A Compleat Theory of the Scots Highland Bagpipe

Containing

All the Shakes, Introductions, Graces, & Cuttings which are peculiar to this Instrument reduced to Order & Method: fully explaind & noted at Large in 58 Tables & Examples With all the Terms of Art in which this Instrument was originally taught by its first Masters & Composers in the Islands of Sky & Mull.

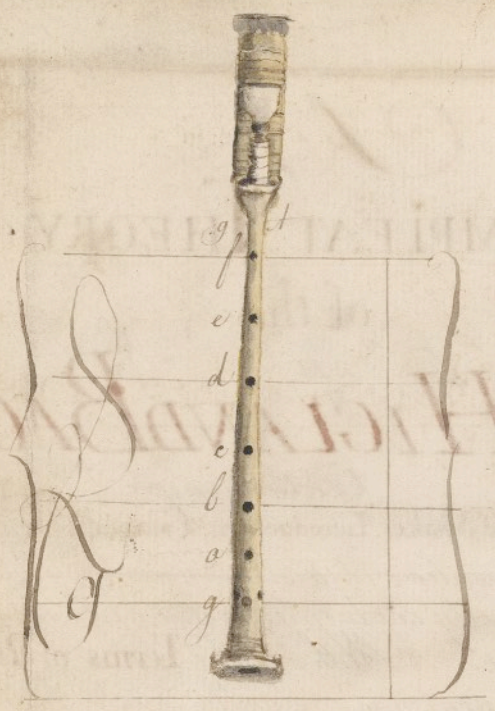
also a full account of the Time, Style, Taste & Composition of Pipe Musick with Examples of each in the genuine & native Style of this Instrument & an Account of the Rules & method by which the Pipe Composition & Time were regulated

To which is added

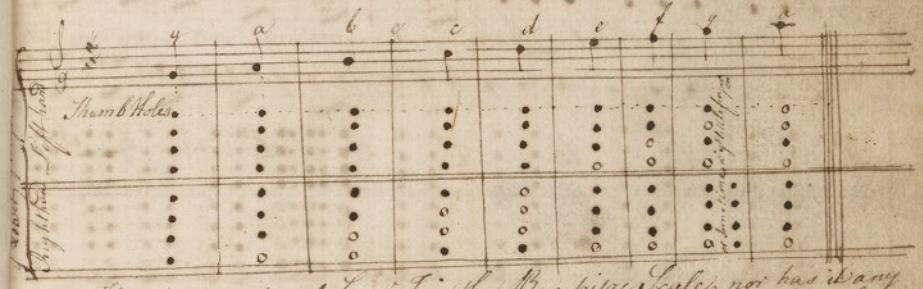
Direction & Examples for the proper Execution & Cutting of the Pipe Reels Composd by the Same Masters in the Isles & Highlands & the first Preludes they taught, with an Example of a March Reel & Jig with their Introductions & Cuttings, drawn out at Length & a Description of the Original Intent of Pipe Musick & a Short account of the Native & Compositions of the Bellows Pipe

The Whole are fully collected & preserved in its Antient Style & Form without Alteration or Amendment by

J. Macdonald

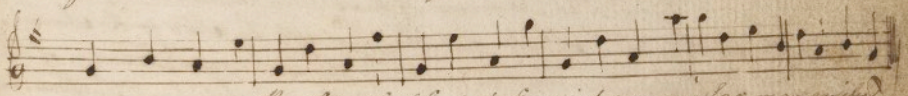


Scale



There is no natural C or Tone the Bag pipe Scale, nor has it any Flats or Sharps as neither the Compass of this Instrument or the Nature of its Compositions can well admitt of any; The few that might be plays would be an entire Deviation from the genuine & Original Style of this Musick which we alone intend to discover with the Rules Given for it by the first & most Eminent Masters of this Instrument

