

Fig. D2. MACLEOD'S SALUTE (Bar 1, Ground) Comparison between EJ Ross [1812] and A Mackay [1838:39]



Fig. D3. MOLADH MAIRI (Bars 11, 12, Ground) Comparison between MacDonald [1820:73] and Mackay [MS I:67]



Fig. D4. GLENGARRY'S MARCH: Relationship between Siubhal and Fosgailte Variations. [D MacDonald 1820:30]

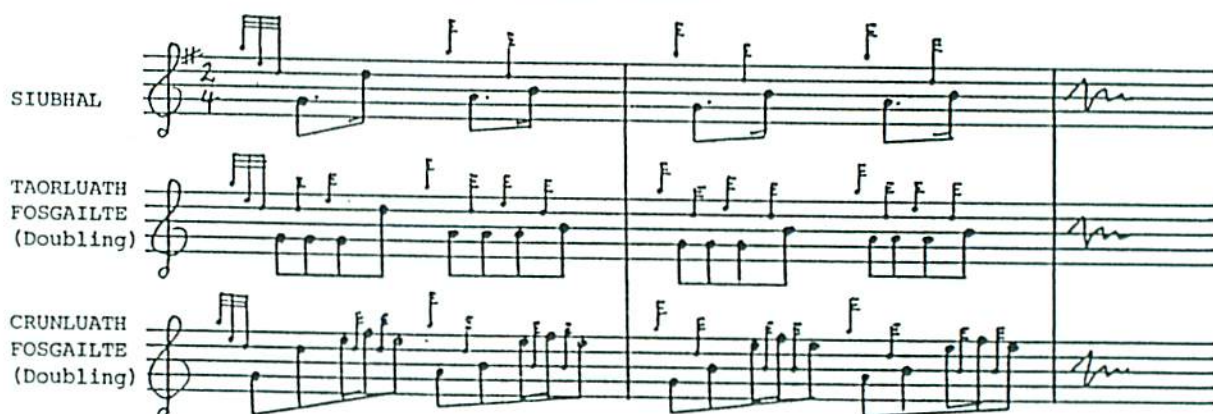


Fig. D5. A GHLAS MHEUR. Crunluath Singling (Bars 1-4) [D MacDonald 1820:10]



Other Graces

Besides the major gracenote formulae discussed, there are many other points in which the gracings used by MacDonald and MacKay diverge. In bar 4 of Bodaich Na'm Briogais, for instance, MacKay concludes the phrase with two G gracenotes (on E and D respectively), where MacDonald opts for a G gracenote, followed by an F gracenote. This is a combination rarely found in modern notation, and although a simple movement, would require some practice for the modern piper to play with comfort. A more substantial example is to be found in the ground of Moladh Mairi (Fig. D3), where MacDonald precedes his F throw with a small strike to low A. This creates a pleasant effect similar to the Breabach (a kick from low A), which MacKay does not incorporate into his notation scheme. Any tune would provide further similar examples of variety on MacDonald's part, uniformity on MacKay's. MacKay was determined to furnish a "fixed standard", and was consequently rigorously systematic in his notation. We are now heir to MacKay's notation system: what it lacks in variety, it makes up for in clarity, uniformity and ease of learning.

The Rhythmic Variations (Fig. E)

The so-called rhythmic variations constitute the Leumluath, Taorluath and Crunluath. They are aptly named

because they are indeed highly rhythmic, particularly in comparison with the ground which often has a very elusive pulse. In the case of Bodaich Na'm Briogais the rhythmic variations follow on immediately to the ground. In other tunes the ground may be followed by two or three melodic variations (the thumb variation, Siubhal or Dithis) which although of interest, vary little from source to source. The nomenclature for the variations has changed little over the years, and Appendix VII presents a synopsis of information on this question. No attempt has been made to explain the derivation of the various terms involved: this is a thorny question which deserves the attention of a Gaelic linguist. The modern spelling of these terms derives from MacKay.

