

### CHAPTER 3

#### 3.1.1      **PIPE MUSIC: PROBLEMS OF NOTATION**

##### **SOURCES**

The manuscript and published sources of pibroch which are considered are as follows and the bracketed abbreviations are used for reference:

<u>Sources.</u>	<u>Date(s)</u>	<u>Abbreviations.</u>
Campbell Canntaireachd	c1800	[CC]
Joseph MacDonald Ms.	c1760	[JMcD]
Angus MacArthur Ms	c.1820	[AMcA]
Peter Reid Ms.	c1825-6	[PR]
Donald MacDonald Coll.	1820	[DMcD Coll. ]
Donald MacDonald Ms.	c1806-1826	[DMcD Ms.]
Angus MacKay Coll.	1838	[AMcK Coll. ]
Angus MacKay Ms.	Vols 1 and 2 c1826-1840	[AMcK Ms.]
Gen. Thomason Coll.	1895	[T]
Music of Clan MacLean	1900	[McL]
Piobaireachd Society Series	1925-1990	[PS]

## CH 3.1.2.

## NOTATION: SALIENT FEATURES

The aspects of notation most relevant to this study are:

*Expand into this*  
The introductory E complex - called by pipers 'E cadences', but referred to originally as 'introductions' by JMcD.<sup>86</sup> *usually to low A (write a description)*

The Echo Beats which were referred to by JMcD as *Crahinins*<sup>87</sup> or 'shakes.' These 'echo beats' apply to all the notes of the scale which have this flourish such as the following which are described according to the CC. The terms and all of the motifs follow a short introductory E complex represented by *hi*. This *hi* would have to have been played very short for the musical figure to be closely identified with the song tradition. It would seem that the *hiharin* figure on low A is an instrumental development from what was probably three low A's alone as shown in Joseph MacDonald's *crahinins*. In the audio examples of reinterpreted pibroch pieces which accompany this thesis, the writer has in many instances preferred the three low As without the introductory E (*hi*), a scheme which more closely accords with the song rhythms. Although the *hiharin* vocable has three syllables which suggests a rhythmic figure of three pulses on the one beat, the first syllable represents the E where the following two would seem to represent a more highly embellished development of these in the form of a birl. (see Ex. 1)<sup>88</sup>

*no! only my A, B, D.*

*hiharin* - for three low As' This is shown as notated by JMcD's below left which was reduced to the CC form on the right. *evidence?*

Ex. 1



<sup>86</sup> There were more notes used as 'introductions' by JMcD such as high Gs so that the Es are only part of a wider scheme.

<sup>87</sup> *Na crahinin* is a plural noun for what is a singular form of *crathadh*. Another singular and plural form is *crath* and *crathan*. The verbal form is 'a *crathadh*'.

<sup>88</sup> This information on chronology was conveyed to me by Frans Buisman. *this is not good enough.*

hihorodo,- three Bs

hihodro - three Cs (not used in present day pibroch idiom.) Only the contracted form on the right is used:

Ex. 2

Ex. 2



hiharara- three Ds. The earlier CC form is *hihara* which confirms JMcD's shortened form which he was so fond of, but to which the CC added the introductory cadence E. (Buisman) *It has an hi already = E?* *not clear*

cherede- three Es.

herere three Fs.

hiriri three high Gs.

*The other aspects which are crucial to this study concern me*

### Identification of phrases.

The identification of phrases, rather than bars, is more revealing to the researcher looking for the song idiom in pibroch because the song lines, as phrases, are easier to identify in the pibroch form. The identification of musical rhythm is also easier when one considers the pibroch score in the context of speech-accented phrases. By their very nature, these cannot be represented by regularly stressed barred music.

*clarify.*

### Balance of tempo and rhythm.

The tempo is, to some extent, related to what the function of the tune may have been. *It is also dictated by the extent & nature of decoration* The rhythmical features, however, are most important and will often give the impression that the tempo is faster than it actually is. *vague*

*2* The method of notation used, when compared with its song version(s), is a guide to what the parameters of the tempo might be. For example, if as in modern performance a tune is heavily laden with cadences, which are given equal time values to the succeeding themal note, then the tempo of the tune is slower in comparison with one which has few or no cadences, or cadences played as runs. *where alt* It may also be that there were various tempos *vague*



at which a particular tune may have been played <sup>according to the occasion</sup> to represent a different function. However, it is one of the most problematic areas to define especially when no specifications are given on tempo in the earliest sources apart from the ill-defined use of Italian terminology by JMcD. (see Cannon 1994:16).<sup>89</sup>.

The manner in which particular features have been notated in different collections of pipe music as well as other music collections, will be considered in an approximate chronological order. The reason for presenting them in this chronological fashion is to demonstrate that, as far as the mainstream pibroch tradition is concerned, the changes which occurred <sup>in the pibroch tradition</sup> did so in a process which took many years. There are particular stages in this process of change which are probably related to the more influential collections such as DMcD's AMcK's and PS. Because of the method of patronage through the competition system, the 'mainstream' style will be assumed to be that which is represented by those particular notational features of the pibroch texts about to be discussed - unless otherwise stated.

