

CASE STUDY 2

BODAICH NAM BRIOGAIS
(THE CARLES WITH THE BREEKS.)

SOURCES and TITLESPibroch Sources

Campbell, Colin [CC]. c1815 Vol 1 no.19: 44.

'Lord Breadalbin's Gathering'.

MacDonald, Donald [DMcD] Coll. 1820 Ed. 1974: 102.

'Bodaich na'm Brigis' and 'Lord Breadalbane's March'.

MacKay, Angus [AMcK] Coll. 1838 Ed. 1972: .5.

'Bodaich na'm Brigais; 'The Carles With the Breeks' and 'Lord Breadalbane's March'.

Sound Recordings: Pibroch

John Burgess SA/1961/66

Song

Nan MacKinnon, Vatersay [NMcK] SA1960/117.

Fiddle and other instrumental sources.

Dow, Daniel [DD] (1776¹) A collection of Ancient Scots Music.
Edinburgh.

Fraser, Angus.[AF]Ms) c1855

Killin coll. 1884 p.43.

¹ There seems to be some doubt as to the date of this publication. Cannon (1988) has c1771, Johnson(1984) has 1776 and O'Baoill and MacAulay (1988) have 1778.

INTRODUCTION.

There are, broadly, two sets of song words relevant to this study. The introductory words of each of the different song versions have been adopted as the titles of the pibrochs. The fragment beginning 'Bodaich nam Briogais' has not been recorded on tape although it was prevalent in the Gaelic song tradition. (see Killin Coll.) McK's Coll. attempts to show its compatability with the pibroch setting by placing the words underneath the pibroch score. The song words of Bodaich nam Briogais are rhythmically interchangeable with the song words beginning 'Mhnàthan a'Ghlinne seo, as both share the same melody. The pibroch performance style which the writer recommends could therefore be just as effectively ascertained from the 'Bodaich nam Briogais' song text on account of the rhythmical similarities.

Melodic features.

The tune is of binary structure. It is a tonic D tune, the particular features of which can be seen in Example 1 below. When phrases end on the tonic they can be regarded as closed (c) and when they end on notes other than the tonic, they are open (o). These phrases have been identified accordingly and are shown as follows.² This gives a total of four phrases in the NMCK's song and eight phrases in the pibroch which proceed in the following order:

Abbreviations: The following :// means part repeated.

		Refrain	Verse.
NMcK	Song.	Ao, Ac	Bo, Bc.
DMcD	Pibroch	Ao, Ac ://	Bo, Bo, Bc, Cc.
CC	Pibroch	Ao, Ac ://	Bc, Bo, Bc, Cc.

² The identification of altogether different phrases is to some extent a subjective task. Nevertheless it is important for the study of pibroch metre. Analysis according to bar lines is useful only in so far as it, in the majority of tunes, coincides with the identification of a phrase ie. where two bars constitute one phrase. As Cooke has shown in his study of Maol Donn (1972), a particular note might be the beginning of one phrase to one person and the end of one phrase to the next person.

The CC. version has the same closed phrase Bc *heetra* at the fifth and seventh phrases where the DMcD version has open phrases. The open phrase Ao and Bo gives the impression that the phrase is incomplete and forms part of an even bigger phrase which ends on a closed *cheha*. Similarly, the open ended phrases of the fifth and sixth of DMcD give an impression of incompleteness which is finally resolved by the penultimate closed *heetra* and the final *cheha*. The existence of this penultimate closed phrase is considered by the writer to be a more effective final melodic cadence than that of the CC., which has the closed phrase Bc much earlier at phrase five and repeats it at seven. The final Cc phrase, which represents the final melodic cadence, contains melodic motifs common to phrases A and B making any phrase analysis rather subjective and problematic.

Although some of the verses as sung by NMCK are similar to those found in MacIntosh's Lament discussed in CS 1, the refrain is identifiable with an alternative theme(s).