Both Taorluath and Crunluath can be divided into subtypes: the plain or "closed" movement, which is the common form; the Breabach, which involves a "kick" from low A to a higher note; and two "open" movements, the Fosgailte and a Mach, so called because the bottom hand is kept open on the melody note while the movement is executed. Fortunately not all these movements are applied to every tune, and certain movements are mutually exclusive. The most common pattern, as demonstrated in Bodaich na'm Briogais, is for a plain Taorluath and Crunluath (each with doubling) to be followed by a Crunluath a Mach. Another major category, found in one in seven tunes, is for Taorluath and Crunluath to be played Fosgailte (with doubling), which only occurs after a Siubhal melodic

In the case of the rhythmic variations disparities in notation lie not so much between MacDonald and Mackay (although there are small discrepancies, for instance in the rhythmic notation of the Taorluath a Mach), but rather between sources written prior to 1907, and those written after. 1907 marked the publication of John McLennan's collection of pibroch "as MacCrimmon played it" [McLennan 1907], when for the first time the middle A note of the Leumnuath, Taorluath and Cruinluath variations was entirely omitted. (A comparison between the modern notation in Fig. E, and the older forms, will make this quite clear). McLennan and after him the Pìobaireachd Society, (a Society which had enormous influence on the playing style of competing pipers), decided that the middle A was redundant, presumably because it was inaudible in the style of playing which they advocated. This move occasioned a storm of protest from pipers at home and abroad who preferred the

The Redundant A

A third category involves the playing of a variation. Taorluath and Cruinluath Breabach, which excludes the use of the Fosgailte and a Mach. The a Mach is rare in laments, but there are exceptions such as Patrick Og MacCrimmon's Lament. Other permutations are possible, such as the use of the Taorluath Fosgailte (tripling), followed by a plain Taorluath and Cruinluath.

style of playing which actually featured in all collections prior to McLennan's. The Oban Times, a newspaper with a keen piping interest, provided an open forum for this debate, and published contributions such as the following from the Scots-born Montana sheep farmer A.K. Cameron:

"It is a great pity to see the Piobaireachd Society forcing bagpipe players to play ... notes as they are shown in their leaflets, and giving prizes to them for doing so" ... "I advise all bagpipe players to play these movements with the redundant A as they are written in all the standard works of pipe music." [Oban Times 21/11/1925; 13/3/1926; Pearson J. 1981: 130].

There was much more in similar vein, and to this day there are pipers such as George Moss, Kessock, who prefer the old style of playing with the middle A distinctly sounded. Moss maintains that in his youth (he was born in 1903) this style was the norm rather than the exception, and was used by his own teacher, Sandy Cameron, piper to Lochiel at Achnacarry. [Moss 1982: 3; PT May 1957]. The old style of playing gave a distinctly more rounded feel to the movements, and significantly Donald MacDonald actually referred to the Crunluath as the "round" movement. The effect was of a smooth rippling rather than the spectacular rattle of gracenotes which we now hear. The only point at which MacKay's notation approximated to the modern style was in his notation of the D Leumluath, Taorluath and Crunluath, in which it will be observed that he does omit the middle A. This was presumably for ease of fingering on what is one of the most difficult movements to perform,

Taorluath (Plain)

McD.

Mck.

PS

Taorluath Fosgailte (Tripling)

Taorluath Breabach

Taorluath a Mach

Crunluath (Plain)

Crunluath Fosgailte

Crunluath Breabach

Crunluath a Mach

Handwritten musical score for three parts: McD., Mck., and PS. The score is divided into three sections: "Griechen (Plain)", "Griechen (Foggy)", and "Griechen (Breeze)". Each section contains musical notation for the three parts, with "etc." written in the middle of each section. The notation includes various note values, rests, and dynamic markings like "f" and "ff".

due to the use of a prominent B rather than a D gracenote.

The Taorluath and Crunluath Fosgailte

The Fosgailte is invariably used in conjunction with the Siubhal variation, and is based on the melody notes used in the Siubhal. To make this relationship clear, the opening bars of Glengarry's March, as played in Siubhal, Taorluath Fosgailte and Crunluath Fosgailte, are presented in Fig. D4.

