little and... that meant lengthening slightly the middle note - like this -



But that doesn't occur in this tune, at least it doesn't have to - doesn't need to. A lament is better without - that. That's a simple tune and not long either.

And that type of variation closes to low A, therefore it's called *dùinte* - closed - the beat is the melody note first closing to low A, hence the name.

PC: Does it make sense to treat all tunes in that way - *dùinte* variations?

GM: Oh no, there's what they called *fosgailte* 'open'. The *dùinte* closes down to low A or G.

The *fosgailte* opens up from low A or low G - that's the difference. Therefore the low A or low G is in front of the main note, not after it as in the *dùinte*.

PC: Would it have to be a certain type of tune then?

GM: Well - the type of tune that has a *dùinte* type of variation is inclined to come down - throughout the tune, just - not everywhere but just - sufficiently to make that the most suitable type of variation.

PC: So a piper who understood the principles of how to ornament the ground could choose whichever of the variations he wanted to - include - once upon a time.

GM: Oh yes. Yes.

PC: Now how do you know that - was once upon a time?

GM: Because it was general knowledge - tradition - and you ... there's a relic of it, or a sort of survival of it in the fact that you get different variations in different collections because that just

happened accidentally [i.e. was the piper's choice at the time].
 PC: Because that's what the piper played when the man was notating...
 GM: Yes, that's right.
 PC: I see.

GM: But there are certain themes, grounds you know, that suit certain variations - or vice versa, better the other way round. And to play a different type of variation would be unsuitable.

PC: Yes. Can you give me an example of how that wouldn't work?

GM: Well - consider The Little Spree

||: Hinda odró, hio ó odrò, hindé odró, ché o ché :||
 Hio è edré, ché è edré, hó é odró, hìdrin trò -

That's the first line of the tune and - other two lines just follow the same pattern with the phrases arranged a little differently. Now I'll play it on the chanter.



Next variation is the siubhal. It consists of the melody note from the ground - the main note that is, with a low A in between this way -



The next variation is the tripling, called in Gaelic taorluth gearr, meaning 'the short taorluth'. It's the same as the siubhal except that the low A's between the main notes are tripled - divided into three -



And so on in the same way.

Now the variation after that is the crùnluath, crùnluath fosgailte, open crùnluath that is, to distinguish it from the closed ones and

the breabach and the mach and other forms. It's made up of the two notes of the siubhal plus a doubling of E with the pibroch pibroch grace notes on E. It's chanted like-

Hin da hidri hun do hidri hiò do hidri hum do hidri

Ché bandré hin do hidri ché bandré hin do hidri -

but it's so - kind of intricate and may be difficult to follow the melody so - play it this way -



and so on.

And that's all there is of that tune.

A tune of that kind would have uprising fogsailte type of variation. But - if there is not enough of the low hand then it switches over to the dùinte. The dùinte type comes down from any note of the scale. But the uprising one is only played uprising on the low hand notes.

PC: Can you give me an example of a tune where it begins fogsailte and then because part of the tune is upper hand it changes to dùinte?

GM: Well there's one, The Company's Lament -



first line of the urlar. Now the first line of the siubhal -



Now between the urlar and that there's the doubling of the urlar, just another form of the urlar with some slight differences. After that siubhal comes the tripling -



After that you would expect - maybe - the crùnluath fogsailte, and

if you played that there would be nothing wrong with it. But the custom has been to switch over to the dùinte because there's so much of the top hand there that wouldn't be played fogsailte anyway, it would be dùinte whatever because - the low hand only is fogsailte, and the top hand notes go over to dùinte whatever.

Remaining form is the breabach. Breabach is the adjective - the word breab is a verb describing a movement that might be called kick, but a kick is only one meaning of it. The word is applied also to the movement of a shuttle in a loom - back and fore - so it has the meaning of returning as well as moving out like a kick, and originally the breabach name meant that it returned to the same note. Anyway the group of notes called breabach have two beats, so that breabach is just the dùinte form plus another beat. The tune Corrienessan. It goes -



that's the first phrase. The siubhal is the next, is the first variation of that ground. It goes -



if you play siubhal -



that's just the plain

siubhal plus the extra note. The extra note forming a beat on its own. Taorluth is the ordinary taorluth - dùinte - plus the extra note.