Ex. 1 compares DMcD's score with the CC and NMCK's song version. The second couplet of NMCK's words has not been set out immediately below DMcD's score because, although there are rhythmic similarities the melody and rhythm is more identifiable in the first two phrases.

Ex.1.

DMD
(hi) harrn he-e-tra (hi)ho-ro-do ha-ro-em (hi) ha-rin he- e tra che-re-de che ha
Tha Bodaich na'm Brigan Tha Bodaich na'm Brigan Tha Bodaich na'm Brigan a n- se ga' la- gail

NMK
Mhna - than a Ghlinn - e so Ghlinn - e so Ghlinn - e so 'Mhnàth - an a Ghlinn - e so 's min - ich dhuibh e - ir - igh

DMD
(hi) ha-ra-ra l- edre he-re-re he- e-tra* (hi)ha-ra-ra l- edre he-re-re he che

DMD
(hi)ha-ra-ra l- edre he-re-re he-e-tra l- edre * he- e-tra cherede* che ha

NMK
'S mi- se nnn moch éir-igh 's mis-e nnn moch éir-igh 's mis- e rinn moch éir - igh ag-aibhs' bha fe-um air. D.C.

The allocation of specific syllables of each 'cannt' to a specific note shows the rhythmical quality only and cannot be used as nomenclature. Also the words have been hyphenated in a manner which allocates each part of the word to each note as a singer might sing them. In most cases each part of a word is a syllable but in some cases eg. éirigh a syllable has been allocated to two different notes giving a melismatic effect.

The asterixes * show where the Campbell Canntaireachd and Donald MacDonald differ. Ties above the score identify the phrases.

The words of the whole of Nan MacKinnon's version are set out below.

Refrain(R1):

'Mhnàthan a'Ghlinne so, Ghlinne so, Ghlinne so, Phrase 1(A)

'Mhnàthan a'Ghlinne so 's minich dhuibh éirigh, Phrase 2 (B)

{Women of this glen/ you need to arise.}

Verse:(V1)

'S mise rinn moch éirigh,'s mise rinn moch éirigh Phrase 3 (C)

'S mise rinn moch éirigh, agaibhs' bha feum air. Phrase 4 (D)

{I arose early etc. you were in need of it.}

(R1) 'Mhnàthan a'Ghlinne so, Ghlinne so, Ghlinne so,

'Mhnàthan a'Ghlinne so, 's minich dhuibh éirigh,

{Women of this glen etc. you need to arise.}

(R2) Eoghainn Oig leag iad thu, o cha do thog iad thu,
 Eoghainn Oig leag iad thu, 'n eabar a'ghàraidh,
 {Young Hugh they knocked you down/they didn't pick you up/in the
 mire of the enclosure. }

(V2) Leag iad thu, leag iad thu, o cha do thog iad thu ,
 Leag iad thu, leag iad thu, 'n eabar 'a ghàraidh.

{They knocked you down and never picked you up/in the mire of the
 enclosure}

(R3) Truagh nach robh mise sin, 's truagh nach robh mise sin,
 Truagh nach robh mise sin, 's bheirinn air laimh ort,

V3) Truagh nach robh mise sin, 's truagh nach robh mise sin,
 Truagh nach robh mise sin, 's bheirinn air laimh ort.

{Pity I was not there /I'd hold your hand.}

(R4) Iain dubh biorach dubh, biorach dubh, biorach dubh,
 Iain òg biorach ag iomain na spréidheadh,

(V4) Iain òg biorach dubh, biorach dubh, biorach dubh,
 Iain òg biorach ag iomain na spréidheadh,

{Young dark sleekit Iain³ etc driving the cattle.}

ANALYSIS OF PIBROCH- SONG RELATIONSHIP.

If one considers the melody of NMCK's first line as the refrain of the song and the melody of her second line as the verse, then DMCD's *ùrlar* can be regarded as a repeated refrain followed by a repeated verse.