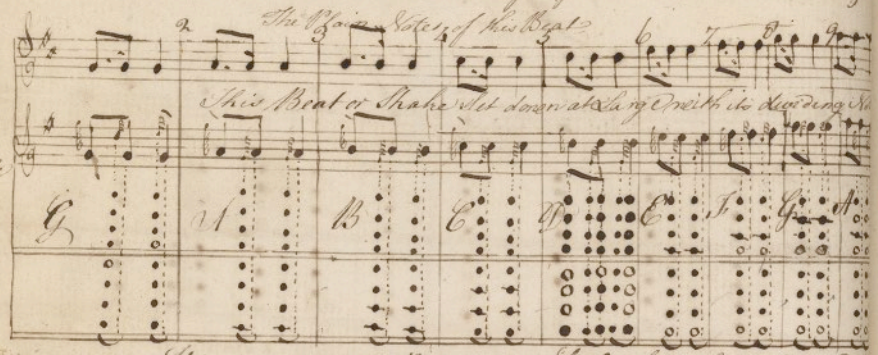
A Disposition of the Notes in the Scale of this Musick bearing likewise as an Exercise of the Scale



By this the Scale is Exercised & a Musicar may easily distinguish the peculiarity of the Style, already appearing in this order of the Notes as shall be shown more plain, the blowing of them must be Strong Steady & Equal (which at first is a little hard upon every beginner) as it increases their breath & lungs a little but Practise will give them additional Strength of breath & make this familiar & easy, The Movement of each Finger must be as high as Possible that they may return with greater Force & For true Pipe Musick depending chiefly on the Disposition & & Execution of the Fingers, must be to performs with all the Strength as well as agility of the Fingers, to make it well play

Na Crakinin

The first Species of Shakes dividing the note into 3 Distinct Parts. Called in our Language Na Crakinin



This is properly a Beat & not a Shake tho' in Close the word ma=
=kes as much. The 2 first things to be noticed here is the Principals
(which you See Set at Large) & the Smale Introductory note that is immedi=
=atly Connected with it. So this Diminutive Note that distinguishes &
divides this Beat & very one of them refer to their Holes below; The Prin=
=cipals have none markt below them as they are Supposed to be well kn
from the Scale. The holes are markt below the diminutive Notes both
because there is a Small Difference of the Fingers in their Application
here & then that they may be the more immediatly known.

The touching of these little Introductory Notes
must be So Quick & Slight that they Cannot be said to be Sounded
but only beat upon as they are properly the Cutting or Division of the
Notes; So that these Holes that are markt above (which are the little Sh
opposite) are no more than beat upon. This you Cannot be at a loss in b
but a Slight Notice of the Notes with their Holes & the quick Touch

Then Observe in this Scale that there are 9 Shake
The Numbers at the Head of each. The first & 5th differ from the rest &
later is the nicest & finest Beat of the whole & to make ~~the dividing~~
plain & obvious they are performed as follows. N.B. before you begin
first little Introductory Note at the beginning of each Bar falls in
principal Note next it as Quick as any of the rest tho' its no beat it
Needs no holes markt below as they are the Same as in the first.
If otherwise Youll See them markt accordingly.

Then the first dividing in the 1st Shake (upon G) raises the fore finger
of the upper hand (for Some use the right & others the Left) So Quick as that
the Motion can be Scarce observed; letting it fall into the Place of it as Sud=
=denly which is the Principal Note next it & which must be full Sounded. In
like way let the 3d little Note of the first Shake fall into its Principal
which is the Same Note with the former 2 this raises the third finger
of the upper hand & which is directly found from the Holes.

In the 2d Beat (upon A) the little Finger touches
the lowest Hole twice with the Same Quickness. The finger at the 2d Beat
drawing Back gently from the Hole at the Same time that it prepares
it for returning again to the Shake as the Little finger cannot So Conveni=
=ently manage it Self as the rest therefore it must be done with this East
This Shake very frequently closes the Adagio or Ground & is general
ly did 4 times over to complete the last bar but never exceeds this number.

In the 3d Beat (upon B) the 3d & little Finger
of the lower Hand beat upon both their Holes at once. Sounding the last
Note as they are directed by the time of the Bar viz half as long again
as any of the former two which are Undivided. You See the Beat upon this
of the former (bizet) is very plain; as in each you See the Holes twice Shut pointing
each to their diminutive Notes.

