

FOLKWAYS RECORDS FG 3553 Volume 2

THE DONEGAL PIPER

IRISH BAGPIPE TUNES Played on the Irish Bagpipes by NEIL A. DUDDY



M
145
D844
D682
1961
v.2

MUSIC LP

SCOTLAND THE BRAVE
THE CAKEWALK
THE ROAD TO THE ISLES
SKYE BOAT SONG
GLENDARUEL HIGHLANDERS MARCH
MY HOME
KIRKWOOD
Set Of QUADRILLES - Jig Time
(Clydebanks Own)
DONALD'S CAN AN AWAI
MARIE'S WEDDING
HIGHLAND FLING
FAR O'ER THE SEA
DONALD DHU
HIGHLAND LADDIE
TOMMY AYE
COMIN' THROUGH THE RYE
LOCH LOMOND
STACK O' BARLEY
THE RIGHTS OF MAN
JOHN LECKIE'S LAMENT
FIGHTING '69" (Garry Owen)
EAST SIDE, WEST SIDE

IRISH BAGPIPE TUNES

Played on the Irish Bagpipes by

NEIL A. DUDDY

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THE DONEGAL PIPER - Vol. 2

Irish Bagpipe Tunes
played on the Irish Bagpipes by
Neil A. Duddy

SIDE I

- Band 1: SCOTLAND THE BRAVE
THE CAKEWALK
- Band 2: THE ROAD TO THE ISLES
SKYE BOAT SONG
- Band 3: GLENDARUEL HIGHLANDERS
MARCH
- Band 4: MY HOME
KIRKWOOD
- Band 5: Set Of QUADRILLES - Jig Time
(Clydebanks Own)
DONALD'S CAN 'N AWA!
- Band 6: MARIE'S WEDDING
HIGHLAND FLING

SIDE II

- Band 1: PAR O'ER THE SEA
- Band 2: DONALD DHU
HIGHLAND LADDIE
TOMMY AYE
- Band 3: COMIN' THROUGH THE RYE
LOCH LOMOND
- Band 4: STACK O' BARLEY
THE RIGHTS OF MAN
- Band 5: JOHN LECKIE'S LAMENT
- Band 6: FIGHTING "69" (Garry Owen)
EAST SIDE, WEST SIDE

Dear Listener,

This album is an effort to depict, through the bagpipe, the emotions of an old Scot on his return to his native land for a vacation, after an absence of many years.

The airs presented are a combination of his childhood memories and his hearing and seeing again, some of these scenes of his youth.

He does not view these scenes through the emotions of a stranger but rather through the senses of his memories of long ago.

As memories are sometimes shaded by enchantment and emotion rather than by the factual, it has been the purpose of the author to display this by altering the tempo and routine of the airs, to accommodate this point of view. For instance - when the "old Scot" in walking towards his home after his arrival by ship, the air presented - The Glendaruel Highlanders' is played faster and faster to depict his excitement (if you listen closely you can hear his footsteps) until he is almost there, when it slows down, displaying his slight anxiety and awe at actually coming there, after all these years.

The listener is asked to put his own imagination to work in this presentment and compare it with his (or her) own feelings should the event ever happen to the listener.

Neil A. Duddy

PATHOS FROM A BAGPIPE

By Robert Shelton

How much pathos can you squeeze out of a bagpipe? Quite a lot, as three recent recordings by solo pipers will attest. To some the droning wail of the bagpipes is savage cacophony. But to many others the instrument is one of the world's most fascinating vehicles for folk music.

The records at hand are by Irish and Scottish pipers. Highland Scottish pipe bands, wrapped in colorful tradition, pageantry, costume and lore, need no introduction at this late date. Bagpipes of one form or another are almost universal. There is the Bulgarian gayda, the French musette of the court, cornemuse of the peasant, the Auvergne cabrette and the Breton biniou. The Germans call their pipes Bock, Schaferpfeiff and Hummel-chen; the Turks have their ghald, the Spaniards the gaita and the Rumanians their dutka. In India the bagpipes are known as moshug, in Egypt the summarah. The Italians of the South call bagpipes zampogna, of the North, the piva, and in ancient Naples they were called the surdelina.

Birthplace

Although the Scots consider the pipes their national instrument (since replacing the harp in the Middle Ages) the origins go deeper. Persia or Chaldea, perhaps, was the birthplace. Nero, besides liking the fiddle, reputedly "had a passion" for bagpipe prototypes - the hydraulus and the tibia utricularis. Henry VIII had a collection of bagpipes. Some accounts say it was the Roman legions who brought the pipes to the British Isles.