Although the stanzas have been presented in quatrain form, each may best be regarded as two couplets since the first couplet is sung to the refrain melody while the second is sung to the verse melody. These are indicated beside the couplets by (R) and (V). The last two stanzas above are merely repeats of the words sung in a refrain-verse form.⁴

3 An infamous cattle lifter and plunderer(creachadair) See Cuairtear nan Gleann (1842-43: 182)

4 There is nothing particularly significant about NMCK's repeat of the refrain 'Mhnàthan a'Ghlinne' after the first verse or at the end of her performance. This seems to have been her own particular style of performance.

DMcD's pibroch version is, not surprisingly, more standardised than NMCK's song version. Her style contains common features of traditional Gaelic singing where words with long vowels are variably accented. The notes are therefore 'stretched' and the following note or vocable is, frequently, reduced in length. For instance her first *Ghlinne* in each refrain (R1) is elongated throughout whereas her second and third are shortened. (See Ex.1.) Similarly, the first *mise* (R3) on the melodically stressed F is elongated and the second *mise* is shortened. At the final refrain (R4) she stresses the first *biorach* and shortens the following two, but on the repeat of the couplet in (V4) elongates them all. Similarly, the duration of long vowels varies throughout, sometimes they are very long on the *à* in *mnàthan* and sometimes very short on the *é* in *éirigh* - which is closer to *airidh* in this particular version⁵.

Although there is a range of subtle internal rhythms which continually contrast different areas of the song, there is a fairly regular beat throughout⁶. This regularity, may be associated with the song's function as a lullaby since it was well known as such in the Outer Isles⁷. It appears, however, in the early song sources, Gaelic or English, as a melody with an easily identifiable regular rhythm. It's regularity is probably not due to its association with the lullaby.

What is striking about the comparison of song and pibroch is their closeness of rhythm. In the opening motif, the CC *hiharin*, one is tempted to include the *hi* as part of the themal rhythm, which therefore gives three notes equivalent to three syllables. It is, however, probably a shortened form of what was once a three note or three syllable figure as found in Joseph MacDonald (1760) which became a pibroch convention in the form of a birl. (See Ch 3) In the first phrase, '*Mhnàthan 'a*' corresponds to three successive low A's of the pibroch. The song has no vocal ornamentation to the low A, as suggested by the *hi* in *hiharin* (CC), which might correspond with the DMcD pibroch 'cadence'. Although, by

⁵ There is a phonological reason for this concerning the behaviour of compound words in Gaelic. The first word of a compound receives the stress with the result that the *éirigh* sounds more like *airigh* without a stressed *a*.

⁶ The characteristics of NMCK's singing which make her performance less regular than what is notated in the score are her pauses at the end of phrases when she takes a breath.

⁷ Information from Morag MacLeod School of Scottish Studies. Frances Tolmie (1911) also states it to have been 'a favourite lullaby...known in every Highland home.'

itself, this does not suggest that the *hi* in *hiharin* is not a cadence, it does suggest at least that it was of a short duration.⁸ There is no suggestion in this song of even a short cadence. When performed, the cadences should therefore not detract from the flow of the tune, as it usually does in present day pibroch performance. The flow of the tune is not arrested by DMcD's demi-semiquaver cadences, (GED) which represent an anacrusis, before the first stressed syllable '*mhnà*'.

Although the sung melody is rhythmically close to the pibroch throughout and melodically close in the first two phrases there are very minor points of departure such as in *éirigh* where the two syllables are linked with the unaccented passing note E in FED. These are more interesting for their subtle effects, applicable to both the song and the pibroch tradition, than for their, more pedantic, differences. Such melismas are common in Gaelic song, (to a much greater degree than in this example), and this characterisitc is common in many other song traditions.⁹ The melody 'slides' from F to D rather than what has been shown in Example 1 as three clearly separate notes. This contrasts with two notes of approximate equal value as played in modern pibroch performance.