In the 4th Beat (upon C) the 2 Mid fingers of
the lower Hand beat in the Same way upon their Holes (all the rest being
Shut as in the former 3. N.B. The Fingers that Beat are markt
In the first & 5th there is no Such mark as they are differently performed
observe how the Holes lead. Your Fingers (after first playing the Introductory
Note in the beggining of the Beat as in all the rest) & youll find that the
2 mid fingers of the lower Hand cast of the fore finger of the Same & to make
the third Stroke of the Beat the fore finger (returning the Grace) falls down in
& casts off the 2 Mid fingers. This Performs the Shake. The Holes of the Prin=
=cipal Notes are here markt & their little Introductory holes are cast by them
follow them & youll find it this in Effect.

In the 6th Shake (upon D) you See the 3d
Finger of the upper hand beats twice upon its hole (all the rest Shut
but the lowest Finger.

In the 7th Beat (upon E) you See the Middle Finger of the upper hand beats twice upon its Hole in the like Manner as the other Holes Shutt but the Little Finger.

In the 8th (upon G) the first Introductory note changes; as this, which was before an Introductory to the last is now become a principal & Sub a higher Note to Introduce it. Then it takes the Thumb Hole which needs no Direction.

The 9th Beat (upon A) is but Simple & being the Thumb Hole is beat upon twice with the Thumb.

This Slow Species of a Shake (Beat) which belongs to the Ground or Adagio of Marches, being minutely considered shall add one or 2 General Observations viz.

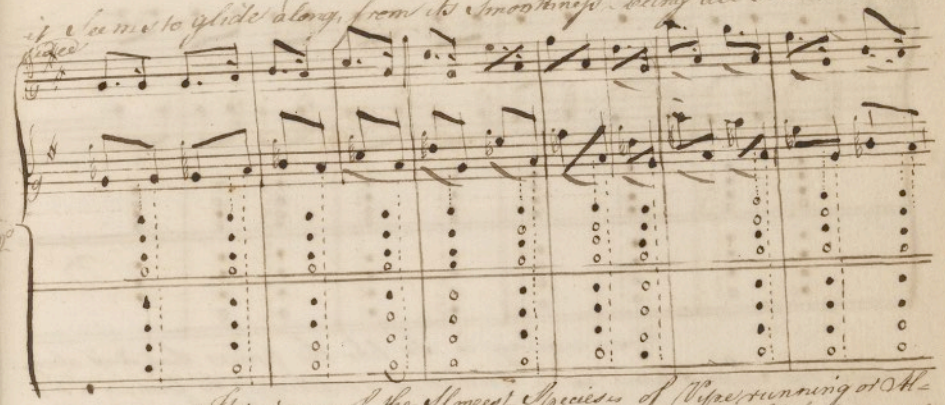
1st The Learner is allowed at first to Sound each Note he beats upon, that he may understand the nature of the beat but afterwards they must be touch't So Slight that the noise of the Finger on the Hole is to be distinctly heard, but not the least Sound of the note. This which there is Some Art & Practise required. This is a Shake many that pretend to be Masters of this Instrument are deficient in, & in which bad Players are Commonly first discovered.

2d Besides a Slight Agility required in touching these Holes So as only to Cut the Note distinctly the Finger at each Beat & move must rise as high as its possible to lift them for the reasons already mentioned, besides the beat by this is much easier Executed.

3d That the Position of the lowest hand in this & many other Shakes depends upon the notes that the beat or Shake upon. E.g. A B C which is the 2d 3d & 4th Beats have the lowest Hole all Shut with the Fingers; as when they beat they are all Covered. E F G A (the 6th 7th 8th & 9th Beats) have the lowest Hole open because they are So in the Scale. The 1st & 5th are Exceptions.

N.B. The first line in this Scale contains the plain Notes, the 2d the Holes Shut or discovered in their Introductions & the 3d Contains their Holes.