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Americans generally get wind of the bagpipes through massed pipers in parades or by visits of Scottish or English military groups. The Scots Guards have several recordings on Angel: Hi-Fi in the Highlands, Scots Guards Pipes and Drums, The Scots Guards Behind the Footlights, which intersperse massed pipes between regimental band music. The current tour of the

Royal Scots Grays and the Argyll and Sutherland Highlanders is offering more massed pipes. The massed pipes can generate in many listeners the sort of boiling blood that would send a pacifist marching off to battle. But the intricate and subtle nature of great piping can best be plumbed when the instrument is played solo.

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Detail from Bruegel's The Bagpipe Player and His Companion

An ancient folk instrument makes a comeback as a new generation of bagpipe enthusiasts dons those kilts.

Pipes, Pipers and Piping

by Joseph Bossom

Prospects are that more and more Americans will be wondering about those kilts in the next few years as the number of new bagpipe enthusiasts rises. Bagpipe record sales and the number of new students of piping have been steadily rising, yet there is still a paucity of information about pipes among folk music lovers.

While bagpipes in this country are often seen in the hands of laddies in Scots kilts, the widely held misconception of the bagpipe as purely an instrument of the Scots highlands might have been put over by a Highlands' Madison Avenue campaign.

Pipes are indigenous not only to Scotland and Ireland. They are also native to the Russian Urals, the Balkans, Scandinavia, Germany,

France, Spain, Italy, Greece, the Middle East, China, Tibet and India.

Moreover there are many varieties of pipes, besides the highland, in use in the British Isles. In fact highland pipes had been less popular than others until the early 19th century. Other pipes found in Britain are the Lochiel pipes, the Brian Boru pipes, the Ullian (elbow) pipes, the parlor pipes and the Northumbrian small pipes, to name but a few. Yet, so powerful is the "romance of the highlands" that started during Victoria's reign that all these other varieties are virtually unknown to the casual public.

Although the instruments found in various parts of the world differ widely, they have certain basic characteristics in common. All are reed instruments in the same family as the oboe or clarinet. They all em-

ploy an air reservoir made from a skin or leather bag. This is the feature which makes possible the sustained music, characteristic of all forms of the pipes. The air enters the bag either through a blow pipe, which may or may not have a valve to prevent flow-back, or — as in the French musette or the Irish millian pipes — by means of a bellows.

Two types of reed are commonly used in all varieties of bagpipes. The double and the single beating reed. Although they are employed in different combinations in different instruments they always look much like the highland pipes reeds shown in figure 1. In this instrument the double beating reed is used in the chanter and the single beating reed in the drones.

structure consisting of an Urlar or melody which is played first and followed by variations of increasing complexity. Of the variations the taerluath and crunluath and crunluath a mach are the most intricate.

This music form had been composed and developed for about 300 years and there are some students who argue that it had reached its logical culmination as a music form so that it would have ceased to have been composed even had the clan system remained intact. The piper had a role much like a poet laureate and composed the selections in honor of events important in the history of the clan. Therefore the piobaireachd which exist can be classified as laments and salutes, with some exceptions being more personal general statements. Examples of this last category are the famous MacCrimmon's Lament, Scarcity of Fish (which appears from its structure to be an Irish piobaireachd), and the Lament for the Children which is an exceptionally beautiful and sensitive composition by Padraig Og MacCrimmon, all of whose children died in one year during an epidemic.

The piobaireachd which are played today were originally preserved within an oral tradition of notation. This system, different from mouth music, is called Canntaireachd and in it, each vowel signifies a note and executions can be expressed in groups of syllables. It was not until the early 19th century that written notation of piobaireachd came into use. The limitations imposed by this form of communication upon piobaireachd is evidenced by the fact that students and teachers must frequently fall back upon the canntaireachd to express things for which there is no sign in standard written notation. Of all pipe music, piobaireachd is the most different from Western music and sounds "weirdest" to the untrained ear. To pipers, however, it is the form of



Figure 5

Cumha Alhic Shimidh

(Lord Lovat's Lament)

I. URLAR. David Frazer.

Line 1st.

2nd.

3rd.

II. VAR. I.

Line 1st.

2nd.

3rd.

Abbreviations used.

Written.

Played.

Lord Lovat's Lament.

1.

music in which they can invest their skills most completely.