DECORATIONS IN THE PIPE VERSIONS.

There are two instances where DMcD includes two note decorations or 'cadences' where the CC has no hint of them. This occurs in bars 2 and 4 of the tune on the D's and E's. For instance, where the CC has *haroem* DMcD has *hiharoem*. Similarly, where the 'echo beat' or more descriptively the *cherede* occurs, DMcD has a two note demi- semiquaver run to this.

If one plays these decorations in a manner which approximates the notation of DMcD, these are very effective in creating a melodic and rhythmic tension which is resolved only when one plays an ornamented

⁸ This is discussed in the introduction. It raises an unresolved issue on whether the *hi* in *hiharin* represents a piping cadence to the leading note(s), which the Piobaireachd Society publications have recognised, or whether it represents the themal notes only.

⁹ It is especially common in the *Sean Nòs* singing of Connemara in Ireland.

figure such as at the FED figure *heetra*. (See Ex.1.) It is this balance between the desire to retain an apparent underlying regularity of rhythm and the overlaying of the themal line with variable ornamentation that the musician should always strive for. Unfortunately the bearers of the pibroch tradition have chosen the easy way by slowing down the tune and changing the anacruses function of ornamentation into stressed positions on the stave and regularising the rhythm. The crucial element is the time which the piper allocates to the cadences. If for instance they are played where each note is clearly articulated then the tune cannot be played in 6/8 time. Notation in that time signature or, for that matter, any time signature, is therefore very misleading.

The reason why the pibroch was written in 6/8 time in the first place is quite clear if we consider it in the context of the song words. The number of differentiated notes of music per beat is three, giving a total of six in the first two stresses of the tune. The first of the three notes of each beat is stressed and there is never any tendency to stress the third note of the group of three in this performance which might suggest common time.

If the tune was played in an approximation of 6/8 time - for this is as exact a description which can be afforded - the cadences in DMcD's score would probably have been played approximately at the values in which they are represented in his collection; that is, as very short ornamentated figures as he notated them. Obviously, in practice, the musician would represent a great range of relative values both within the cadence figures and between them and the themal notes they decorated.

An alternative style of performance is to read the DMcD notation literally and play the three demisemi-quaver decorations as extremely short acciatura gracenotes just as in bagpipe light music.

Ex. 2



When played this way the tempo and rhythm of the pibroch can be more easily matched with the tempo and rhythm of the song. When performing these graces, there is a tendency among pipers to vary their length and this could explain the adoption of a longer E later on in the the

19th century in AMcK's (1838) settings. This may explain his choice of a common time signature with four beats to the bar. McK's book shows the first four phrases of the pibroch (with the first quatrain of the other song version *Bodaich na'm Brigais*.) as follows.

Ex. 3



The words do not fit the music. Although they are set out underneath the music there is no rhythmical agreement between the notation of the pibroch and the words of the song. A vocal rendering which would best be able to reflect this pibroch setting would not be in any way a reflection of the singing style which prevailed in the Highlands during AMcK's period. For example, the note E which has been taken from the decoration and become part of the melody in MacKay's setting now has to correspond with *Tha*. Although this is possible as a first note of the song, no orally recorded or printed sources have this. It becomes clear by the beginning of the second bar that the presence of the themal E is peculiar to the instrumental setting and can have little relevance to the song, since it disturbs the balance between words and music. Singing this second E to the *Tha* in bar2, in Ex. 3 above, at the tempo it is sung by NMCK would be both unnatural and rhythmically restrictive.

At the end of bar two, the four notes EDBG and *Brigais* are similarly incompatible. *Brigais* has a short vowel *i* and the word would normally be sung to a maximum of two notes only.