Ludh Sleamhuin So Called from its Smoothness being all Slurs tho well do it seem to glide along



This is one of the Slowest Species of Upper running or Allegro & is Commonly the first Composed on the Ground, which it generally follows very Close (as does most of these runnings) taking in the heads of the Adagio in their uppermost Notes which contain the Variety of the run. The Lower or Second of each Couplet being generally the Same. This Species of Upper Variation may more properly an aggreable play on the Ground than any real Variety of Composition & when properly Executed has a very Good Effect.

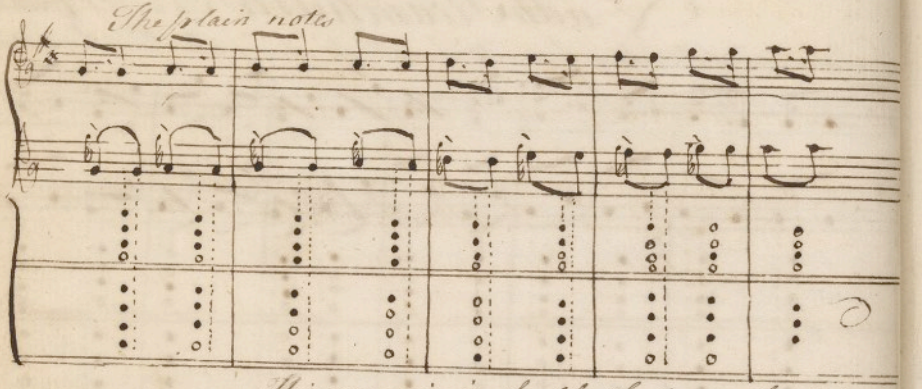
This requires a great Agility of Finger in managing the Introductions to keep them at at their due length & distance from each other at the Same time to Carry them neat & nimbly on without Interfering. Each Principal having an Introductory Note before it to divide & Cut it. Here the Holes of these Diminutive Notes are Set down which now may easily discovered without Setting down the notes.

This Specimen is enough for every running of the Kind which will be frequently met with. The Dotes that run parallel to the Introductory Holes is to Show that these Holes are immediately Connected to the Principal & must directly fall in to them. The Slurs below confirms it.

(6)

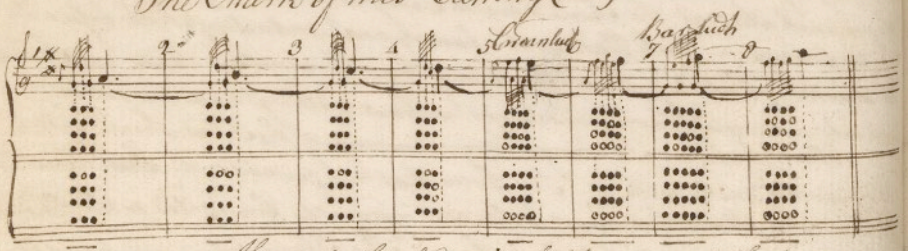
Ludh Sleamhuin 2d Species

The plain notes



This running is so like the former that it is always plays the Second time as a double (or doubling) of the former. It is rather Simpler but when noele applied is very aggreable (Vicissitudes) & Vicissitude or Alternatioement is more less in the Pipe than any other Instrument. & the Amale Compos of it very often obliges it to this Variety, but the Art Invention & Elegance discovered in the Cuttings Graces Divisions makes almost this Defect up & renders the Instrument Curiais & worthy of Attention as noele afterwards appears.

The Mark of this Cutting (~)



Here all the Notes in the Scale except the lowest are cut distinctly after the rules taught by the Composers from the varie

(7)

at times of this Musick tho they never before noere set or noted down. There is Scarce a Note plainer than this when they are played by themselves. Each Single Note being thus Cutt by 3 or 4 which must be played with vast Strength & Agility of Fingers.

The Fingers (notwithstanding all these little notes which must be carefully noticed) very evidently cast of each other here & above that they all set out from the little Finger or lowest Note except the 5th 6th & 8th Cuttings (as you'll see by their Numbers) which as the Taste of the Note seems to be different. they take a different Note to set out from which is D as you see in the Example.