It is important to appreciate that similar analyses on the changes which have occurred in the playing of cadences, echo beats, tempo and rhythm have already been carried out by Cooke (1972, 1978, 1987) and Cannon (1988). Cooke (1975-76) also tabled the different cadences of AMcA, JMcD, DMcD, and AMcK. The relevance of these changes is crucial to this study and the particular features have to be identified in the context of it. <sup>this context</sup>

<sup>89</sup> See also Cannon (1988) PT (41 no. 2). and Buisman PT( 41: 6) where they show how the tune Duncan MacRae of Kintail's Lament is similar to the lively Irish tune 'March of the King of Laoise.' (See LP. of Irish folk group The Chieftains (3, side 1 band 5) MacDonald's March in Kilberry coll.(1948) is also a similar tune. There is also an old German folk song 'An der schonen blauen Donau' (the beautiful blue Donau) which has a similar melodic line. <sup>info from Annette Kempf.</sup>

## CH 3.2

## CAMPBELL SYLLABIC NOTATION

The CC is in two volumes and contains a total of 168 tunes<sup>90</sup>. The most noticeable contrast with other sources transcribed on the stave is its <sup>sparsity</sup> lack of cadences. *The implication here is that as Tued pointed out, this was up to the performer to decide. (contexture of)* Although this chapter is headed 'Campbell Syllabic Notation' the shortened reference to it [CC] is because it is more widely known by pipers as The Campbell Canntaireachd. Buisman, however, (PT 1987: 39:7 ) shows how it was

'no longer canntaireachd in the strict sense, i.e. an oral substitute of pìobaireachd, but it was moulded into an ingenious system of representing pìobaireachd graphically'.

Although it was a very useful development of the canntaireachd tradition in that it allowed some elements of its character to be transmitted over time without relying on direct contact with the transmitter, it is an artificial system where the relationship between sound and meaning has been sacrificed for literary clarity. At least one Gaelic speaking piper from Drumfearn in Sleat, Skye<sup>1</sup>, was unimpressed by Campbell's system. In a letter to the Oban Times, (3/1/27 ) Malcolm MacInnes wrote:

"Mr Cameron uses the syllables of Gesto and Lorn as if they were the same thing, though they differ almost totally. Gesto is canntaireachd- a system of beautiful chanting. - Lorn is a mere monster- an attempt to use English alphabet to do the work of the symbols of music, and dispense with chanting. "Chaelalho" could not with safety be pronounced, not to speak of chanting it. It makes one feel bad even to look at it. It suggests the sucking clicks in the tongue of the Kaffirs."

What is useful, however, in the CC is the grouping of syllables into vocables or musical words. This helps greatly to appreciate the rhythmic nature of the tunes even if no signs accompany them to indicate note values. They also assist in identifying recurring motifs. Once the rhythmic nature of the vocable is identified by comparing it with Gaelic song, it is possible to perceive the rhythms of unfamiliar motifs which are

<sup>90</sup> There was an earlier version of the same compilation which has not been found. (Buisman) 104 have been found in other collections. ( PS 1:1925.)



a development of the common four phrase pibroch/song relationship. Intuition, arising from a familiarity with the idiom, allows one to be more confident in assessing the <sup>sa</sup>rhythms. Sometimes the identification of phrases is frustrated by Campbell's arrangement into 'lines' of music, in that a phrase may sometimes run from one line to another instead of finishing on the <sup>same</sup> one line. Similar criticism of the CC's metrical ordering has already been made by Buisman.<sup>91</sup>

Despite what may be a somewhat artificial transformation of some of the techniques of canntaireachd, reference to the case studies will reveal that the CC as a source more closely corresponds with the song rhythms than any of the pibroch scores. In light of this, it is intuitively possible for one familiar with Gaelic rhythms to ascertain the pibroch rhythms quite extensively without reference to song words as a guide. The other canntaireachd systems such as MacCrimmon's (Gesto canntaireachd) have not been used extensively in this study (although less artificial). There are, however, additional problems regarding the grouping of vocables in Gesto which Cannon(unpub.) has attempted to resolve. <sup>it is a system</sup> The canntaireachd <sup>does not appear ordered enough to have a firm conclusion</sup> does not appear ordered enough to have a firm conclusion. The cadences are not represented in the Gaelic singing examples which have been used in the <sup>case studies</sup> pibroch song examples, although they exist to some extent in some of the traditional singers' styles today as anacruses - more especially in singers from the Island of Lewis. I suggest that the cadence figure which exists in pibroch was <sup>decorations</sup> more prevalent in the singing which JMcD witnessed and probably tried to notate. (See Ch.2.2) The melodic lines have been disguised in so many cases, more so by AMcK than anyone else, although it is still possible to observe where he placed his Es and other melodic intrusions, especially in eg. Cumha nam Bràthairean (sic) Reference to the CC makes this clear. <sup>too much a leap</sup>

One area which initially seems confusing concerns the use of the cadence vocable *hi* in *hiharin*. When it occurs in *hihorodo* it is played as an E followed by three notes each represented by a syllable of language eg. hi-ho-ro-do. The shortening of the movements in *hiharin* from JMcD's three note motif after the E (*hi*) shown in the example above, which would properly be represented by four syllables, means that the close rhythmical and melodic link with the frequently occurring motif of three notes in Gaelic (See case study 2) is not so clear. Even though the *hiharin*

<sup>CS2</sup>  
91 Forthcoming article in PT.

represents a reduction, ~~the~~ I still ~~have~~ tend to hear it as a short E followed by a three-pulse figure on one beat or musical accent. It seems that two rhythmical interpretations were extant. I find MacCrimmon's *hiererin* more representative of the pibroch-song relationship than Campbell's *hiharin*. MacCrimmon also had an alternative *hierin*.<sup>92</sup>

It could be the case, however, that a similar vocable *hiririn* represented three low As only without an E preceding. J.F. Campbell in his pamphlet 'Canntaireachd Articulate Music' (1880: 11) cites a piper describing the use of the vocable *hiririn* where he

'played three notes deftly with his little finger by striking a note on the chanter once. Two were open notes; one closed.'

It would seem from this description that he was playing a birl as in the present day fashion rather than three clear pulses on one stress, which I suggest was the earliest fashion. The open notes might be considered as the opening and closing low A where the closed refers to the middle section which goes to low G. This might explain Campbell's later statement (p.15) that 'the middle *i* when played is a different note'. this *i* being part of the first *ri* of *hiririn*

What is important is that the rhythmical features of the canntaireachd do not depart much from the notational rhythms. The main problems with the CC relate more to its phonemic nature rather to its lack of correspondence of syllables to notes.

has been observed?  
deposit.  
make general notes on CC as Buisman researched.

<sup>92</sup> Information from Frans Buisman.