It seems as if AMcK, or someone else with AMcK's consensus,¹⁰ has merely identified the song words with a pibroch setting and has placed them below the musical notation as if to give the pipe setting more credibility. It is difficult to understand why AMcK should have allowed this to happen, especially when it represented the development of a pibroch style which was in keeping with the language rhythms to which

¹⁰ This may have been the editor of the book or James Logan.

he would have been accustomed. In effect, the song has been wrenched out of its traditional idiom and an attempt has been made to adapt it to a different performance style. AMcK must have been aware that what he was notating in his pibroch setting did not represent what was acceptable to the Gaelic idiom. An ungraced version of the tune exists in his diary,¹¹ which is in 6/8 time and not in common time as his own book has it. This emphasises once again that the problem seems to lie in the manner of notating the decorations of the tune, ie. whether to place them above the stave as a decoration with minimal interference with the rhythm of the tune, or whether to place them on the melodic line with the themal notes.

The title is even slightly different from the words using the term *Briogais* rather than *Brigan* and suggests yet again that no great importance was attached to the song words, particularly with regard to their relevance to pibroch performance.¹²

The presence of the cadence E's also tends to break up the longer phrases into a series of sub-phrases. This makes the identification of a full phrase, equivalent to a line of poetry, more difficult. In singing terms, this is akin to taking a breath at the end of every half line or sub-phrase.

A more natural way of singing these words, in the context of AMcK's notation would be:

Ex. 4

Example 4.



This brings it closer to DMD's pibroch setting of the tune but the introductory E would now appear to be part of the melodic line of the song. It also means that the second *Tha* begins on the anacrusis D not on the E of McK's pipe setting. The *tha* before *bodaich* is similarly an

11- N.L.S. MS 3756 Lord Breadalbanes March p.277

12 Another version of this (CMo vol 10: 167) fits the Donald MacDonald setting more closely:

Tha bodaich nam brìgis,
Nam brìgis, nam brìgis,
Tha bodaich nam brìgis,
A nis retréuta.

anacrusis which carries the first syllable of the text and should therefore be notated before the first bar line.

As the E is an anacrusis which does not represent any one of the themal notes of the melody it therefore should never have been considered as such. The inclusion of these words underneath point out the inadequacies of the editorial hand in the first place and also the inadequacy of AMcK's pipe notation. So why were the words inserted below the music when they had little relevance? Are the words and the music so much divorced from each other?

Despite these faults in McK's setting of this tune the rhythms of Gaelic song are more evident in them than in present day performance style. What is important is that when a Gaelic speaker sees the words of the beginning of the song, the person should be immediately aware of the rhythm of the tune (from the words underneath) even though the notation and words do not exactly match. What is important to bear in mind is that the musical notation can, at best, only be a rough guide. If one reads the notation literally without knowledge of the pibroch idiom set within its linguistic context, then the notation is of little relevance. There are, however, certain places in AMcK's notation such as in his opening motif at 'Tha Bodaich na'm' (see Ex. 4 above) where someone working from within the pibroch/song tradition will identify more closely with his notation than with present day notation and performance. If the relative note values within the motif are played as notated, (with the intuition that one might expect from a musician), it is quite unlike the modern performance style which now has two clear beats made up of an introductory E followed by a one pulse beat or birl. A modern performance of this tune, notating only what appears to be the themal notes of this tune in twentieth century performance, would not be unlike the following:

Ex. 5



Source: John Burgess SA/1961/66 (Transcribed A.MacDonald.)

The perceived stressed notes in this example of a modern performance are marked by short vertical bars. The style is slow, with a somewhat regular time although the rhythm is difficult to identify at the tempo at which it is being performed. The 'cadences' are played as 'introductory Es and are given equal value to some of the long themal notes of the tune. If we compare the values of the E's in DMcD's, AMcK's and this example of a modern performance we can see how greatly they differ:

Ex. 6.