These Slurs Signify that the one Shake or Cutting sets out from the last or Neighbouring Notes because they do best with a Continued Breath as the Bag Pipe is one Continued Sound. — So Make these Shakes then quite Plain & obvious notice as follows

1st Cut That in the first Cutting (which is on A) Sett out at first from A the little Introductory Note in the beginning (that is) before it & when it sounds you have nothing more ado then to Cast off the fore finger of the Lower hand with the little Finger of the Same & then return as Quickly with the fore finger & cast off the little one & tinuing a little on the Note after this is done & so you have the Cutting on A which is the first without any more trouble.

(2d on B) In the 2 Cutting (on B) Setting first out from the last Note you Cut (which is A) Cast off the fore finger of the lower hand with the 3 & little Fingers of the Same then fale in Suddenly with the fore finger & Cast them both off & you have the Cutting. Look & See whether the holes noele not Cast off your Fingers according to their Direction —

(3 on C) In the 3 (upon C) Setting out in the Same way from ~~the~~ last Note the 3 & little Finger of the lower hand Casts off the fore finger which is no sooner done then the fore Finger falls down & casts off the 2 Middle fingers & thus you have the Cutting. look to the Holes & the Pipe shew you So

(8th)

In the fourth Cutting (upon D) Setting from the low Note; the 2 Middle fingers cast off the forefinger then it returns the Same way & casts off the Middle finger after which the forefinger rises & Compleats the Cutting.

In the 5th Cutting (upon E) the Direction as above (in the biggining) The 1st 2d & 3d Fingers of the lowest Hand cast off the little Finger of the Same & the 3d finger of the upper hand. the Same falling down casts of its Mid finger & that falls down & casts off the Third finger. Or in other words the 3d & 4th fingers of the upper hand rise alternately; the 3d finger rising first & last. This particular Cut has the Name of **Ereanludh** the meaning & Etymology of which & the other terms of this Instrument We Shall ~~not explain~~ justrouce only above that this particular Cutting is always found amongst the last runnings & makes up the last Part of a very grand Species of variation or Cutting called in Mac Lanyway **Itludh agus Ereanludh** the later part of which Cutting is that we now describe & which the learner must take a Second look of on this account.

The 6th Cutting (ourth) is but a species of the last nand is performd in the Same way with the former (viz) after set from the last Note you play) the first & 2d Fingers rise alternately (the 2d Finger rising first & last, as the holes note direct you) (G) The 7th Cutting is excels ~~only~~ the rest for neatness of Execution & is ~~[illegible]~~ by the **Barludh** It cut that note with a vast propriety & a very giaceful in Some of its applications.

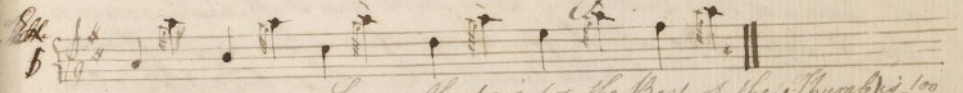
Deduced in the Same Manner from the former Note, cast the 3d Finger of the upper hand on the whole lower hand, or rather the whole lowest hand (after being once Shut & Sounded) casts of its little Finger & the 3d of the upper hand, which directly falls down & casts

(9th)

off its mid finger & then it falls down & casts both the 1st & 3d Finger off & discovers the 3d note that's Cut (viz G) thus the Cutting is performd This Shake is of great use & very frequently used.