## Ch. 3.3

## JOSEPH MACDONALD

## Overview.

The JMcD's Ms. 'A Compleat theory of the Scots Highland Bagpipe' (1760), which was originally published in 1803 with unfortunate alterations, was republished and thoroughly edited by Cannon in 1994. Further discussion on this source will therefore refer to the pages in the 1994 edition.

As Cannon points out (p.1), the Ms. probably represents the earliest attempt to notate pipe music on the stave. Although Joseph wrote it as a theory and not as a source book for pipe tunes, he successfully details many of the features of what was probably an accepted style of playing in his <sup>own short</sup> time and possibly a generation or two before him. He therefore specifies in the preface that he is dealing

'with all the Terms of Art in which this Instrument was originally taught by its first Masters and Composers in the Islands of Sky & Mull.' (1994:25)

The style he is referring to is probably one as played by the MacCrimmons and MacArthurs of Skye and the Rankin pipers of Mull.(1994:2) and although there may have been a wider range of notational styles, there is no reason to believe that substantial stylistic differences in rhythm would have existed between them. Although there were other piping families such as the MacGregor pipers of Perthshire, '*Clann an Sgeulaiche*',<sup>93</sup> it is just as unlikely that the latter would have had a performance style, in terms of <sup>rhythmic forms</sup> rhythm, which differed substantially from the former, other than in the idiosyncracies which set one performer apart from another. This possibility is supported by Gaelic oral tradition which relates that pupils of one piping school often finished off their tuition at another one.<sup>94</sup>

<sup>93</sup> See Archibald Campbell's PT (1959 Vol 12 ) 'The MacGregor pipers of the Clann an Sgeulaiche'.

(87) <sup>94</sup> See Inverness Transactions of the Gaelic Society (XXXVII) for an article on the Rankin pipers 'Piobairean Chloinn Ghill-Eathain' by Neil Rankin Morrison. (9th Feb 1934: 59-79. 'There was an obvious' There is further documentary evidence of the tradition having been passed on between different piping families. Charles MacArthur, piper to MacDonald of Sleat taught Donald MacCrimmon, probably Donald Ruadh MacCrimmon, one of the last of the piping dynasty. See Lord MacDonald papers in Armadale, Skye: GD.221 /4250. *Thanks to Mike K.*



However, these stylistic differences would have to be properly defined and weighted to be of much use in a study of this nature. An important feature which has to be borne in mind is that Gaelic culture was predominant in Perthshire as well as in the Western Highlands well into the nineteenth century.<sup>95</sup> Therefore, the rhythmical characteristics of particular tunes <sup>may</sup> ~~would~~ not have differed substantially unless the occasion for which the tune was played altered. eg. from lament to lullaby as is evident in the song versions of MacLachlan's Lament (but not in pibroch). In addition to the detailed observations Joseph makes of the technical features of bagpipe playing, it is possible to recognise many of the fragments of tunes which he uses to demonstrate the different examples of style and form. Most of these have been identified by Cannon in the 1994 edition and are very useful in determining the style(s) of performance of the whole *ùrlar*. Their particular features, that is, sparsity of cadences and intrusive notes, support the argument that the style in which pibroch was played in the 18th century was close to the rhythms which exist in the Gaelic language. For example, he has a full pibroch at the end of the Ms called 'March for a Beginner' without the gracings. This is a variant of a Gaelic song melody and appears as a case study in this thesis.

mention more of Joseph's ms. Amapool + Earle's.

<sup>95</sup> For example see Duncan Campbell (1886, 1888 and 1910)

## Ch 3. 4. 1

## CADENCES

There are a number of features of Joseph's notation style, the manner of performance of which become clearer as a result of the comparisons between song and pibroch.

In his section headed 'Introductions, Graces, Cadencies,<sup>96</sup> etc. Transitions' the manner in which he describes introductions, gives a fairly standoff but nevertheless pragmatic and informative view of performance style:

'The Introductions which frequently occur, (being noted down before each Passage) seem to a stranger wild and rude but will appear otherwise when known, being well applied to the style.' (1994: 78)

This description is ~~less vague~~ and provides a stark contrast when it is compared with the manner in which one would hear them at the present day, which as Cannon (1994:14) states 'consist essentially of the note E held out long like an appoggiatura.' and could hardly be described as 'wild and rude'. The E is frequently held as long as a minim and not as a crotchet as notated in the PS series. (see CS 2) The modern cadences therefore <sup>became</sup> are, in performance, perceived as part of the main melody line of the pibroch. <sup>even though they may not be perceived as such</sup> For reasons of continuity and uniformity in pibroch competition, they are given the same time value throughout the whole of a tune in contrast with how they were probably played in JMcD's time as adaptable ornamentations to the melody. (see Cannon 1994:16) <sup>measured</sup> One could therefore describe modern performance style of playing cadences as ~~measured and predictable.~~

JMcD's comment on the introductions as being 'wild and rude' is similar to the comments made by his brother Patrick in the latter's preface to his 1784 collection of Highland vocal airs, previously discussed. These were, apparently, eighteenth century 'buzzwords' which described musical styles which did not fit into the European mainstream characteristics<sup>97</sup> The 'wild and rude' style was obviously a feature of both pibroch and Gaelic song

<sup>96</sup> This does not mean what pipers regard today as 'cadences' in pibroch. Cannon (1994: 78) has suggested that the context in which JMcD uses the word cadence is as an adaptation of the classical term 'cadenza'. Despite its ambiguities, it has been adopted as a term of convenience in the piping tradition for what JMcD calls introductions. .

<sup>97</sup> Information from ~~pibroch scholar~~ Frans Buisman.



performance style. In the closely related pibroch tradition, the cadence ornamentations in the form of demisemiquaver runs became less of a decorative flourish than part of the melodic theme of the tune, following the influence of Angus MacKay's 1838 publication. What appears to have been a continuing trend will <sup>be verified</sup> be seen shortly in the comparisons of cadences from different sources.