Ex 6: Introductory Es: DMcD, AMcK, Mod



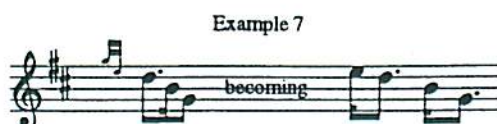
Similarly, the 'echo beats' (see Ch.1.) in modern performance are played as two stressed notes on the E and on the lowA birl respectively. This contrasts with the three note demi-demi-quaver anacrusis of DMcD to the lowA on which the first stress occurs. AMcK has an embellishment which lies between these two extremes, the notation of which implies, however, that the first stress occurs on the E. (Ex.6. above.)

The relative value of the notes rather than the time signature given, is an important feature of AMcK's notation which deserves attention. If the durations of the notes are compared in his transcriptions and placed in the context of the song words, the rhythm intended becomes more obvious. The rhythmic effect, which can be interpreted from AMcK's score, is much closer to the Gaelic language rhythms than today's performance style(s) reflect. The salient difference between MacKay's notating of this tune and that of other notators eg. JMcD's, AMcK's and DMcD's, is that he replaces all the previous notators' decorations or 'cadences' with a full melodic E. But, unlike present day performers he only gives it the value of one quaver, that is, it is only twice as long as the A or B that follows it. As stated earlier, by including the E as a melody note, AMcK created a bar of 4 stressed notes. However, it is very hard to believe that he imagined his notation would be interpreted so literally that 4 stresses would be meant, especially as he had knowledge of the song rhythms and notated the tune in his diary in 6/8 time.

It is important to place AMcK's setting in its proper context as a link between the style suggested by the notation of DMcD and earlier collectors and the present day style of performance, which erroneously claims AMcK as its provenance.¹³ The insertion of the E as a themal note has therefore been misread and exaggerated because of the separation of pibroch from the Gaelic song tradition and idiom in which it developed. Nevertheless, it was a mistake to insert it on the themal line since this implies it is a stressed note when it clearly isn't.

In the second bar of AMcK's setting, at *brigan*, where DMcD has a short two gracenote decoration before the D, MacKay again notates a semiquaver E as a melody note:

Ex 7.



In modern style this becomes:

Ex. 8



The texts of pibroch sources alone, apart from the CC, would seem to tell us that there is an upper limit on the tempo of Bodaich nam Briogais mainly because of the numerous cadence insertions, but from the evidence of the song settings the tempo is closer to Allegro. It is worth considering other sources in order to see what these can reveal. (See Appendix A for further discussion on tempo.)

OTHER SOURCES.

Daniel Dow's (1776) fiddle collection is the earliest source for this tune, over forty years earlier than DMcD's pipe music collection. He calls it Lord

¹³ Seamas MacNeill, in preface to A. MacKay (1972) states it was regarded as the 'piper's bible' at the beginning of this century.

Bradalban's March or Boddich na mbrigis, and it appears in pibroch form in 6/8 time with an *ùrlar* and some variations¹⁴.

It is melodically similar to the versions which have been considered so far. The *ùrlar*, is also similar in form to the DMcD and modern settings with two repeated phrases, followed by another two repeated phrases giving a total of eight phrases. The variations look like rhythmical imitations of the pibroch movements with the *crunluath*, for instance, made up of five pulses. One can be quite sure, therefore, that the fiddle setting is as close a structural and rhythmical imitation of the contemporary pibroch performance as can be found.¹⁵

DD also includes short single quaver decorations over some of the notes in the ground just like the cadences in pibroch. These appear in front of Ds as E quavers, in front of low As as E quavers, and in front of Fs as high G quavers as follows:

Ex. 9



It would seem that DD was aware of the three demisemiquaver cadences since he has notated them in his fiddle version of the pibroch 'S fhad mar so tha sin' (Too long in this condition). Johnson (1984) has shown how fiddlers adopted the pibroch genre during the 18th century and imitated the style of the pipes. DD's style of transcription of this version of

¹⁴ He does not use the term '*piobaireachd*' however, it is a loose term of reference in the late nineteenth and twentieth centuries.