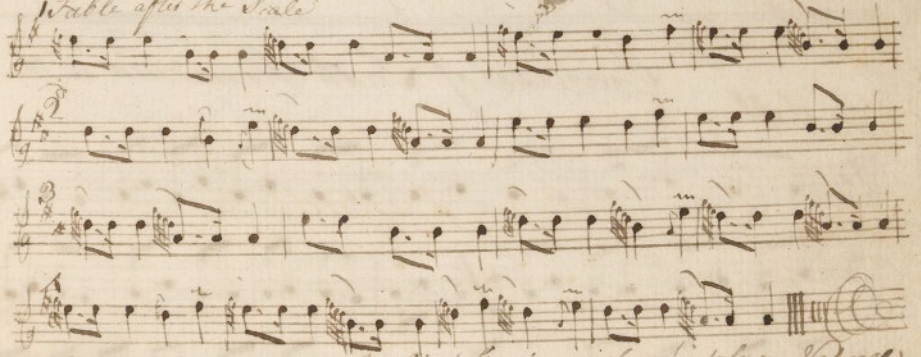
(A) — The 9th is Simple & compard with the rest & need no Direction. This leads to a little Beat used on this Hole the 2d time the Adagio (or Groundwd) of the March is played & Serves for a kind of Variation, in the runnings Come on called Luna Mordaig as follows.

Luna Mordaig



Luna Mordaig (or the Beat of the Thumb) is too plain to need any Directions & is to be found in most Grounds. Here follows an Excercise upon the first of Cutting in the first Table or Scale. Ereanludh (the 5th Shake) is to be noticed here also.

Excercise upon the Erahinin in the 1st Table after the Scale

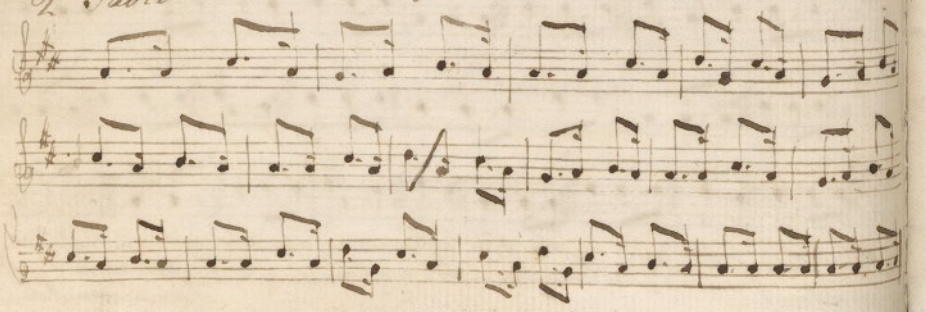


The Vein of true Pipe Composition appears & it happens to be pretty much

The Style of Laments that are Composed on this Key; Tho this has no Variety of Composition as we dont at present meet with yet there may be a regularity of Composition easily perceived as this is presented in all true Pipe Composition; except such Pieces as are Designedly otherwise; of which there are a few as will often appear:- This Excercise is divided into 4 regular Parts & in each Part there is 4 Bars after the Plan of most of the Pipe Grounds or Adagios. Here there are also 2 Shakes belonging to the 4th Table upon E & F. they are thus markt ~ & wherever this is Seen it denotes that this Cutting must be played, Thus on E you marked above with Crean for Creanladh which is the name of this Cutting. This will then Sufficiently excercise the 1st Table; to which you may refer upon any Difficulty.

This Excercise on must be introduced in the manner you See the little Notes Sett down & the Learner must be always used with these Introductions untile he can introduce them properly of his own accord if he has any Taste or Genius without which no kind of Musick can be well taught him. As we have given an Excersise of the first it is as proper to Sett down an Excersise of what is thethertto noted So we go on to an Excercise of the 2 Table

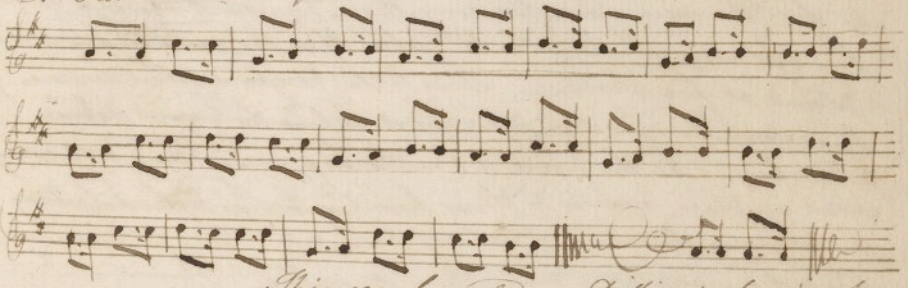
Exercise of Sudh Sleamhuis in the 2 Table