In his explanation of a notated exercise, JMcD brings attention to the obvious subtleties in the use of these cadence runs:

'This exercise ....must be all introduced in the manner you see the little notes set down, and the learner must be always used with these introductions until he can introduce them properly of his own accord, if he has any taste or genius, without which no kind of music can be well taught him'.(1994: 14)

Although Joseph does not go into any further details on the nature of the cadence runs, the implications of his remarks are that the theme or melodic line of the tune must be preserved. The corollary of his implications is that the rhythm of the tune must be such that the cadence runs never at any time receive a musical stress and become as prominent as, or more prominent than, the following themal note which they grace. The style of notation adopted by JMcD should make this quite clear to the accomplished musician. <sup>> insert personal experience.</sup>

Cannon comments (1994:14) that there will always be doubt as to how the cadences of the earliest notators should be played. Similarly, Woodward (1976) suggests that the present day style of playing cadences is quite similar to JMcD's. However, there is more certainty than doubt (a doubt which frequently verges on the pedantic) as to the manner of performance, for the following reasons. <sup>Hardly a major issue.</sup>

(The reasons are) firstly, that there is clear evidence from JMcD's notated score of semiquaver cadence runs to the melody note and the slightly more contrasted DMcD demisemiquaver runs.<sup>98</sup> Analysis of the different

<sup>98</sup> Buisman, in conversation, points out that the style of notation is related to the fact that at the time it was not common to indicate differentiation of time beyond a certain point, mainly because such presentations were not thought of in staff notation in general. Therefore, all one can conclude is that when any of the smaller notes took more time than another, it did not take as much time as the modern 'cadence' E.



interpretations of the notation of these, lies at the limit of exact comprehension of musical notation, as far as the pibroch player is concerned has to be perceived in the broader context of the musical phrase. The different perceptions of constituent notes in the cadences are easier to analyse and write about than to reproduce and contrast exactly in actual performance. This statement probably becomes easier to appreciate when it is considered that the less controversial notes which sit on the stave such as the crotchet Es of the modern *hiharin* are played much longer than the crotchet value given, at the present day.

It seems quite unusual that so much pain is taken by the 'pibrochologists' of the present day to prove that what the early notators wrote was not what they meant, in order to vindicate the modern Art style. One area which has received attention is the use of the '*appogiatura*' as a means of explaining how the Es in cadences should be played long rather than short. The subject of *appogiaturas* in the pibroch tradition has already been discussed by Cooke (1989) where he shows how the use of the term has been misunderstood by pipers. Its use by DMcD at the beginning of his published book (ed.1974:4) bears no indication of its having specific note values other than that it represents a decorative note which was not formally included in the rhythmical metre of the tune. Because it naturally borrowed some time, however, it was called an *appogiatura*. It would seem that the problem with this term is that it is wrongly understood as an arithmetically definable note. One is therefore mistaken <sup>has to be wary of</sup> ~~attempt to reconcile the limitations of notating music in strictly measured time with the comparatively less strict ornamentation where *legato* and *rubato* effects are introduced into the phrases.~~ <sup>a too literal interpretation of the notation</sup> ~~when actual performance embodies a~~ <sup>crap.</sup> The natural inconsistency of these effects means that the contributory process which creates them, the *appogiatura*, is just as variable. It seems strange that PMcD and DMcD should have made the assumption that pipers and amateur musicians would know the meaning of this term without further explanation and it seems that, from their lack of explanation it merely represented a convenient label with a wider meaning than some would attempt to assert.<sup>99</sup>

<sup>99</sup> It is worth referring to some of the references which have been made in the past to the *appogiatura*. For example, Dr. Callcott in Musical Grammar 2nd ed. (London 1809) states: '*Appogiatura* is a small note placed before a large one of longer duration, from which it generally borrows half the value and always occurs on the strong part of the



The second reason for believing that the cadences are played as relatively quick ornamentations<sup>D</sup> to the themal notes - that is, relative to today's style of playing long Es which appear in the middle note of three note cadences - is because, otherwise, the melodic line of the song or tune is too obscured.

The manner in which the cadences were notated by different collectors and how they changed over time is shown in Ex. 3 overleaf.

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measure. Sometimes however, the Appogiatura is only one quarter of the note it precedes. In the Fontana Musical Manual. (1848: 24) there is the following: 'What is the true value of the Appogiatura? Answer: Rigorously speaking, it has no fixed value by itself. But it approximates to itself sometimes the whole of the note that follows, sometimes the half, now one fourth, now one eighth, according to the note that represents it. Taylor, in his AB Guide to Music ( **Date** p.95) has: 'Until the end of the 18th century the Appogiatura was most commonly written as a small note, with or without a slur connecting it to its resolution. Notice that the rhythm values of the small-size notes is ignored; the full-size notes add up to a complete bar without them'. See also Donnington (1974), Emery (1953). It is clear from all the evidence that, historically, the term has undergone a series of reinterpretations.

## EX. 3

Joseph MacDonald Ms.

2 Note

Ms. p. 28, p. 12.

3 Note

Ms. p. 34, p. 35, p. 38, p. 37, p. 12, p. 12, p. 12.

4 Note

Ms. p. 28, p. 35, p. 34, p. 28, Ms. p. 34.

5 Note

Ms. p. 28. *move down one. Key sig*

## Angus MacArthur Ms.

Tune: no. 17, no. 11, no. 15, no. 11, no. 19, no. 1, no. 17, no. 1, no. 20, no. 19.

3 Note

No. 29.

4 Note

Tune no. 17.

Where particular cadences occur very frequently, these are not specifically identified with text.


