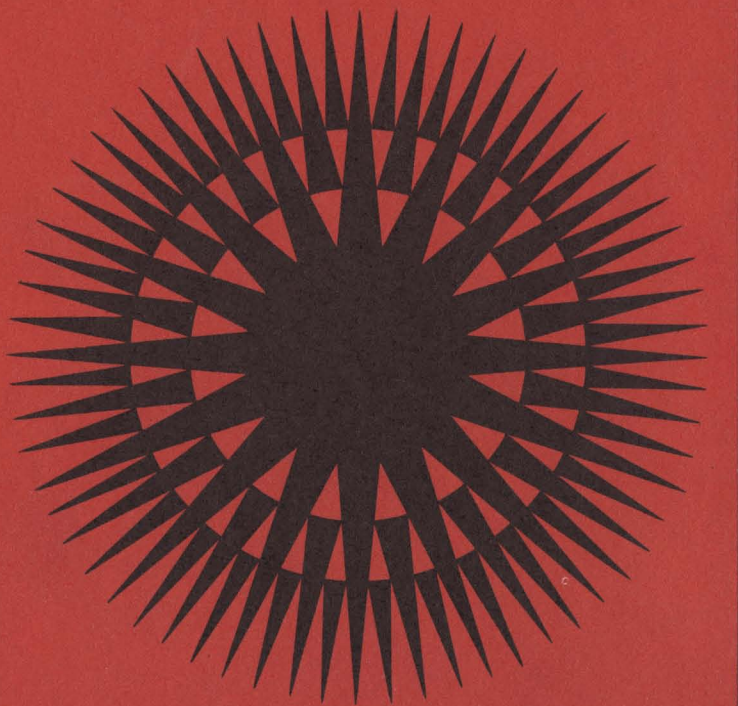
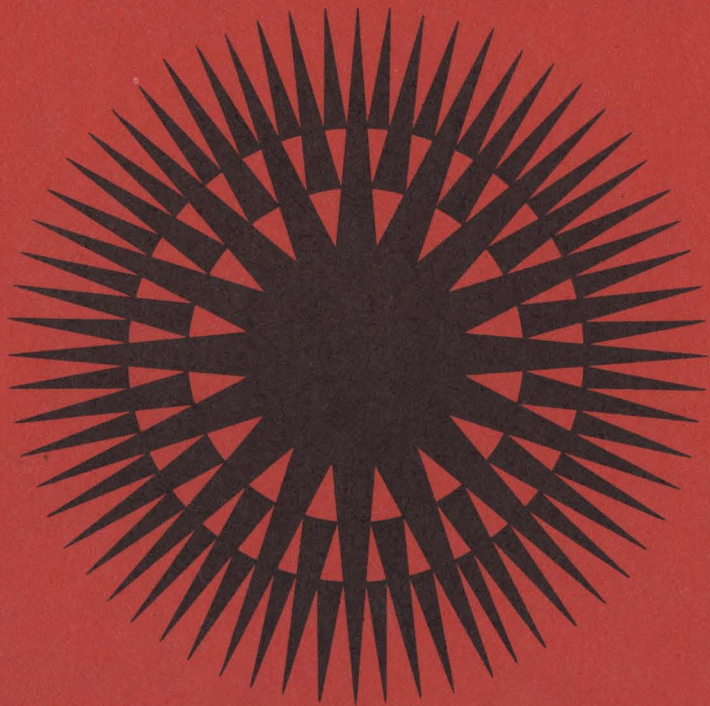
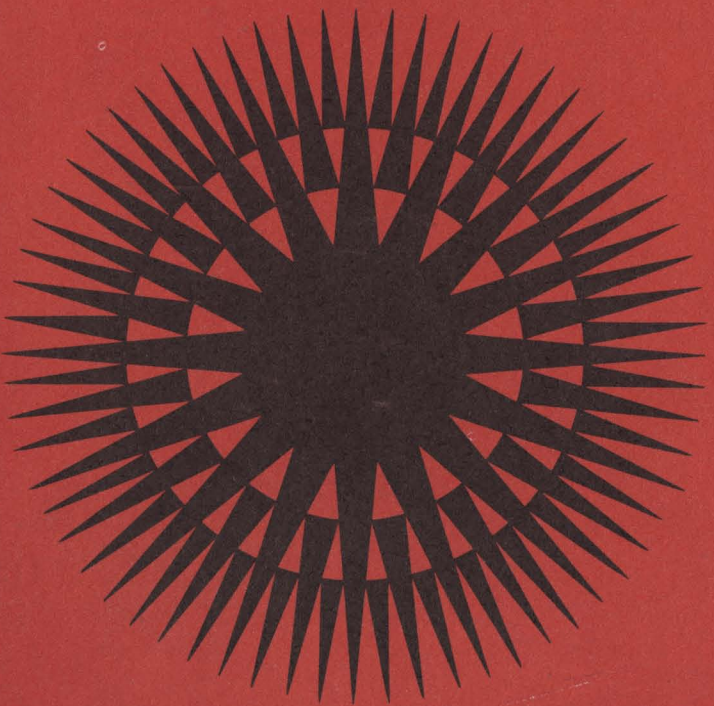