This is a Short Specimen of the Style of this running; tho in many Compositions it is of great Compass. That the Learner may not be in the least Stand the 2 first Introducing or dividing Notes are Sett down & after which manner the whole run goes on. Here follows the Specimen of Excercise on the 3d Table which is no more than a Doubling of this or rather a little Variation of it the Second time it is played

Excercise of Lu Sleamhuis in the 3d Table

A Variation or Improvement on the 2

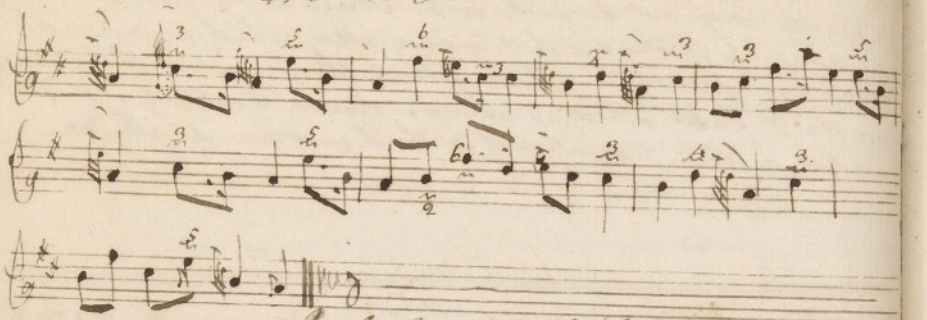


This can be called no Different Species of running being So near the former but is a very agreeable Diversified or Variation of it. These 2 kinds of runnings will not do to be in the least Slowly played; for if the Introductory Notes be but little heard at all it is quite achward & unmusical by any other Species of Allegro. The General Rule for both these Excercises is no more than that the fore & 3d fingers of the upper hand rise & fall alternately ~~[illegible]~~ with an Imperceptible Quickness in the rising & falling (tho they there must be the difference of a Notes Length in Time & Sound betwixt them) & then it has a prettyenough Effect when the Division of the Notes is carried on neat & Clean.

There is one ~~other~~ remark on this Kind of Cutting in the 2 & 3d Table which (being a little nice) must be remarked

this Division only begun

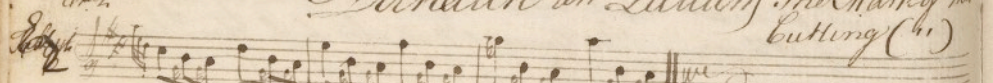
Exercise on the 4th Table



In this Exercise the Learner may clearly see the use of the Cuttings in the 4th Table & how they are applied & for the easier understanding thereof, figures are referred a place here (for every Shake) to the 4th Table; where they may be seen & explaind at first Sight. This little Adagio or rather exercise has some Composition in it & is not unlike the Ground of some Marches. At the figure of 3 in the begginning the 2 little cutting Notes are placed in order to show how it is begun without putting the learner to the trouble of taking back. Here follows another kind of Cutting very frequently mett with &

5th Cutting

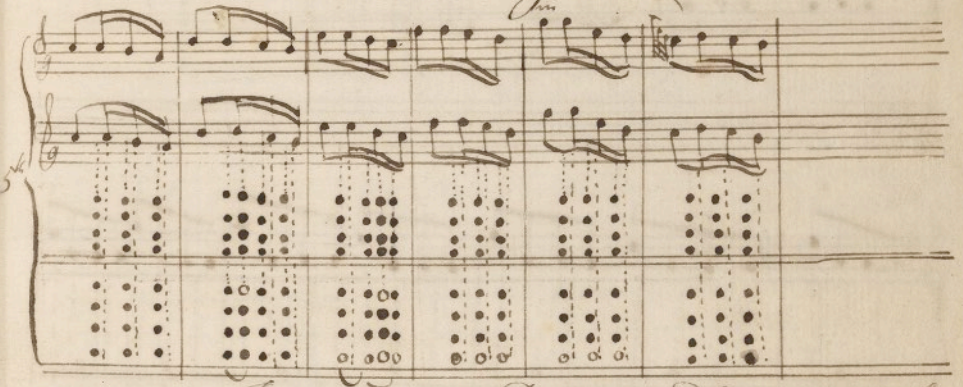
Dochaidh an Ludan / The Mash of the Cutting (61)



