

## APPENDIX A

Although MacKay requires this tune to be played 'Andante', one cannot be sure of what 'Andante' meant in the classical music of Europe in 1838 and therefore what Angus MacKay perceived it to be, despite his explanation of European terms (1838: facing p. 1). These terms cannot be strictly defined because they are only guidelines. Nevertheless, one can go some way towards assessing what the tempo of one particular tune might be, by relating it to the recommended tempos for the other pibrochs set out in AMcK's book. A third of the tunes in MacKay's 1838 collection have advice on Tempo. (His Mss have none.) Most are recommended to be played Andante.

Andante is described in his collection, as being 'a little faster than Andantino' which is in turn 'a slow and distinct movement'.

Adagio is given as 'very slow and expressive'.

The Andante pibrochs are:

Donald Duaghal MacKay's Lament;

I got a kiss of the King's Hand;

MacCrimmon's Lament.

MacLeod's Salute, known also as MacLeod's Rowing Tune is directed to be even slower than this in Andantino tempo as is Glengarry's Lament and Gordon's Salute.

The only tune in Allegro is The Duke of Perth's March.

This contrasts with another two march tunes, MacLean's March and MacNeil of Barra's March which are even slower, in Adagio. Sir Ewen Cameron of Locheil's Salute is also to be played Adagio. From the evidence in Angus MacKay's collection, it would seem that the correlation between the title of the tune and the tempo at which it is to be played is inconclusive. It is important to maintain that, just as in Gaelic song, the tempo of a tune is closely related to its function. The pibroch manuscript and published pibroch settings which the researcher has to work with are somewhat standardised. The existence of different settings of a particular

tune notated for other instruments strongly suggests that there was a greater variability in tempo than what the pibroch sources themselves show. It would be rather narrow to assume then that the pibroch setting of a tune with more than one title (eg. Bhratich Bhàn, MacLean of Coll's, Battle of Pass of Crieff, Laird of Coll's Barge.) or variant forms (eg. Lament for the Harp Tree, Kinloch Moidart's Lament Kinloch Moidart's Salute, and Corrienessan's Salute) represents one particular tempo. The tempos are as likely to have varied between one district of Scotland and another according to its setting in the context of its various functions. The melodic and rhythmic characteristics of a tune can also suggest its pace, as is shown in the main text of this research. For example, the Angus Fraser Ms has Lament for the Harp Tree in a different rhythm from the pibroch one and musical intuition, according to the manner in which it is transcribed and its song words, suggests a fairly animated pace. One would therefore consider Lament for the Harp Tree to have been played at an Andante pace rather than the Adagio of today, where the first phrase takes approximately fifteen seconds to play.

This disparity in tempos also highlights the problem of terminology in pibroch where translations have resulted in misleading associations made with the same word in a different context. The 'march' in pibroch is a good example of this. Joseph MacDonald (1760) states that the march, which the 1803 editors have identified as the '*slighe*' is 'the slowest species of Pipe-Musick'. He states earlier on the same page (Ms. p.29) that the slowest movement in pipe music is the split common time Adagio. If, for simplicity it is assumed that the perceptions of tempos had not changed between Joseph MacDonald's time and Angus MacKay's, then it could be argued that MacKay was not breaking with tradition when he advised his marches to be played Adagio. It could also be that the music had already been slowed down by the time Joseph MacDonald wrote about it. Edward Bunting, (1840) at the Belfast Harp Festival in 1792 observed that the 104 year old Denis Hempson played much faster than the other performers representing an older style of clarsach playing. The faster playing of the earlier eighteenth century pibroch players may have had a parallel in the Irish *clàrsach* tradition.

Donald MacDonald does not give any direction on tempo for his setting of Bodaich nam Briogais where Angus MacKay gives Andante. Of the three tunes which appear in both Donald MacDonald's and Angus MacKay's



book, only one is given a direction on tempo in both cases. This is Craigellachie, which MacKay calls Grant's Gathering. The description given suggests that one person's perception of a particular tempo was different from another's. For MacDonald's 'Very Slow' MacKay has 'Andante'. This means that the other tunes in MacKay's collection styled 'Andantino' and 'Adagio' must have been exceedingly and tortuously slow. However, the arguments for defining one tempo or the other are founded on too many assumptions and what was considered very slow in 1820 when Donald MacDonald wrote it, may have been more rapid than the twentieth century perception of it. If we assume for a moment, that Angus MacKay's term 'Andante' is equivalent to the tempo played today, then his terms Adagio and Andantino become exceedingly slow, and the writer cannot conceive performance of this tune any slower than the modern tempos. As stated in the main text, the rhythm of the tune is already difficult to identify in modern performance style. Despite the reservations on the use of these Italian terms, it is suggested by the writer that Angus MacKay's use of the term Andante means that the tune was played considerably faster than what is heard today. A tune such as Bodaich nam Briogais would then be played at a tempo which approximaed one beat per second.