The Taorluath Fosgailte is commonly known, for obvious reasons, as the "tripling", and occasionally as Taorluath Gearr (short Taorluath). The Crunluath Fosgailte was labelled by Joseph MacDonald "Siubhill Amach",

"because in it the lower hand is almost
Keep't open, and the upper hand
executes most". [1760:16].

It was this feature which made the movement "open". Donald MacDonald's notation (Fig. E) confirmed both its relationship with the Siubhal, and the fact that the throw element was played with the bottom hand open. MacKay, however, failed to notate the movement with an open throw, but rather with a closed throw common to the plain Crunluath. (MacKay in fact was ambiguous on this point. Where in practice he used the closed throw, in the fingering scales at the beginning of his collection [1838: iii] he indicated an open throw of the sort used by MacDonald. This shows that he was familiar with the old

usage, but opted for a simpler notation in keeping with a standardised Crunluath fingering). The Piobaireachd Society has followed MacKay in using a closed throw, and hence in modern usage the movement is no longer truly played "Fosgailte", although the term is still applied to it.

The Taorluath and Crunluath Breabach

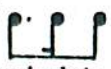
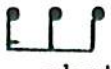
It is in the notation of the Taorluath Breabach that modern notation is seen at its least effective. The Breabach is a rare movement (there is only one example in MacDonald's 1820 collection), characterised by a standard closed Taorluath or Crunluath, followed by a rising two note sequence from low G or low A, to a higher note conforming to a root note in the ground. It is the "kick" from low A or G which gives rise to the Gaelic term "breabach".

As can be seen in Fig. E the Breabach can only be properly applied to the Taorluath movement when this incorporates two low A melody notes, for the second low A, besides being the closing note of the Taorluath, is also the opening note of the "breab". MacKay actually dots the second low A to provide the necessary accentuation to this "kick" note. In modern notation, where only one low A is sounded, the opening note of the Breabach is swallowed up into the Taorluath, and the true Breabach effect, of a

rising two note sequence, is lost. The Crunluath Breabach does not pose the same difficulties, since the Crunluath ends on an E, and does not obscure the opening note of the Breabach movement.

The Taorluath and Crunluath a Mach

The "a Mach" is again an open movement, played with the fingers of the lower hand held open on the melody note as the throw is executed. This criterion restricts the movement to the bottom hand notes of B, C and D.

In the Taorluath a Mach (Fig. E) MacDonald and MacKay show a different rhythmic emphasis, MacDonald putting the weight on the opening note as in the plain Taorluath () , while MacKay cuts the opening note and puts the weight on the second note (). The Piobaireachd Society follows MacKay in rhythmic notation, while continuing to omit the middle note of the movement as in the plain Taorluath. (The exception is on D, in which the middle note is distinctly sounded, preceded by a brisk throw). MacDonald demonstrates two interesting variants of the a Mach on D (one light, one heavy), neither of which are now played.

MacDonald's term for the Crunluath a Mach was "Clialudh" and he justifiably described this as "the quickest of all the runnings" [1820: 4]. MacDonald and MacKay concur in writing the movement evenly, attaching the

same weight to the opening melody note as to the final note of the throw. (The exception was MacDonald's a Mach on D, in which he cut the opening note, and played a light throw to the D). The Piobaireachd Society, as can be seen, adopts a totally different approach, thrusting the weight of the movement on to the final note of the throw. This produces a highly rhythmic effect, but obscures the main melody notes, and is a technique which players of the old school such as George Moss dislike. [Moss 1982: 20]. The notation adopted by MacDonald and MacKay has merit in giving due emphasis to the main melody notes, while still achieving the exciting rhythmic effect which is the hallmark of the a Mach movement.