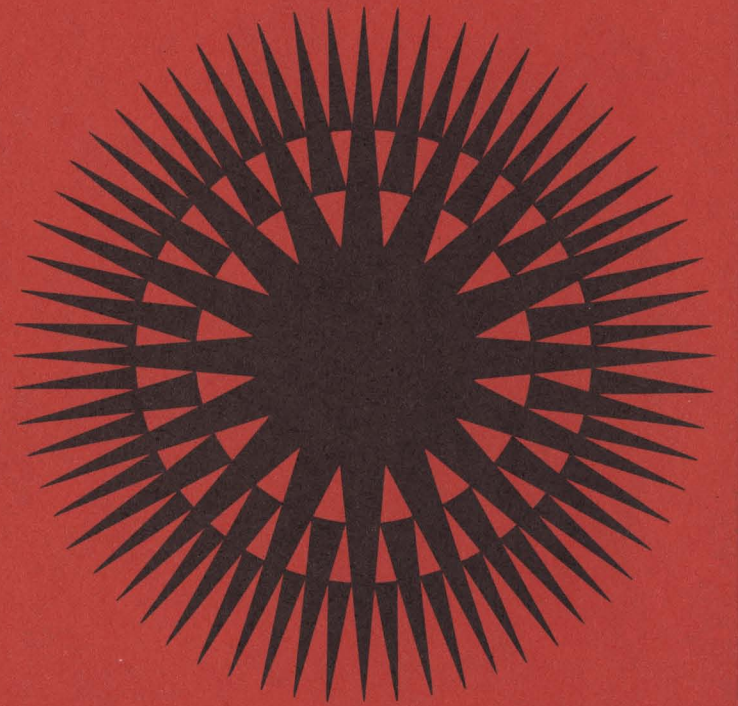
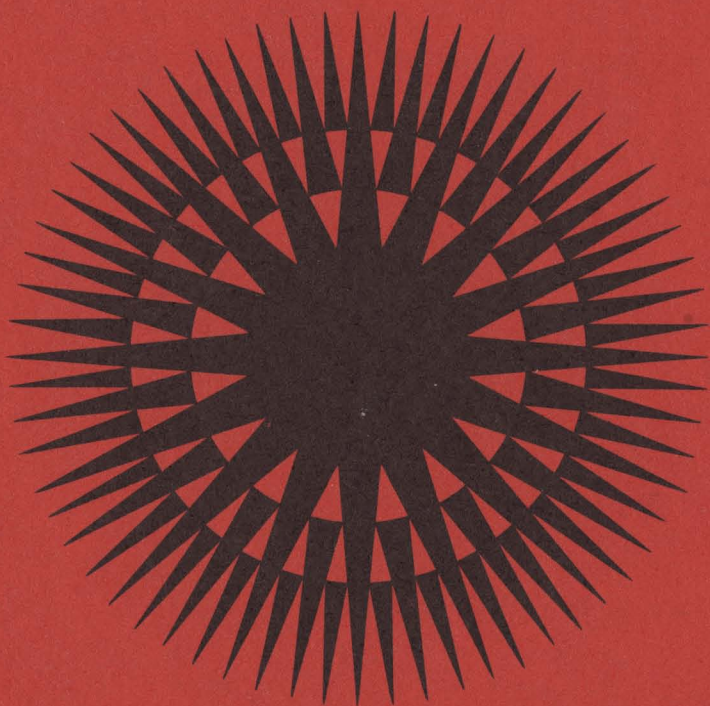
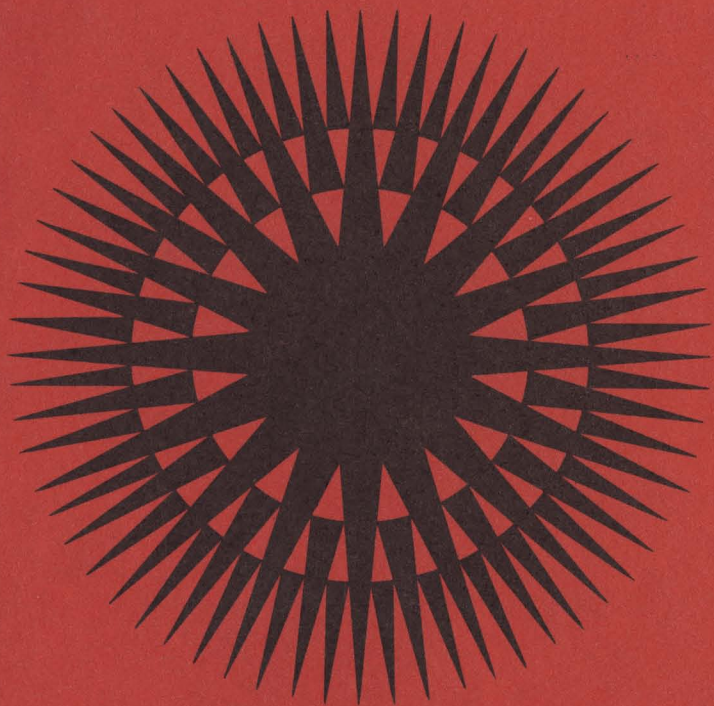