¹⁵ One cannot rule out the possibility that the setting may have an origin in harp music. The internal rhythms of these pipe movements ie. *taorludh* and *crunludh* are identifiable in *clàrsach* playing.

Bodaich nam Briogais is further proof that the pibroch was played in a rhythm closer to 6/8, rather than in common time favoured in AMcK's pibroch setting and in present day performance.

It appears also as a 6/8 in AF's manuscript where it has a number of additional variations composed for the pianoforte. These would seem to have been of his own creation rather than in imitation of the pibroch rhythms.¹⁶

Stewart(1822) identifies a Finlay MacIvor as specific composer of this tune in the latter half of the seventeenth century.¹⁷ One cannot make any conclusions on this. Tradition has it also that the tune was played by Breadalbane's piper to warn the wives of Glencoe in 1692.¹⁸ It is just as likely, however, that the words and melody were in the tradition and that the piper adapted it for the pipes and added variations. There is another pibroch in the CC (Vol 1 no. 69) called Glencow's March which is a variant of Bodaich nam Briogais and it is more than likely that this is the one that was associated with the event¹⁹. What is important however about the possible composition of this tune by a person or persons is that it occurred when the song and the pibroch were performed in the same shared idiom of language and music. The rhythm of the tune is therefore best represented as a flexible compound-duple time metre approximating European 6/8 time. ²⁰.

¹⁶ The sixth variation of Fraser's transcription is referred to as the piece which 'has long been known as Lord Breadalbane's March.' He also relates that 'it was played by the minstrels of the Campbells when that clan pursued the men of Athol who invaded Argyshire for plunder and devastation in the year 1644'. He states also that it was played at the Battle of Allt na'Meirleach near Wick in July 1680. (the original source probably being Stewart of Garth.)

¹⁷ Quoted by Henry Whyte (Fionn) Celtic Monthly 3.(1894-95: 169).MacIvor was piper to Sir John Campbell of Glenorchy and is stated by Stewart to have played it at the Battle of Allt-na -Mèirleach in Caithness in 1681. Angus Fraser Ms. however, states that the tune was played by the minstrels of the Campbells as early as 1644.

¹⁸ James Scott .Piping Times December 1960. Killin Collection(1884: 43).also with the additional information that the warning was the means by which MacIan's (the chief) wife escaped with her son.{Original source given in Killin as from the Records of Parliament Reprinted in Edinburgh in 1818. First published and sold in London 1704.}

¹⁹ The first line is as follows: Hindreaoen hadre hioenem, hindre haoen hadre haoen hiodre haoen hadre hioenem.

²⁰ Dr.J.J.Galbraith in T.G.S.I. XXXV. (1930: 300) refers to it as a quickstep which has been made into a lament by means of a change in tempo. When

It is likely that it is melodically related to MacIntosh's Lament, as already suggested, which has given rise to a range of different melodic variants through changes in function from *caoineadh*, in MacIntosh's Lament to lullaby and 6/8 quickstep. Pibroch notation style ultimately, made it into what we recognise it by today, which is indistinguishable from the manner in which most other pipe laments are played.²¹

This melody was not confined to the Gaelic tradition and its adoption and development in Lowland Scotland, Northern England and the classical European traditions in a range of poetic and melodic forms are witness to its popularity. What is significant is that in all the sung variant forms in the English language such as 'Blow the Wind Southerly',²² it has a similar, approximate, 6/8 rhythm as in the Gaelic Song Tradition. Although it is identified with a particular composer, 'George Kinloch's Air', at the end of the eighteenth century²³ the tune was obviously already

he refers to lament here he is most probably referring to its performance as a pibroch.