Other Movements

We know that Joseph MacDonald in 1760 described movements which by the early nineteenth century had fallen out of use. On page 10 of Donald MacDonald's 1820 collection we get a glimpse of another movement which did not survive Angus MacKay's standardisation. It was a Crunluath movement for the tune A Ghlas Mheur marked "very quick", and it commenced with two bars of Crunluaths on B. (Fig. D5). It was neither a Fosgailte nor an a Mach variation, yet the Crunluaths were played in the open style, with the bottom hand held open on B. This example is unique to staff notation (19), although Buisman has

discovered possible specimens of the same movement in the Campbell and Gesto Canntaireachd collections. [Buisman 1986(a); 1987(a, b).] It was clearly not a common movement. Its existence, however, was symptomatic of a variety which pervaded pibroch playing prior to MacKay's collection, and prior to the dissemination of a uniform style of playing throughout the piping world.

(g) The Enduring Influence of The MacKay School

It is clear from the foregoing discussion that Angus MacKay had a far greater impact on modern notation style than did MacDonald. His influence is to be discerned in the notation of emphatic E cadences; in the rhythmic notation of the echo beats and the Taorluath a Mach; in the fingering of all throws other than the high G; and in the use of a closed throw on the Crunluath Fosgailte. MacDonald, by contrast, was only influential in the notation of the high G throw. Later influences, of course, are also to be discerned in modern notation style (particularly in the notation of the Leumluath, Taorluath and Crunluath movements), but MacKay's legacy is written large on modern pibroch playing.

MacKay's style predominated for several reasons, not least because his publication came at a time when pipers were finally reconciled to the use of staff notation, and turned to his work as the biggest, best and most up-to-date available. It also bore the authority of the Queen's piper, and the imprint of a respected style of playing - that of John MacKay.

There is ample evidence to show that the work made an immediate impact. Where MacDonald had struggled for sales, MacKay attracted a large list of subscribers, including nineteen professional pipers, who a few years earlier would probably have had little time for staff notation. A reprint was called for within a year [Cannon

1980: 130], and the competition records reveal several tunes which the publication appears to have popularised (such as MacKenzie of Applecross' Salute and MacKenzie of Gairloch's Lament, both compositions of the Gairloch MacKays [See Appendix IV]).

One useful indicator of MacKay's influence was the fact that when pipers came to copy tunes into their own manuscript collections, they almost invariably chose his settings. Copying pibrochs by hand was an important element in the study of the music, particularly amongst army pipers. This was in part to do with the fact that it was a good teaching device (for those keen to use staff notation); in part to do with the fact that for many pipers publications were prohibitively expensive. P/M Robert Meldrum, an army piper who also served at Drummond Castle in the late nineteenth century, recalled that

"In my younger days publications were scarce and dear, and we did much MS work. Most of my MSS were from John Ban MacKenzie and Duncan Campbell."
[Meldrum 1951(d)].

There are several early manuscripts in the National Library of Scotland and elsewhere which contain music directly derivative of MacKay. These include the Duncan Campbell MS [NLS 3746], Colin Cameron's MS [NLS 3745], Daniel Dow's MSS [NLS 3750-2], William Lamont's MS [PS I: iii], Ronald MacKenzie's MSS [NLS Acc. 8745], and the D.S. MacDonald MS [NLS 3110]. This latter was compiled by the successor to Michael MacCarfrae as piper to the Duke of Hamilton, and contains 64 tunes taken directly from

MacKay's MSS, drawn up for publication. By contrast the only extant MS of similar vintage which contains tunes notated in the MacDonald style, was P/M Ewen Henderson's collection of 28 tunes compiled in the mid-nineteenth century. This contains four pieces copied from MacDonald's publication, while the remainder appear representative of the Cameron style of playing. [PS I: iii; PS: 269].

Undoubtedly one reason why the MacKay style came to predominate was that so many of the very best players of the mid to late-nineteenth century were taught by John MacKay or his pupils, which ensured that this style of playing was widely disseminated. Where Donald MacDonald had pupils, few made a lasting impact. Where the MacGregors of Fortingall and others such as Donald Fisher, (a veteran of the Breadalbane estate whose teaching services were recognised in 1815 [HSL 268, 26: 118]), were once a major influence, by the mid 1820s they were scarcely heard of. The picture which emerges is of a tight-knit community of pipers on the major estates in central Perthshire (and beyond), who taught and played pibroch in the style advocated by John MacKay. In Perthshire this included the Drummond estate (where the MacKays were based), Breadalbane (where John Ban MacKenzie was head piper) and Abercairney (where Roderick MacKay and James MacKenzie worked). There were also outliers, particularly in Easter Ross where John Ban MacKenzie had an enduring influence. A particularly good example was the estate of