The crùnluth corresponding to that would be



ordinary crùnluth plus - but there's no breab there. The breab is the move up from low A. So you've got to bring in a low A, short unstressed note to make it breabach, otherwise there's no breabach at all.



PC: Can you put breabach on to any dùinte tune?

GM: No, because, ... this extra beat - in each group - must correspond with something in the ground.

2 CRUINNEACHADH CHLANN CHATAIN - CLAN CHATTAN'S GATHERING



3 CATHERINE'S LAMENT



first line of the ground.

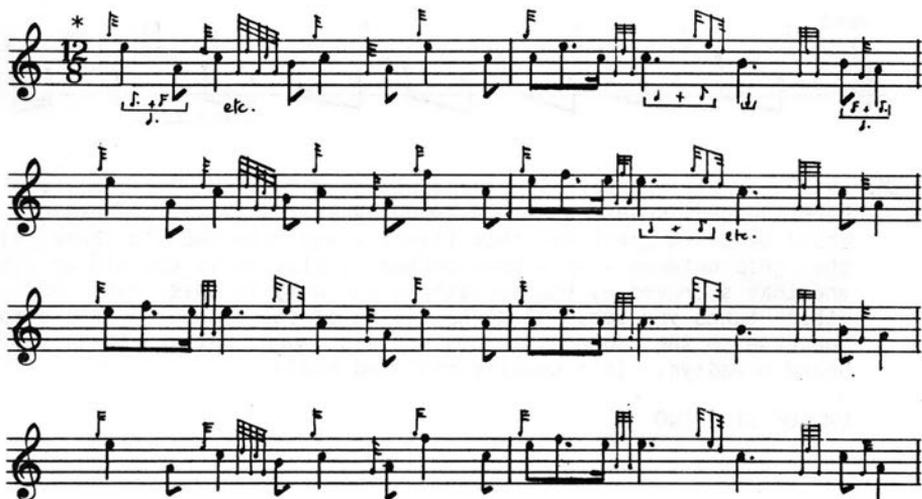
4 THE LAMENT FOR MACDONALD OF KINLOCHMOIDART

GM: This tune is MacDonald of Kinlochmoidart's Lament - this timing - oh - was played by quite a number of pipers including Sandy Cameron - it's common enough.



First line of the ground.

5. THE BIG SPREE



The image shows a musical score for a pipe tune. It consists of six staves of music in treble clef. The first four staves are the main tune, and the last three are variations labeled 'Var. 1.', 'Var. 2.', and 'Var. 3.'. Each variation ends with 'etc.'. There are some performance markings like 'p' and 'f' and some rhythmic notations at the end of the variations.

GM: That's a setting that old pipers played and it's - differs from the Piobaireachd Society's method commonly played today. Therefore it could be of interest for that itself - and, the two C's there, with the grip between - er - that method of playing is the old original and that's proved by the variations not only in this tune but in other tunes you see. And the timing of the siubhal - just before you come to the cadences - this way is much better that what's heard nowadays. It's usually mistimed badly.

END OF SIDE TWO

Notes.

1. The Pibroch of Donald Dhu. Walter Scott's text and a musical setting of the march is to be found in Albyn's Anthology (ed. A. Campbell), Vol 1, p.89 (Edinburgh,1816)

2. 'Taorluth' and 'crùnluth'. On the meaning and spelling of 'luth' see George Moss's letter in The International Piper, April, 1979, p. 24, where he argues that the suffix '-lùth', is preferable to '-luath'. William Matheson in The Blind Harper (1970, p. 138) agrees with this when he suggests that 'lù' is derived from 'lùthadh' (spring) or from the shorter form 'lùth'. He adds that in piping terminology, confusion with the adjective 'luath' (fast) has led to the erroneous use of the labels 'taorluath' crunluath' etc..

3. Beats on low A. Note the remark of Thomason in his revised notes to Ceol Mor - Abbreviated Notation (1905) where he distinguishes between two types of beats on A, the 'gairm' and the 'eallach', and cites examples of the 'gairm (broken)' which begin with a long A and which are 'still to be traced in Skye'.

4. Chisholm's Salute. Some early settings other than MacKay do include the initial A (the Nether Lorn 'canntaireachd' for example). Other tunes which appear to have lost their first note are The Glen is Mine and Weighing from Land.

The items on this cassette have been selected, edited and transcribed from the tape archives of the School of Scottish Studies.

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