²¹ A variant of this tune also appears in Bunting (3rd ed. 1840, no 112: 83) where it is called MacDonnell's March. This is also given in 6/8 time. It is yet another example of how the oral tradition creates 'new' melodies by way of a continuous process of changes. Bunting states: 'This was Alister of Alexander MacDonnell son of Coll Kittogh' known in Gaelic tradition as 'Alasdair MacCholla Chiotaich'. He gives the date as 'anno 1647 March of the Munster pipers.' He offers more information: Smith's History of Cork (Vol 1: 159) states 'There is a very odd kind of music well known in Munster by the name of MacAllisdrum's march, being a wild rhapsody made in honour of this commander to this day much esteemed by the Irish and played at all their feasts.' Also 'This piece is a section of a longer piece for the pipes entitles Marséal Alasdrum.' See also B.Breathnach in Ceol Vol 3 (1980) nos 2 and 3.

²² Whittaker (1921 no. 13.) where it states 'Possibly a pipe tune to which have been added words modelled on an older ballad of which only fragments remain'. It is called 'Blow the wind Southerly' and was recorded by Kathleen Ferrier in the 1940's

²³ Fiske, George (1983) p.194. Where it is entered under Kinloch of Kinloch: 'George Kinloch's Air, 1st pub. c1798 (probably not known by Burns).' Its other arrangements are identified in Fiske also as follows: Johnson's Museum no. 559, 1803; Sweetest May by Burns. (ed. Kinsley 1969: 598), Thomson V (1818: 217), Beethoven: Enchantress farewell; Moscheles (1828) Pf. Concerto Fantasia sur des Airs des Bardes écossais; W.Gillies Whittaker (1921) as a Northumbrian folk-song, Blow the wind southerly; John Cameron The Lyrical Gems of Scotland. (No date given but late 19th century p.19) Prince Charlie's Farewell to Flora. On p.25 is a different melodic version called For home and for love where the melody is closer to the Blow the wind Southerly version. 'Hail to the Chief (p.52) with words by Walter Scott from The Lady of the Lake. The popular song sung by the folk group The Corries about the Glencoe massacre beginning 'Cruel is

flourishing in the Gaelic oral tradition. The number of different Gaelic song versions and associated legends alone suggests this. (See Appx). Its title in the earliest source, DD's collection, also supports this. Kinloch, Johnson and Thomson would seem to have extended its appeal to a wider 'classical' audience, to Beethoven and Moscheles for instance.

A variant of this tune is given by Edward Bunting (1840, no 112: 83) also where it is called MacDonnell's March²⁴ and is also notated in 6/8 time. It is yet another example of how the oral tradition creates 'new' melodies by way of a continuous process of changes.

CONCLUSIONS.

It is clear that this piece of music has a history of popularity, spanning at least the last three hundred years, both as a song and as an instrumental piece. In whichever idiom this tune has been performed, its rhythm has always been close to 6/8 time. It would also seem to have been a fairly animated piece of music, quite different from the style expected today when played as a pibroch. Modern pibroch performance is the only source which suggests this tune should be played in anything like common time with eight beats or stresses in the phrase rather than four.

This modern style has been encouraged by the common time notation adopted firstly by Angus MacKay. The style of performance of this tune has changed since Angus MacKay notated it so that it has become, in the late twentieth century, rhythmically divorced from the song. This has occurred mainly because of the lengthening of decorative notes to the principal melodic notes and, in consequence of this, a slowing down of tempo. In this way the rhythm has changed from what was a more easily identifiable one in approximately 6/8 time at an Andante pace to a less identifiable one at a slower Adagio pace.

the foe'is another reworking of the same melodic theme as is the 6/8 pipe march Colonel Robertson.

²⁴ I have reservations on this being a variant of Carles with the Brecks although their rhythms are similar. I have had, on two separate occasions, the opportunity to enquire from Irish Traditional singers/instrumentalists whether or not this melody was known to them. I sang the tune and on both occasions, the musicians answered that they knew a variant of it called MacDonnell's March. Each musician then hummed this march and were convinced that the tunes were closely related. A version of MacDonnell's March is played by Irish musicians 'The Chieftains' (2nd Album, Claddagh Records) which has variations on the theme as in pibroch.)