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: We'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 Aberfeldy; 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 Com; 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 Mackmee
Notes by Ed Cray

© 1961 FOLKWAYS RECORDS AND SERVICE CORP.,
43 W. 61st ST., N.Y.C., U.S.A. 10023
WARNING: UNAUTHORIZED REPRODUCTION OF THIS
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO
CRIMINAL PROSECUTION.

COVER DESIGN BY RONALD CLYNE
SCOTTISH BAGPIPE TUNES

played by

PIPE MAJOR JAMES Mac COLL

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; Kessock 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; Robbie Cuthbertson; Liverpool Hornpipe
Band 9: The Goat Herd; The Irish Washervoman

SIDE II FG3550 B
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

(c) 1961 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

MacColl recorded 110 short tunes in 119 versions and six piobrochs. He estimates he knows another 100 of the cool a' trom 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 bagpipes 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
pib 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-Saharan Africa and has been introduced into India where colonials have formed pipe bands.

The ceol aotrom are the short pieces known as the piobaireachd or rigidly prescribed classical music which makes the pipes familiar. Although piobaireachd is 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.

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 the 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 accrom. To the connoisseur, it is the piobaireachd, or rigidly prescribed classical music which makes the pipes.
The Connaughtman's Rambles: The Variations (XI, 27-28) 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, 1832, p. 222) for the words set by Rev. John Skinner to the tune originally titled Quilp Meg Moun. Graham's Popular Songs has the song and Glen prints the tune both as a reel (VII, 30) and as a strathspey (II, 26). "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 played this 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 Washerman; Glen has "The Goat Herd" (VI, 14) but strangely enough "The Irish Washerman" 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 Pibrochreachd Society has entered less than 200 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 pibrochreachd and when we played back the tape, MacColl nodded and said, "I'll tell you something, Ed; that's the best piobroch we've ever recorded."

Only 4 or 5 pipers can play this lament written by Patrick Mor MacCrimmon, hereditary piper to Glen 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". 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.

§ Q. "we've Dictionary of Music and Ma clans, 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 1795 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

Bibliography

Robert Chambers, The Songs of Scotland Prior to Burns. (Edinburgh, 1862).

Simon Fraser, Airs and Melodies Peculiar to the Highlands of Scotland. (Edinburgh, 1816).

G.F. Graham and others, Popular Songs of Scotland. (Glasgow, 1887).

F. Roche, Collection of Irish Airs, Marches and Dance Tunes (Dublin, 1911).

David Glen, Highland Bagpipe Tutor. (Edinburgh, 1901).


Angus Mackay, A Collection of Ancient Pibrochreachd or Highland Pipe Music. (Edinburgh, 1936).

Patrick McDonald, A Collection of Highland Vocal Airs. (Edinburgh, ca. 1790).


W. L. Manson, The Highland Bagpipe (Paisley, 1901).

For Additional Information About

FOLKWAYS RELEASES

of Interest

write to

Folkways Records
and Service Corp.

43 WEST 61ST STREET NEW YORK, NEW YORK 10023