The most noticeable feature of all these changes is the trend towards greater simplicity in and increasing standardisation of the embellishments. JMcD and AMcA have a much greater range of decorations than the later sources and these are represented as short runs to the melody notes. Only in DMcD (Ex. 4) do we see signs of elongation of the Es occurring which AMcK adopted and which eventually gave us the long E cadence of the present day. These four and five note runs of JMcD and DMcD would of course have to be played rapidly in order to retain the rhythm of the piece. They are suggestive of the *arpeggio* techniques of the clàrsach player and there may have been some influences on pibroch from this instrument. Indeed, one should find the situation very strange if there has <sup>d</sup>not been an influence on pibroch from the clàrsach tradition, in view of their common social context.



Ex. 4


DONALD MACDONALD      Ms. and Published Coll.

2 Note




eg. Ms. p10; p43; p31; p20.

3 Note



eg. Ms. Coll.10; Coll. p.84; Coll. p. 84 Ms.p.190, no.32


4 Note



Coll p.84 Coll: p.98; Coll: p.30. Coll: p.84


ANGUS MACKAY.

Ms. Vols 1 and 2.      Published Coll.



Vol.1 p141 Vol.1 p141

3 Note



3 Note

Although the movements are shown as played down to a crotchet, more frequently they are played to a quaver or dotted quaver. Where the movements are uncommon, the page number of the Ms. or Coll. in which they appear is given.

### Ch. 3. 4. 2 CADENCES: CHRONOLOGICAL CHANGE.

The cadences have been set out according to source, with the same number of notes of each cadence grouped together for simplicity. Some of the cadences appear frequently and adorn different themal notes. Although both DMcD's and AMcK's Ms and published sources are used as source material here, differences in cadence styles which occur between the Ms. and the published source of each collector are only found in DMcD. In his published collection only, there are some of the earlier runs of more than three notes which appear in JMcd's Ms. and AMcA's Ms. The DMcD Ms contains cadences of only three demisemiquaver runs throughout. It is suggested by Cooke (1975) that DMcD's published collection rather than his Ms is more representative of his own style of playing. However, his book contains a number of very ornamented styles not present in his Ms. which are like the decorations found in JMcd and AMcA. It may be that for the sake of simplicity he notated them in a standardised style for the manuscript, which was meant to be book two<sup>100</sup>, but was probably aware that the piper would use his own discretion as to the length, content and positioning of the cadence run. The Highland Society of London's patronage was probably an important influence also.

It is clear that the Highland Societies' patronage was intent on standardising styles and settings, not least because it provided a benchmark on which to adjudicate performances.<sup>101</sup> Therefore, by removing features of performance which the Highland Societies would probably have considered 'wild'- such as these four and five note cadence runs, and replacing them with standard three note runs, an ordered system was being set up. Just as it might be difficult for the modern performer to understand the nature of the cadence runs of more than three notes, so it was probably quite difficult for DMcD to dispense with them no matter what the requirements for standardisation may have been. However, the longer cadences occur in only two tunes in his collection<sup>102</sup>

100 This second book of Donald MacDonald's, although never published by himself, was eventually incorporated into Thomason's Ceòl Mór at the end of the century. The original Ms. is missing.

101 See I MacInnes unpublished MLitt. thesis 1989.

102 Cumha Pharic More Mhic Cruimen and Cumha Dubh Shomhairle.



On a comparison of the cadence styles of the different collectors, the most obvious features of the changes which have occurred are that the cadences have become simplified and more standardised over time. The runs of more than three demisemiquavers in the earliest sources, JMcD and AMcA, were being replaced in DMcD's time by a standard three demisemiquaver cadence on C and B and two on A and G. The brisk demisemiquaver to the themal note was also beginning to be eroded in DMcD's time as, in one tune in his Ms<sup>103</sup>, some of his cadences have a dotted middle note E demisemiquaver. This dotted E is the first sign of a gradually changing style which was later to be exacerbated by AMcK when he simplified the cadences further by bringing the middle E down onto the melodic line. (As shown in Ex.2) which is based on Cooke's chart (1987), the cadences were to some extent thought to be interchangeable or were confused with the themal notes of the tune. This is more evident in AMcK's Ms. and Coll. However, it is not surprising that this ambiguity should have existed.

In Serbo- Croatian folksongs (195:17) Bartók discusses the use of Ornaments (grace notes) in vocal melody and heads his section just as underlined. He defines it as follows:

'Two or more notes of different pitch sung to one syllable constitute ornaments in vocal melodies. Usually one of the notes in an ornament can be regarded as the principal one. and the rest as supplementary ornamental notes. It is rather difficult of course to find the principal tone in a heavy ornament group.'

This observation on the vocal style could just as well be applied to pibroch cadences as they were recorded by JMcD, AMcA and DMcD's published collection. Not only does it apply to the pibroch tradition but to many musical genres. The writer has frequently appreciated the problem of separating the melodic line from the decorative one when listening to whistle players emulating the Sean Nós singing style in the Irish tradition and the impression is that each decoration becomes an integral part of the tune according to the whim of the performer - each performance being a unique and different event because of the variable nature of the ornamentation.

<sup>103</sup> This is the tune known today as MacLeod's Salute which in his Ms.(no.32: 150) is mistakenly typed 'MacLeod's Rowing Piobaireachd (Salute)' which is a wrong translation of 'Iomarbhadh'.



Despite the melodic ambiguity which exists between cadence notes and themal notes in performance, there should be no doubt as to which notes are the ones which receive the stresses because, just like the song, the cadences should act like anacruses. As Cooke (1985:6). has observed in his analysis of the Eliza Ross Ms.:

'Like many compiler<sup>s</sup> of 'ceol mor' she sometimes confuses introductory Es (more commonly though less suitably known as "E cadences") with E melody notes and sometimes vice versa. This is useful however, for on those occasions where she writes an introductory E as a melody note this gives us an idea of how long John MacKay made them in that context.'