SCOTTISH BAGPIPE TUNES

Played by Pipe Major James MacColl Folkways Records FG 3550



SIDE I

- Band 1: Champion of the Seas; Tartar's Hornpipe;
Liverpool Hornpipe
Band 2: Balmoral Castle; Captain Jack Murray;
The De'il Among the Tailors
Band 3: Wa'll Be King But Charlie? Bonnie Charlie's Noo
Awa'; Up in the Morning Early; Bonnie Gallaway
Band 4: Money Musk; Brahan Castle; Kessoch Ferry
The Birks of Albergeldy; The Man from Glengarry;
Mrs. Guthrie of Tillefort
Band 5: The Hen's March
Band 6: The Connaughtman's Rambles
Band 7: Anniston Castle; Tulloch Gom; Mrs. McPherson
of Inveran; The Little Cascade
Band 8: Unnamed; Bobbie Cuthbertson; Liverpool Hornpipe
Band 9: The Goat Herd; The Irish Washerwoman

SIDE II

- Band 1: Lament for the Children
Band 2: Over the Seas to Skye; Fair Young Mary;
Dream Angus
Band 3: Banjo Breakdown; Unnamed;
Glendural Highlands

Recorded by Clayton Mackmer

Notes by Ed Cray

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SCOTTISH BAGPIPE TUNES

FOLKWAYS FG 3550

FOLKWAYS FG 3550

SCOTTISH BAGPIPE TUNES

played by

PIPE MAJOR JAMES Mac COLL

SIDE II FG3550 B

Band 1: Lement for the Children

Band 2: Over the Seas to Skye;
 Fair Young Mary; Dream
 Angus

Band 3: Banjo Breakdown; Unnamed;
 Glendural Highlands

recorded by Clayton Mackmer

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MacColl recorded 110 short tunes in 119 versions and six pibrochs. He estimates he knows another 100 of the ceol autrom and 15 more piobaireachd. Once these are recorded, the MacColl collection may well be the largest collected from a single piper.

The size of the MacColl collection is due to a series of factors. MacColl was born in 1928 (in Shotts, Scotland) and lived there until 1955 when he came to the United States, "out of curiosity," as he put it. Except for a two year hitch in the Army R.A.S.C. between 1946 and 1948, MacColl was studying the pipes.

The instrument is a family tradition and MacColl started playing the practice chanter when he was

nine. By 1950 he was considered one of Scotland's finest players. But not until he had won the gold medal at the highland games did he leave for the United States.

Family tradition and the years of instruction are strong. Though MacColl is afraid that his "competition-polish" has worn off, it is quite likely that he would regain it if and when he returns to Scotland. In the meantime, he is undoubtedly one of the best pipers in the United States and Canada.