Duncan Davidson of Tulloch (near Strathpeffer), where between 1821 and 1835 there was a succession of pipers which included John Ban MacKenzie, Angus MacKay, John MacAllister, James MacKenzie and Robert Murchison. [Competition Records]. James MacKenzie also served on the Abercairney estate, and I believe might have been a relative of John Ban's. John MacAllister (1820-1886) was almost certainly a pupil of the MacKay's, for at the 1844 competition (at which he was placed second), he included in his list of tunes Millbank's Salute. This was one of John MacKay's compositions (written in 1821 for MacKenzie of Millbank), but it had not been published by Angus in his 1838 collection. MacAllister, therefore, could only have learnt the tune by direct teaching, or by manuscript. [Appendix V; MacKay A. MS I: 189].

The competition records, in fact, provide us with other revealing examples of MacKay influence. The tune now known as Scarce of Fishing, for instance, appears in the competition records in various guises (e.g. "Lochnell's Lament" and "O'Kelly's Lament"), but between 1838 and 1844 was entered exclusively by pipers with known MacKay connections (Donald Cameron, Duncan Campbell and John MacAllister) who used the same title as used by Angus MacKay in his manuscript collection - Scarce of Fishing, (Spiocaireachd Iasgaich) [I: 35]. Another interesting example was The Lament For The Union, entered only twelve times in the course of the competition. Of those who entered it, three distinct lines of allegiance are

discernable:

1. Alexander and Peter Bruce from Glenelg entered the tune in 1813 and 1838 respectively. The Bruces are known to have been influenced by Neil MacLeod of Gesto, who published the tune in *Canntaireachd* in 1828. [MacLeod N. 1828: 13].
2. James and Donald MacDonald, sons of Donald the pipe maker, entered the tune in 1822 and 1824 respectively. Donald Snr. recorded the tune in his 1826 MS. [190].
3. Donald MacKay, Angus MacKay, John Ban MacKenzie, Donald Cameron and John MacAllister all entered the tune between 1821 and 1844. Angus MacKay recorded the tune in his MS [II: 86].

The HSL clearly approved of and supported the MacKay style of playing and teaching. The late 1830's was a particularly important time in this respect, for not only did the Society employ Donald MacKay as their piper, provide old John with a pension (1837), and assist in the publication of Angus' collection (1838), but it also actively attempted to establish Donald as a pipe teacher in London. In 1836 it decided to set aside £10 per annum to support this venture, but in failing to get assistance from the HSS, the scheme lapsed. [HSS Sd. Bk. 14: 279]. Significantly, in the following year Angus too was reported to be interested in establishing a piping school, which might have been part of the same initiative. [Campbell J.F. 1880: 4].

The likelihood is that the MacKays promoted the use of notated music in their teaching (for long an objective of the Highland Societies). A good example of this was the case of John MacLeod, a young Skyeman who in the 1840's was resident in Edinburgh working as a tailor. In 1841 he attained the position of piper to the Celtic Society on the recommendation of his teacher, Angus MacKay, who gave him "a very favourable certificate". [R.C.S. II: 306,7]. MacLeod competed in 1841 and 1844, and in both years was given awards for producing notated pipe music - which we must assume to be the product of MacKay's teaching. [Dalyell Gen 374D: 19]. John Ban MacKenzie, who was himself accredited with forty pupils, is on record as having made use of notated pipe music [Meldrum 1951(d); MacLean J. SA 1968/250/A1], while the manuscripts of other pupils of the MacKay school, such as P/M Ronald MacKenzie (John Ban's nephew) and Duncan Campbell from Foss (1816-1860, vide Urquhart 1984), are extant. Notated music certainly wasn't everything in the teaching of pibroch, but in the MacKay school it was undoubtedly a contributory factor.