The structure of the lighter pipe music such as strathspeys, reels, jigs, hornpipes, slow airs and marches resembles that of piobaireachd in that it consists of a melody and variations. The sequence of the variations is not however one of increasing intricacy and has great freedom to vary. When the need for marching music arose, the piobaireachd which was the principle component in the repertoire of the clan piper did not serve. Its tempo is too slow and variable for any type of unison marching. The airs that developed were "lifted" in many cases from the older piobaireachd and transformed into the simpler form. An example of this adaptation is given in figure five. Here the musical notation for Lord Lovat's Lament is given and also a written out canntaireachd of another variation of the Urlar. The more contemporary slow march version of this piobaireachd is also printed. This selection was composed to commem-

orate the death of Lord Lovat. There was good reason for lamentation as his lordship was hung for participating in the losing side of a rebellion.

The quickstep march which has developed in the last 150 years is a dynamic and still growing form of music. From the relatively simple marches that are used for accompanying moving troops a special type of composition, called the competition march has evolved. This is a march which requires greater skill in execution and expression and is rapidly coming to fill the void left by the flagging of piobaireachd. The best place for Americans to hear this type of music, other than on records, is by attending some of the highland games which are held all through the United States and Canada.

At these games, in addition to athletic and dancing events there are contests for band and solo piping which usually attract the most competent pipers in the area. The pipers who play at these contests come from every city in the U.S. There is scarcely a major city in this country that doesn't have at least one pipe band.

The main feature of these games appears to be the massed bands. The untrained enthusiast seems to prefer pipe band music to solo piping. Perhaps because the panoply that goes with them is also attractive. The band features several innovations the most outstanding of which is the drumming. Pipe band drumming differs from American brass band drumming not only because the drummers twirl the sticks but also because they play extremely close to the melody.

Many may ask, where are the pipers hiding? If there are so many pipers in this country why don't we see them? Why don't pipers congregate at gathering places familiar to folk music enthusiasts, such as Washington Square's fountain. The answer prob-

ably lies in the fact that the highland pipes are essentially a solo instrument and not especially suited for accompanying singing. Moreover, pipers when they play for themselves can select the type of music they prefer.

By contrast when one plays for an audience, simpler music, usually made popular by Sol Hurok's traveling pipe bands are requested which appeal to an audience but not so much to the piper. Playing this type of music is work and so the competent piper does so only by invitation or hire. This is not to imply that pipers are unwilling to appear before sophisticated audiences but that the satisfactions derived are different from those involved in guitar playing for a singing group of students. The piper who does venture out into folk music forests is often taken aback by little things like the inattentive enthusiast for whom the mere sound of pipes are so exciting that he shouts and gets up to dance a few steps. This is not in itself embarrassing except when it happens while the piper is simply tuning.

How does a prospective piper go about learning the pipes? The first step is to locate a competent piper who is willing and able to teach. This can usually be done by contacting a pipe band many of which in this country have programs for training young pipers who will eventually fill the ranks of the band. Either the pipe major or pipe sergeant of these bands usually undertakes this assignment. A teacher is most important, for unlike the banjo or guitar, the untrained youngster cannot go it alone and still become a competent piper.

The material one needs to start piping is relatively limited and inexpensive. Don't make a kilt your first purchase . . . if you do you are on the wrong track indeed! The pipes themselves are rather expensive but need not be purchased until several months have elapsed and the student has a good

idea of whether or not he will stick, whether his ability justifies the expense and exactly which manufacturer's pipes he wants to buy.

Figure 6



Practice Chanter

The music will be learned on a small instrument called the practice chanter which uses the same fingering as the full bagpipe chanter. It uses a double beating reed of either cane or plastic (tone is not important here). This instrument is used throughout one's career for learning new tunes and practicing old ones. All in all it's much easier on the neighbors than learning the trumpet. A music book will be necessary. Adequate tutors of this sort are sold in most piper's supply or Scottish Import stores. An excellent choice would be the new manual put out for this purpose by the College of Piping, 20 Otago St., in Glasgow.

Once into piping the interested student will become aware of a vast area of folk music which is virtually unavailable to any but pipers and few others. It is a vital and developing music which has arisen from its Highland roots and developed in form and popularity. Americans have as much claim to enjoy and study it as they have to Anglo Saxon mountain ballads. It is a music now enjoyed and played by Sikhs, Pakistanis, Englishmen, Chinese, and even lowland Scots with equal satisfaction and intensity. There is every reason to believe that with a continuance of the present day level of interest in piping and the steady increase in the number of American horn pipers that this music and the instrument will take hold and become as permanent a characteristic of American folk music as have the reels and 6/8 tunes which have long since been adopted.