There is just a trace of rueful humor in MacColl's smile when he sums up his playing and his instrument, "The pipes are harder to understand than women and that's impossible."

While at least six varieties of bag pipes have been known in the British Isles and three are still extant, only the highland war pipes have achieved world-wide recognition.

Partially this is due to the pipe bands that have accompanied Scottish (and later Canadian) troops into battle at least from 1745 when Bonnie Prince Charlie made his abortive bid for the throne.

While tradition has had the pipes at the battles of (1314) and Harlaw (1411), the Highland great pipe, the

SIDE I FG3550 A

Band 1: Champion of the Seas; Tartar's
 Hornpipe; Liverpool Hornpipe

Band 2: Balmoral Castle; Captain Jack
 Murray; The De'il Among the
 Tailors

Band 3: Wa'll Be King But Charlie?
 Bonnie Charlie's Noo Awa';
 Up in the Morning Early;
 Bonnie Gallaway

Band 4: Money Musk; Brahan Castle;
 Kessoch Ferry; The Birks
 of Albergeldy; The Man from
 Glengarry; Mrs. Guthrie of
 Tillerfort

Band 5: The Hen's March

Band 6: The Connaughtman's Rambles

Band 7: Anniston Castle; Tulloch Gorm;
 Mrs. McPherson of Inveran;
 The Little Cascade

Band 8: Unnamed; Bobbie Cuthbertson;
 Liverpool Hornpipe

Band 9: The Goat Herd; The Irish
 Washerwoman

piob mor, is documented fully first at Culloden.

Probably no musical instrument has evoked as much controversy as the pipes have. Certainly none is so closely identified with a specific country or people. Yet the bag pipe is known throughout Europe -- Russia, Rumania, Bulgaria, France, Germany, Poland, Italy, Yugoslavia, Spain -- Turkey, Egypt, Arabia, parts of Sub-Sahara Africa and has been introduced into India where colonials have formed pipe bands. ¹

¹ Abauval, Punjabi and Baluche regiments have had bag pipers.

While the general public thinks of the pipes formed into bands with massed drums, the true Gael favors the solo pipe. Unlike most folk instruments, the pipes have developed a highly complex, written music, taught in a formal manner and encouraged a competitive virtuosity not often associated with other instruments.

Like the music of American shape-note singers, the music for the pipes is "composed" music. Composers are known -- often mentioned in the title. But like shape-note singing, if the music is fixed, the method of singing (in this case, playing) is not. And these methods or schools are traditional.

Many of the tunes are purely traditional, time changed, the composers long since forgotten. Many of them are more widely known as folk songs. Some have been later burdened with composed lyrics. Many are traditional with a certain family, clan or regiment; others are common property. In short, the music for the pipes can come from the same sources as a "pure" folk music.

There are two classes of pipe music, the piobaireachd and the ceol aotrom. To the connoisseur, it is the piobaireachd or rigidly prescribed classical music which makes the piper. A man is counted a good piper if he knows four piobrochs. The ability of the piper to play the piobroch, its ground or melody and the sharply defined variations is carefully rated and adjudged in annual competitions. The gold medal (1st prize) of the Highland Society is as honored as an Olympic medal.

The ceol aotrom are the short pieces, the jigs, reels, marches and retreats. A good piper will have literally hundreds of these tunes in his repertoire.

The bag pipe is probably of Irish origin, taken into the highlands with the Keltic invasion from the East. Approximate dates for a one drone

instrument can be set around 800 A.D. though there are references to instruments which may be the prototype of the pipes from earlier dates.

The original pipe probably had one drone and chanter. A second drone was added around 1500, a form which persists in the Northumberland small pipes. The third drone of the highland pipe was probably added around 1700.

The pipes are tuned to a microtonally flatted A, the chanter covering "G" to "A", a nine note range with a flatted seventh. (The flatted seventh tends to cast tunes in the mixolydian mode.) The three drones are each tuned to "A," the largest an octave below the chanter's low "A." Each of the drones, like the chanter, is fitted with a cane reed.

Literary documentation of pipers attached to the royal houses of England (most early references are curiously non-Scottish) is plentiful. Chaucer, in fact, has the miller in the Canterbury tales play (1380):

"A baggepipe wel cowde be blowe and sowne, and therewithal he broughte us out of towne."