The two pupils who were most crucial in the dissemination of this playing style were Donald Cameron (1810-1868), a native of Strathconan in Rossshire, and Calum "Piobaire" MacPherson (1807-1885), who although born in Raasay, made his mark whilst piper to Cluny MacPherson in Badenoch. Cameron won the prize pipe in Edinburgh in 1844, when piper to Sir J.J.R. MacKenzie of Scatwell, and

continued to actively compete until he won the medal for former winners in Inverness in 1867. He had three sons (Colin, Alick and Keith) who were renowned pipers on major estates, and it is of interest that Colin advised David Glen in the production of his 1880 collection, while Keith assisted General C.S. Thomason in his work of 1900. ["Notices of Pipers" PT Jan/April 1968]. Calum MacPherson had a most thorough grounding, learning first from Archibald MacLean (a pupil of John MacKay's) in Raasay; then from the Glenelg Bruces; then from Archibald Munro (another of John's pupils); and finally from Angus MacKay himself. At Catlodge in Badenoch Calum was later to instruct a further generation of famous pipers, such as John MacDonald, Inverness, William MacLean, Kilcreggan, Angus MacRae, Callander, and his own sons, and thus the music of the MacKays was handed down to recent generations in an unbroken stream of teaching. [MacLean W. SA 1953/5/A3; MacLean C. 1959: 112; PT Sept. 1972].

Those who believe that they have inherited the music of the MacKays (and by association the MacCrimmons) in its purity, however, might reflect on the fact that the Camerons and MacPhersons came to develop quite individualistic styles of playing. The truth is, or at least would appear to be, that each successive generation of pipers has contributed its own music and interpretation to the mainstream of tradition, and the product has changed through the ages. One need only examine the books published by Roderick Ross which represent the playing

style of Malcolm MacPherson, (the last of the Badenoch family, recorded in the 1960s), to realise that in terms of rhythmic expression this is quite different from the music notated by MacKay in 1838. [Ross R. 1959-78]. Despite this, what we now play undoubtedly has a good deal to do with MacKay and his influence: we see it in the music, the titles, the lore, and the associated terminology. By contrast, the music played and notated by Donald MacDonald is largely forgotten.

- (1) Daniel Dow, c.1778, pibrochs:
 Lord Bradalban's March
 Bishop of Argyll's Lament
 Clan Ranald's March to Edin'r.
 The Stewart's March [e.g. The Prince's Salute]
 Duke of Atholl's March ["S'Fhada Mar so tha sinn"].
- (2) Rev. Patrick MacDonald, 1784, Pibrochs:
 Cumha Mhic a h Arasaig. McIntosh's Lament [38].
 Cha Till mi Tuille. Never More Shall I Return [41].
 Coma leam Cogadh no Sith. Alike to me Peace or War.
 [43].
 A'Ghlas Mheur. A Bagpipe Lament. [42].
- (3) This issue has been examined by R.L.C. Lorimer in
 "Studies in Pibroch", Scottish Studies 6 (1962): 1-30;
 8 (1964).
- (4) Ramsay of Ochtertyre is not mentioned by name, but
 identifies himself as author of this dissertation in
 his Scotland and Scotsmen in the Eighteenth Century.
 Edinb. 1888 II: 411.
- (5) Rob Donn was a close acquaintance of the MacDonald
 family. He wrote an elegy to the Rev. Murdoch
 MacDonald in 1763- Marbhrann Do Mhaighstir Murchadh
MacDomhnaill. [Grimble 1979: 213].
- (6) J.G. Dalryell was aware of the discrepancy between the
 original and the published text. In 1840 David
 Laing, librarian to the Signet Library, lent him the
 original MS, which he had bought in 1833. This
 Dalryell compared with a printed edition, borrowed from
 Glen the pipemaker, and remarked in his notebook on
 the alterations made to the latter. [Dalryell Gen
 372D: 69, 72, 75; E.U.L. La IV: 17]. In his Musical
Memoirs [1849: 7] he queried whether the MS might not
 be a "modification of some more extensive original
 work". J.A. MacLellan [Int. Piper May 1978: 22] has
 recorded that an inventory of Joseph's effects made in
 India after his death itemised 3 MS volumes, but
 unfortunately does not cite an original source.
- (7) See for instance John MacCodrum's Diomoladh Pioba
Dhomhnaill Bhain, in which the virtue of Charles
 MacArthur's pipe ("A 'bhairisgeach") is extolled.
 [Matheson W. 1938: 64].