Cooke did  
not have an  
S (check)

Buisman has also shown<sup>104</sup> how the Campbell Canntaireachd has substituted the vocable *cheen* for *hin*. In addition, A. MacArthur has a full note E instead of two or three note cadences. *Delete*

Although at the introductions of some tunes E. Ross showed a long E introduction (eg. Salute to Sir James MacDonald of the Isles) these Es were in an unstressed position, before the bar, as Cooke (1987) has already shown. From an examination of all the earliest texts it is clear that none of the cadence Es were anywhere as long as in the present day style. Although some of the present day players might play a minim where a crotchet is written, (MacIntosh's Lament, CS 1) this does not validate the comment which is frequently heard from pipers (eg. MacNeill 1993 Piob Soc Conference) that although the early notators wrote demisemiquavers, what they actually meant was something else. The overall effect was that post AMcK and especially throughout the twentieth century, the melodic line was becoming increasingly disguised by the cadences, which were no longer acting as ornaments to the melodic line, and the tune was being slowed down<sup>105</sup>.

There is sufficient evidence in the style of notation adopted by AMcK and subsequent collectors that this ambiguity of cadence and themal note substantially changed the nature of the melody and the rhythm of tunes. ||

<sup>104</sup> In conversation with the writer.

<sup>105</sup> See also Cooke (1987) who compared a modern recording of Lament for Donald of Laggan with the notated fragment in Joseph MacDonald's *Compleat Theory* (See 1994:70) to demonstrate how the rhythmic character of the tune had suffered.



One only has to examine the CC, to see how the sparseness of intrusive cadences reveals the melodic line. One good example of this, although not identified with Gaelic song, is the tune known today as The Blind Piper's Obstinacy<sup>106</sup>

One cannot expect the cadences, any more than the themal line of the tune, to be played exactly in accordance with the notation and it would be expected that each was adapted to each given situation reasserting Joseph MacDonald's (Ms.1760: 42) statement 'when known, being well applied to the style'.

Some of the remnants of the cadence runs being included in the melodic line appear in other guises in twentieth century pibroch performance. Tunes which are traditionally associated with Donald Mór MacCrimmon have now what is termed the 'Donald Mór run down'. This is a good example of the ambiguous nature of the cadence as part of the melodic line of the tune. The three note cadences, which in PS publications have a lengthened E in the form of a quaver are now indistinguishable from the main or themal notes of the tune, when played. This is notated and explained as follows in the pibroch MacLeod's Salute(PS 11:372):

### Ex. 5



The song words in most of the case studies analysed, eg. in A Ghlas Mheur, have no place in the cadence decorations in either the pipe, fiddle

<sup>106</sup> CC Vol 2 no.76 called 'Cor beg MicLeain'. (PS 3:96). In the Canntaireachd, the melodic line begins at low A proceeding *hinadin hodindro* whereas in modern performance the melodic line begins with E at each subphrase -if each bar is considered as a phrase- giving *hien* at the beginning of each bar. This changes the character of the tune substantially, especially if performed in twentieth century style rather than as AMcK has it notated. PS 3:96 refers to AMcK's statement that it was composed by Ian Dall MacKay. Another tune which has very similar characteristics and also said to have been composed by Ian Dall is the 'Hen's march to the midden' (PS 13:441). It also appears in AMcK's Ms. (no.2:18) with the Gaelic title also 'Gogallaich na'n Cearc'(sic) Once again, if the Es are removed one is able to appreciate the original melodic line.



or canntaireachd versions. This contrasts with some song versions of other pibrochs where the pipe setting suggests that there was some problem in deciding which elements of the music were decorative to the themal line of the tune as cadences, as opposed to being themal notes themselves. One example of this is Alba Bheadarrach (CS 3). Often, a study of the variations will reveal the leading notes.

One pibroch collection which focuses on how the cadences have become part of the melody line with the Es predominant is General Thomason's 'Ceol Mor' (1900). He makes the following statement:

'The emphasis that the piper lays on the E, is, as far as I know, quite unlike anything of the kind in ordinary music.' (1900: x)

and he shows some concern about the style of performing these when he states:

'If this peculiarity of pipe music be not recognised and the E be treated as a full note the time of many a bar will be thrown out.' (1900: x)

However, in his 1905 edition (p.4) he makes a stronger statement on the performance of these cadences:

'The rendering of these grace note cadences chiefly as full notes is answerable for most of the faulty time in our Piobaireachd recorded music up to date. They seem to be peculiar to Ceol Mor, and their management requires a good deal of study from the playing of our best players, giving, as they do, great scope for the exhibition of taste.'

His comments are like echoes of Joseph MacDonald's on the same features, over a hundred years before.

Later (1900: 2) he gives the Gaelic terminology for the cadence in brackets as '*Tuiteam*.' This in English means a fall. The reader is not made aware of whether these are translations which Thomason sought from Gaelic speakers or whether they were terms in use by Gaelic speaking pipers of his time. He may even have translated from the root Latin 'cadere' to fall. Whatever the case, the use of the word *tuiteam* is too descriptive of the manner of performing the cadence as a 'falling' and would not be descriptive of the manner of playing cadences with a long E as played at the present day. The same word might be described as 'tumbling' because this is the style of playing cadences which was described to the piper and



adjudicator Seton Gordon. This was described to him by a rural, island piper, John Johnson<sup>7\*</sup> of Coll, who was very critical of the contemporary playing style of pibroch around the end of last century (c.1900). In one of his letters to Seton Gordon<sup>107</sup> he explains his own attitude and that of his peers to notated pibroch:

'As to the piobrochs, I think I told you that I was completely out of any knowledge of "notation" in that class of music, as such was totally ignored by the old pipers from whom I learned what I have. They simply would have nothing to do with it, knowing from what they experienced of it, of its uselessness and misleading effects, but this arose from its not being perfectly known to those who used it, only partially and hence the mistakes and the misleadings which it led to only for want of the expert knowledge requisite.....and hence the going afield of most of modern books'

Glen, in his publication of pibroch 'The Music of Clan MacLean' (1900), acknowledges Johnson<sup>7</sup> as his source for his changed style of notating cadences<sup>108</sup>. For example, below the setting of the tune MacLean of Coll putting his foot on the neck of his enemy (Cas air amhich, a Thighearna Chola) in the Maclean collection, are examples showing the differences between Johnson's style and the contemporary notated style. It states there:

<sup>107</sup> NLS Acc. folder 7451. Aug 18th 1917

<sup>108</sup> James Campbell in a seminar in Ardvassar, Skye in March, 1988 (College of Piping recording) discussed the manner in which David Glen's Ancient Piobaireachd (1880) adopted a different style of notation of the cadences from previous publications. These cadences were shortened to single Es of gracenote value. Cannon (1980:38) states that the reorganisation occurred between 1895 and 1897 and that subsequent publications of a further five parts may have been influenced by Colin Cameron. However Campbell, at the seminar, argued that the musicologist, Dr. Bannatyne, had some influence on Glen shortening the cadences. It may be that Johnson influenced both Bannatyne and Glen. Johnston's involvement with Glen's publication The Music of Clan MacLean is borne out by a letter from Johnston to Seton Gordon on 18/4/1917. He wrote: 'But the late Mr. Glen of Edinburgh published the MacLean "Piobrochs" before he died and these are put down correctly as they were originally and can be had from his 'firm' yet several of them are taken down from me at the instance of the McLean association in Glasgow you will find some of my piobrochs put down there, particularly those appertaining to the Coll family and the MacLean chaps of Duart.....' *which?*



'This tune was written down by the Compiler from the playing of Mr. John Johnston of Coll, who played the "G E D" cadence as given in Example 1st. The usual method of playing this Cadence is given in Example 2nd.'

One can see from the facsimile below that these cadences are very similar to the ones which appear in JMcD's 1760 Theory. This would appear to have influenced Glen greatly in his subsequent tutor

Ex. 6



That this style survived in the more remote areas away from the mainstream influences is remarkable considering that the mainstream pipers, it would seem, had already become fairly entrenched in their views - judging from the tones of the newspaper correspondence referred to earlier. This other style did however survive in other pockets such as in South Uist. For instance, Calum Beaton of South Uist, (SA/1970/2) related how the older pipers played the cadences in a much shorter manner until the arrival of John MacDonald of Inverness in the first half of this century<sup>109</sup> and another South Uist piper, Donald Allan MacQueen, remembered and played the cadences as 'runs' which approximated the notation of Donald MacDonald and earlier sources.

This style of playing the cadences is still remembered by one person the writer met from John Johnston's neighbouring island of Tiree who, on hearing the cadences played as a 'tumble' down to the melody note, immediately said, without having been questioned, "that is how they used to play them here".<sup>110</sup>

The reality is probably that there was a range of values given to the length of the cadences but that, in general, they were played much shorter than at the present day and were optional embellishments. This is confirmed by Moss (1982: 6) and is borne out by this research.

<sup>109</sup> SA/1970/133.

<sup>110</sup> Conversation with Mr. Sinclair, Tiree, on 10/2/92.



A manuscript from early this century was given to the writer which had been discovered in New Zealand. The manuscript was signed by a D.A.Cameron and the tune is called The Cameron's Gathering. This is a variant of the End of the Little Bridge (K.1948 no.32). A fragment is shown below:

Ex. 7



The interesting feature is that the cadences are not shown in the form of a group of notes of three demisemiquavers; they appear as three single demisemiquaver gracenotes; the usual style of light music notation. Their meaning is obvious and they clearly represent what was played. However, they probably represent an even shorter style of playing cadences which is more in keeping with the style of the tune which identifies it with its title and function, an animated robust gathering tune with short repetitive motifs. One might find that cadence runs which are in the nature of JMcD's style of notation are slightly out of context. However, the discussion is in danger of becoming a relatively unproductive preamble at this level of detail especially considering the differences are in the magnitude of ornamentation motifs which distinguish between the different effects of a demisemiquaver run in contrast with a semiquaver one. Ultimately, the relevance is a contextual one which relates to the rhythm of the phrase and the most effective way to preserve the melodic line in a succession of phrases within this rhythmic scheme.

why say  
this?

edit.

The evidence from the written sources in manuscript and published form, from oral tradition and finally from the song tradition, is sufficient to show that the cadences as played today are a development from an earlier style of ornamentation which did not detract from the melodic line of the tune. Whether they are to be played as runs of semiquavers of demisemiquavers or as quavers or as a combination of these is of no major musical significance. In the context of the phrase however, they represent a subtle musical balance between ornamentation and the melodic line of the tune.

In Patrick MacDonald's pipe setting of MacIntosh's Lament there are two-note semiquaver figures which go up to the following note rather than down as in cadences. This demonstrates even further, the extensive range of ornamentation which the early performers used in comparison to what is heard at the present day. These ornamentations are not represented in subsequent pibroch notation. This does not mean, however, that they were never part of the pipers' repertoire as they are effective decorations.

V 8,



## Ch. 3.5

## NA CRAHININ

In his republished Treatise (ed. Cannon 1994) Joseph MacDonald states :

'The first Species of Shakes dividing the note into three distinct parts is Called in our language *Na Crahinin*.'<sup>111</sup>

These all appear on the notes low G to high A. However, the low G shake is different from the others; consisting of a GDE gracing on the low G and corresponds to what is represented by *himbabem* in other rhythmic contexts in the CC. The fourth one shown in Example 7 below, which is on the D, is also slightly different from the other shakes in that the second D is diagrammatically represented by JMcD underneath the notation as a gracenote (see Cannon 1994: 27) rather than as a full melody note as shown.

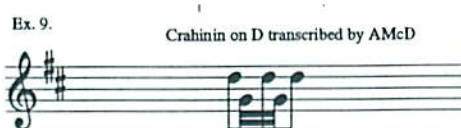
[Ex. 7 is not below.]