James I of Scotland (1406-37) knew the instrument for he mentions it twice in a play he is said to have written, Peblis to the Play. The next Gaelic mention of the pipes dates from 1506.

Since music for the pipes was not written down until the middle of the 18th Century, the pipe tradition was mainly oral. Various schools of pipers, notably the MacCrimmon, grew up, training pipers in a seven-year course.

Sometime around 1670, pipers first came to be associated with the Highland troops serving in the English Army. The pipes were heard in the New World with Wolfe at the Battle of Quebec during the French and Indian War, at Ticonderoga in 1758, and in New York City and at Saratoga during the Revolutionary War.

Since this period the war pipe has seen service in Britain's wars, including Korea, where both Canadian and Scotch troops had their complement of pipers.

Pipe Major James MacColl was 28 when these recordings were made October 1956 to January 1957. He had been playing 19 years, starting on the practice chanter when he was nine and three years later blowing up his first bag.

A Highland Games gold medal winner, MacColl was ranked as one of the top four or five pipers in Scotland. Now living in Torrance, California,

MacColl's prime concern is not to lose a certain flair or touch as often happens "when a piper is awa' fra' the pipers an' squealers an' Scotland."

This last is important for though many tunes are learned from various collections, piping is not learned from a book. The pipes, and especially the piobaireachd, are taught orally, and learned under the supervision of a retired piper or a pipe-major.

The skill of a piper is largely a matter of grace noting. MacColl says, "when a guy gets on so far, he knows what grace notes to put in but the manner must be in a certain limit.

(For examples, listen to "Money Musk" or "Little Cascade.")

A veteran of the British Navy, MacColl is an ardent Scottish nationalist and though a Lowlander by birth, a Highlander in spirit.

MacColl sums up his playing and his instrument, "The pipes are harder to understand than women and that's impossible".

SIDE I

Champion of the Seas; Tartar's Hornpipe; Liverpool Hornpipe (Take I): Most short tunes are played in medleys. Rhythmic changes are generally from a split common (2/4) to a common (4/4), from the split common (2/4) to a 3/4, from a 3/4 to a 3/4 reel or 6/8 jig. Marches, strathspeys and reels are usually played together as are these three hornpipes.

Balmoral Castle; Captain Jack Murray; The De'il Among the Tailors: All three tunes are printed in David Glen's Bagpipe Music (Edinburgh, 1888(?)), "Captain Jack Murray" both as a reel and as a strathspey. "The De'il" is widely known in the United States as a fiddle tune, one of the many Gaelic tunes which served as a basis for the fiddlers' repertoire.

Wa'll Be King but Charlie?; Bonnie Charlie's Noo Awa'; Up in the Morning Early; Bonnie Galloway: Four songs, the first two coming from the return of Prince Charles to England and the '45. "Wa'll Be King" is printed in Simon Fraser's Airs and Melodies Peculiar to the Highlands of Scotland (Edinburgh, 1816) and G.F. Graham's Popular Songs of Scotland (Glasgow, 1887).

Money Musk; Brahan Castle; Kessoeh Ferry; The Birks of Albergeldy; The Man from Glengarry; Mrs. Guthrie of Tillerfort: A medley of strathspeys designed for dancing. "Money Musk" also serves to double the Royal Scot Fusiliers into battle. Glen has two versions (II, 21; VI, 12) and Roche's

Collection prints a variant (II, 36). Glen's hugh compendium has "Braham Castle" as a march (I, 17) and with an accent shift as a strathspey (X, 20). See Glen (X, 20) for "Kessoch Ferry." "The Birks of Albergeldy" ranks with "Tulloch Gorm" as a piper's favorite. Both David Herd and Robert Burns have set words to "The Birks." See Graham, Popular Songs (p. 126) for the tune. "The Man from Glengarry" seems not to have been printed in the standard pipe collections and may be a more recent composition. "Mrs. Guthrie of Tillerfort" is one of the many tunes composed by pipers in honor of one of the people they are serving.

The Hen's March: See Roche, Collection (I, 20) under the title "The Hen and All Her Broth."

The Connaughtman's Rambles: The variations in grace noting for this 6/8 double jig as played by MacColl make this quite different from the tune as suggested in Roche (I, 47).