- (8) Little is known of Andrew Robertson. He became a member of the HSL in 1806, and took out life membership in 1810. In 1820 he inspected a set of pipes made for the Society's piper, and he clearly occupied a music-advisory role within the Society. In 1844 he was no longer a member. [Sinclair J. 1813; HSL 268, 34: 1897, 1810; Letter Robertson 7/4/1820, Box 17].
- (9) Sources for this table:
1. MacKay A. 1838: 11, 12.
 2. MacDonald A & A 1904 III: 126, 7.
 3. Whyte H. 1904: 110-114.
 4. Sanger K. 1983: 13-16.
 5. Competition Records.
- (10) The John McRa. MS (1825)
- John McRa from Failloch, Lochalsh Parish, wrote to the HSL on 18 Feb. 1825. He stated that he was soon to leave the country, but was anxious, if possible, to publish his light music collection which he believed to form "the most complete collection of the kind extant". He himself was a piper, and claimed that if not recorded, the tunes were "likely to be lost for ever to this country, as some of them are now not known to any other". He asked whether the HSL would "patronise any attempts on my part to give them to the public". [Letter 18/2/25. HSL 268 Box 2].
- On 5th March MacRa's letter was referred to the committee dealing with the HSL MS. No further action was taken. [HSL 268, 27: 5/3/1825].
- McRa can possibly be identified with John MacRae, eldest son of Donald MacRae from Applecross who won the prize pipe in 1791. John was a piper in the 78th Highlanders, and competed only once in Edinburgh, in 1835. [Competition Records; PT Aug 1973: 31].
- (11) This is based on Alex MacGregor's statement that Donald was 82 in 1831. [MacGregor A. 1878: 465].
- (12) A Ghlas Mheur. The Finger Lock
- This curious tune was composed by Ronald MacDonald of Morar (Raonuill Mhic Ailein Oig). J.G. Dalyell described it cryptically in 1849 as a piece which "a lowlander may not venture to interpret" [1849: 101], and John Johnson, the Coll piper, confirmed to C.S. Thomason that it was "used as a puzzle by the old pipers". [Thomason 1900(b): 12]. Its unusual title has spawned a fascinating body of lore, which can be summarised as follows:
1. James Logan [1876 II: 294]. A tune with "a wild

- traditional account", (not specified).
2. "Abrach" in An Gaidheal [1874: 74]. Raonuill Mhic Ailein Oig composes the tune whilst visiting his kinsman, MacDonald of Boisdale. Lyric: "ol air an daoraich, ol, ol, ol" (a drinking song).
 3. Alexander Carmichael The Highlander [1881: 52, 3] Lyric recorded from Neill MacNeill, Barra cottar, 1870. A Love Song.
 4. Wendy Wood. Moidart and Morar [1950: 121]. Fingers of competitors "locked" with cold until rubbed with icicles. (Traditional story).
 5. Donald MacIntyre, South Uist. [SA 1952/146/A2] A "piobairean Smeaclait" story. "It's many a finger other than your own will be locked onto the tune".
 6. Andra Stewart, Blairgowrie [SA 1955/153/A3]. The finger which unlocks the door to reach the fairy pipe will play the magic tune "The Finger Lock".
 7. James E. Scott [PT Nov. 1972]. An Argyll take featuring Conduille (Rankin). Under the fairy spell the "glas", or lock, comes off the pupil's fingers.

(13) Tunes popularised by Donald MacDonald:

Too Long in This Condition.
The Groat.
Lament for the Departure of King James.
Ronald MacDonald of Morar's Lament.