## Ex. 8



The effect is more satisfying to a player and probably explains why Joseph finds it 'the nicest and finest beat of the whole'. This may be better represented as:

## Ex.9



This embellishment would seem to have been more technically demanding than the other *crahinins* and with the changes which occurred in the playing of the *crahinins* in general, it may partly explain the appearance of a throw on D as in the modern crathadh or echo-beat. This is notated as follows in the PS series:

## Ex. 10



<sup>111</sup> This term is still common in Scottish Gaelic today; a' *crathadh* meaning to shake.

It is not necessary to produce examples of all the echoes because they all have the same rhythmic form as set out by JMcD, and all have the potential of a range of internal rhythms as will shortly be seen. This rhythm is as follows:

Ex.11.

Ex.11



JMcD does not differentiate between the lengths of the graces between the notes as in modern performance but shows that the whole of the technique is 'properly a Beat and not a Shake' He clearly explains the technique of performance:

'The touching of these little Introductory Notes must be so quick and light that they cannot be said to be sounded, but only beat upon, as they are properly the Cutting or Division of the Notes;' (1994:27-28)

As Cannon has already pointed out(1988:83), present day performance of the echo beat has the second gracenote played so long that one is as well to consider it as part of the melody line. For example, JMcD's echo on E, shown on the left is the same as AMcA's and DMcD's which, later, in AMcK had an elongated second gracenote. This may have led to the style of present day competition players, one version of which has been suggested by Cannon on the right hand side below.

Ex.12.



Based on Cannon (1988:83)



The modern performance might be fairly conservative as it is just as likely that one might hear something like:

Ex.13



It may be suspected that AMcK started the trend towards an unambiguous two beat figure rather than what the writer perceives as a three pulse figure on one beat or stress. This might be a little unfair, however, for if his echoes are played as he wrote them, the whole motif still remains a single stressed one with three clear pulses, which is a common rhythmic feature of Gaelic song. What has changed is the manner of interpretation. One popular modern song which begins in this way on the E, is the one beginning ('A) *Ghruagach òg an fhuilt bhàin'* where the first two words have a rhythm which, in practice, lies on a rhythmic scale between MacDonald's notation and MacKay's. The figures can only at best be an approximation of a three pulse one stress figure where in this example the musical stress occurs on the second word òg.

As Cannon has pointed out, JMcD's *hiharins* are generally notated with a dotted quaver first note A, but sometimes a more even figure without pointing. The *hiharins* are notated in three different ways in DMcD's book and Ms. For example he has:

Ex.14



All of the *hiharins* in the first edition of DMcD's collection are as the first one ie. with the dotted first A. One instance of a shortened first A exists in his version of End of the Great Bridge. In the Ms. there are examples of all three. For example, Bodaich na Sligachan has two successive *hiharins* which are contrasted by having the first one undotted and the second with

a dotted first A. Whether one plays one of these in preference to another is of no great importance. The sensitive musician will contrast consecutive ones, as is evident in DMcD's score and in practice there was probably a range of different ways of playing this, according to the nature of the tune. The evidence from the song rhythms suggests that the *hiharin* would have a range of different styles. For example, if the piper were mindful of the introductory words of the song Bodaich nam Briogais then that person might begin the tune with a motif approximating:

Ex. 15

Ex. 15 shows two musical motifs in treble clef, key of D major (two sharps). The first motif is for the words "Bodaich nam" and consists of a dotted quarter note on G4, followed by an eighth note on A4, and another eighth note on G4. The second motif is also for "Bodaich nam" but is crossed out with a diagonal line and the word "Delete" written in large, slanted letters. The second motif consists of a dotted quarter note on G4, followed by an eighth note on A4, and another eighth note on G4.

or if the words begin with the opening words of 'Mhàthan a'Ghlinne seo:

Ex. 16

Ex. 16 shows a musical motif in treble clef, key of D major (two sharps). The motif is for the words "Mhàthan a'" and consists of a dotted quarter note on G4, followed by an eighth note on A4, and another eighth note on G4.

in contrast, the tune might be Cholla mo Rùn in which case the figure might be:

Ex.17

Ex. 17 shows two musical motifs in treble clef, key of D major (two sharps). The first motif is for the words "Cholla mo Rùn" and consists of a dotted quarter note on G4, followed by an eighth note on A4, and another eighth note on G4. The second motif is also for "Cholla mo Rùn" but is crossed out with a diagonal line and the word "Delete" written in large, slanted letters. The second motif consists of a dotted quarter note on G4, followed by an eighth note on A4, and another eighth note on G4. A handwritten note below the second motif says "as in Bodaich nam Briogais (above)".

or even closer to what is notated in DMcD' Ms.(p.98) as:

Ex.18

Ex. 18 shows a musical motif in treble clef, key of D major (two sharps). The motif is for the words "Tha mise làimh." and consists of a dotted quarter note on G4, followed by an eighth note on A4, and another eighth note on G4.



which is coincident with the final exclamation '*tha mise laimh*' (See CS 5) The above rhythmic motif is more appropriate for the opening words '*Cholla mo Rùn*' but provides an example of how the parameters of the rhythmic nature of the tune, once its features are recognised in the opening phrase by the song words, can be identified throughout the whole tune.

What is more important about the earliest notations of '*crahinins*' is that the three pulse rhythm on one stress is preserved. This contrasts starkly with the two stressed *hiharin* of the present day consisting of the E, of what was once a cadence, taking one stress and the birl on A taking the next stress. The chronological changes of these have already been analysed in detail by Cooke (1978) and cited by Cannon (1988:85) To appreciate the rhythmic contrast of this one only has to consider the modern notated style of the *hiharin* which in modern performance frequently has a much longer E introduction than is actually notated. (see case study 2)

Ex.19



Although Cannon (1994:13) states that 'Joseph's instruction for the beat on low A is a perfect description of the present day birl', the actual performance of this in Joseph's time probably distinguished each pulse of the motif more clearly and represented a less technically developed figure. A listener today would probably not appreciate the three pulses within the modern birl. One would expect that if it was indeed played like the modern birl, Joseph would have notated it accordingly, as he notated the more highly embellished *crunludhs* etc.