Anniston Castle; Tulloch Gorm; Mrs. McPherson of Inveran; The Little Cascade: Glen (X, 9) has an "Anniston Castle." "Tulloch Gorm" is one of the most famous Gaelic tunes, known in Ireland as well as Scotland. See Robert Chambers' Songs of Scotland Prior to Burns (Edinburgh, 1862, p. 221) for the words set by Rev. John Skinner to the tune originally titled Qulipp Meg Moun. Graham's Popular Songs has the song and Glen prints the tune both as a reel (VII, 30) and a strathspey (II, 28). "Mrs. McPherson of Inveran" is probably another of the many compositions by the family or clan piper in honor of the lady of the house. "The Little Cascade" is rated as difficult a piece as MacColl has in his repertoire.

"Unnamed;" Bobbie Cuthbertson; Liverpool Hornpipe (Take II): MacColl shifts from a 3/4 to a 6/8 in this medley. "Unnamed" was one of five tunes collected from MacColl for which he could not remember the title. "Bobbie Cuthbertson" is one of MacColl's favorites, a single jig which he likes to whistle. The second take of "The Liverpool Hornpipe" illustrates the fact that pipers do not think of each tune as a separate piece, but rather as a part of a medley.

The Goat Herd; The Irish Washerwoman: Glen has "The Goat Herd" (VI, 14) but strangely enough "The Irish Washerwoman" is not printed in the standard pipe collections, probably because it was considered too common or a spurious import. A good piper, however, takes pride in his ability to set stage, popular and such imported tunes to his pipes, a practice frowned on in competitions but popular enough with military pipers.

SIDE II

Lament for the Children: This is a form of pipe music virtually unknown outside of the British Isles, the piobroch, or classical music of the pipes. The Piobaireachd Society has entered less than 280 of these compositions on its rolls, judging the balance to be imperfectly constructed (composed) and unfit therefore for competition. "The Lament for the Children" is reckoned to be the greatest of the piobaireachd and when we played back the tape, MacColl fingered the whole piece through, nodded and said, "I'll tell you something, Ed; that's the best piobroch ever recorded."

Only 4 or 5 pipers can play this lament written by Patrick Mor MacCrimmon, hereditary piper to Clan Mac, on the death of his 8 sons from smallpox. Tradition has it that MacCrimmon took his melody, or ground, from the sobbing of his wife.

MacColl started to learn the piobroch in 1948, playing every night for three years with an instructor reading the score and conducting MacColl with a baton.

The piobroch itself consists of a melody "elaborated according to set rules of variation and doubling".² MacColl thinks that the first variation after the doubling of the ground, the taorluath (tur-lu-a), is the most difficult in the pipe literature and the reason only a handful can successfully play the piobroch.

² Grove's Dictionary of Music and Musicians, Eric Bloom, ed. / London, 1954. 5th ed. / under "Bagpipes"

From the taorluath and its doubling the piobroch goes into the crunluath (croon-lu-a) and its doubling, ending with a repetition of the ground. While the piobroch is played without interruptions, each section and its doubling is clearly defined by very slight rhythmic shifts and changes in tempo. These small accelerandos and decelerandos and the exactitude of their timing rate the excellence of the piper. If they are not exact, the piper will find himself playing the final ground much too rapidly.

Over the Seas to Skye; Fair Young Mary; Dream Angus: Three songs adapted to the pipes. Over the Sea to Skye is another remnant of the 1745 when Charles was forced to flee to Vist and the loyal highlanders promised to follow. There is something of a lament to the song, perhaps a premonition that Bonnie Prince Charlie would no longer be able to mass the clans for battle against

the English. Fraser's Melodies has "Fair Young Mary" as "Mary, Young and Fair". (p. 17).

Banjo Breakdown; "Unnamed;" Glendural Highlands: MacColl recorded these three as an afterthought one evening when he learned that one of the collectors played the banjo. While he set out to play just the "Banjo Breakdown," he fell right into the following tunes, again illustrating the fact that pipers think of these shorter pieces in terms of medleys. "Banjo Breakdown" is a difficult problem when it comes to dating. It is not printed in the large collections but this does not necessarily mean it is a newer addition to the piper's repertoire. American minstrels (with banjos) were popular as early as 1842 in England and black-face circus clowns (with banjos) may be even earlier in date. The word "breakdown" may indicate comparative old age since it was a minstrel term for a banjo solo.

Collected and Annotated by

Ed Cray

Recorded by Clayton Mackmer

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