- (14) Curiously, Angus was still listed as piper to Walter Campbell of Islay at a piping competition which took place in Glasgow in July 1841. At this competition he presented the organisers with a new-pressed copy of his pibroch collection.
[Cuairtear Nan Gleann (Aug. 1841): 173].

- (15) This MS is entitled "Specimens of Cantaireachd". It contains 54 specimens in all: 50 short extracts in a style which has not yet been identified; 4 longer extracts which clearly derive from the Campbell Canntaireachd, as follows -

Campbell Canntaireachd II: 13-16	MacKay "Specimens" 53-55	MacKay MS 3743 (Notated Version)
Argyle's March Leacran Sophia Eskie Glengarrie's March	One of Argyle's Marches Leacran Subie Eskie Nameless	The Battle of Lochcarron Point The half-finished piobaireachd Subiaski's Salute Red Alexander of Glengarry's Lament

For further information see Buisman 1987(c): 44; PS I: iii; PS: 130; PS X: v; Campbell A. NLS MS 3716.

- (16) Those interested in the details of MacKay's illness might consult Campsie [1980: 20-28, 161-164].
- (17) Kessock piper George Moss recalls a more recent tradition associated with a Breadalbane man "who had just finished his time in the Royal Scots, and was elated at the thought of return to the hills and the "feile-beig". ("Bodaich nam Brigisean ... tha mi gad fhagail"). This was in allusion to the fact that the Royal Scots, being a Lowland Regiment, wore the trews. The story is of interest in that it remains specifically connected with Breadalbane. [PT Oct 1959].
- (18) Angus MacKay: tunes with associated Lyrics:
1. Thanig Mo Rìgh air tìr am Muideart. [1].
 2. Bodaich Na'm Briogais. [5].
 3. Thuair Mi Pòg O'Làimh an Rìgh. [14].
 4. Cha Till MacCruimein. [17].
 5. Failte Uilleam Dhuibh Mhic Coinich. [116].
 6. Caismeachd a Phiobaire Da Mhaighsteir. [125].
- (19) MacDonald did incorporate this form of open Crunluath in his version of 'S Fhada Mar So Tha Sinn', but only in the 3rd edition of his work. (See Buisman 1987(a): 34, for further discussion of this question).

Table V/1

INDICATIONS OF THE HSS'S RELUCTANT INVOLVEMENT IN MUSICAL CONCERNS

Year	Event	Source
1804	The HSS query the propriety of purchasing 20 copies of Joseph MacDonald's <u>Compleat Theory</u> from their own funds: they suggest that this is more properly the concern of the HSL.	HSS Sd Bk 4/1:104
1815	The HSS query the proposed funding of Alexander Campbell's <u>Albyn's Anthology</u> (30 Guineas). It is discovered that the original regulation concerning Highland music has been written out of the charter.	HSS Sd Bk 5:104
1824	A motion for the HSS to present a competition prize pipe at its own expense is rejected.	HSSPMB:20, 22
1825	The HSS music committee observe that the piping competition "should be distinguished from the proper business of the Society."	HSS Sd Bk 8:263
1825	The HSS decline to help the HSL fund the publication of the <u>MacArthur MS</u> .	HSL 268;2:Letter 16/11/1825
1826	The competition is put on a triennial footing. Dalyell observes that this "to say the truth, resulted from avoiding the great trouble of the preliminary arrangements."	Dalyell 1849:97
1829	The HSS decline to subsidise Gesto's <u>Canntaireachd</u> , and point out that they "always abstained from any direct patronage of the bagpipe."	HSL 268;3:Letter 28/4/1829
1832	The HSS fail to maintain the post of Society piper after Donald MacLean's retirement.	HSS Sd Bk 12:244
1836	The HSS decline to help the HSL co-sponsor Donald Mackay as a piping instructor: "this Society is not authorised by the charter to vote its funds to such a purpose."	HSS Sd Bk 14:279
1841	JG Dalyell declines to buy Angus Mackay's 4-volume MS. pibroch collection on behalf of the Society.	Dalyell Gen 374D:19
1847	The HSS stop running the piping competitions which "falls more properly under the superintendence of the Celtic Society."	HSS Sd Bk 20:531