This Cutting is no more than a common Termination of a Band or Passage & shows that they all must be deduced from the little Finger as the Original from which every Cutting has its Emphasis. These Principal Notes were plaid plain they would be of no Effect but it may be now very plain by prescribed how they & most of the finest Cuttings & Divisions & Graces of this. Instrument

owe their Derivation & Emphasis is to the Execution of the little Finger. Here follows a Curious & excellent Cutting of the Notes in which the use of the Little Finger is manifest.

6th Cutting

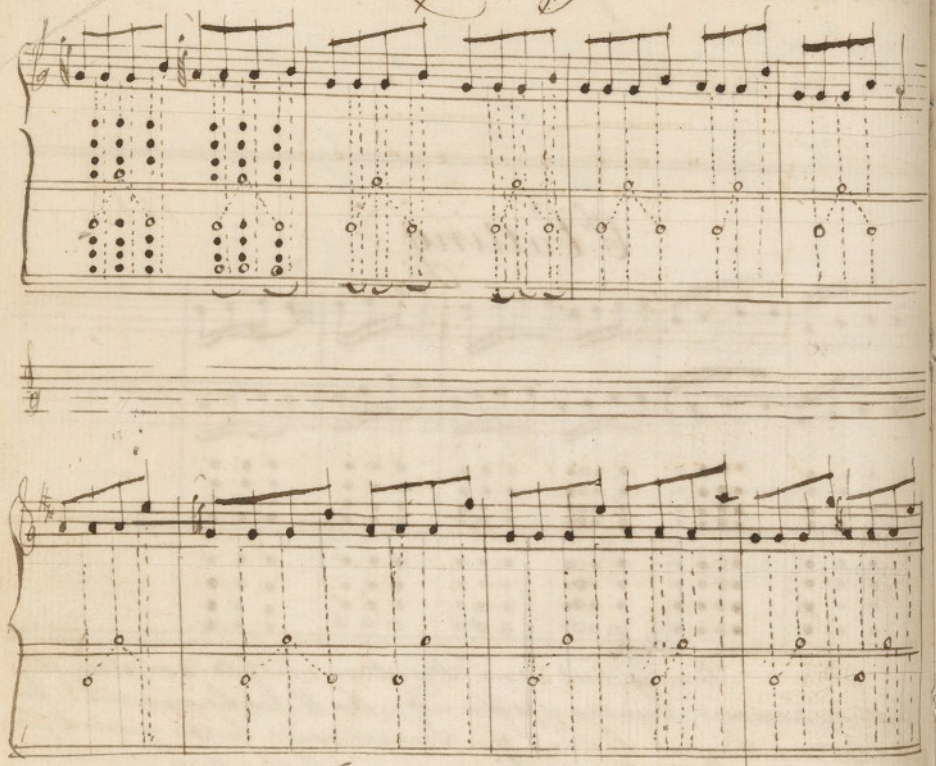


There is little or no Direction needfull to explain this Cutting however Curious & often used the Notes being marked for executing them besides the Learner will be so great a Proficient after such Minute Directions in Tables of no greater Execution than these having been well prepaid for them before he sees them. This general Direction runs thro all the Tables that the dividing Notes must be cut with Strength & prodigious Quickness when they once come to be full learnd & understood; but the little dividing Note must be sounded full & distinct lifting each Finger Alone, but as high as possible & where the dividing Notes are plaid let the turning the fingers to their Holes with an Emphasis &

Via Le Lucanin

Table 6th

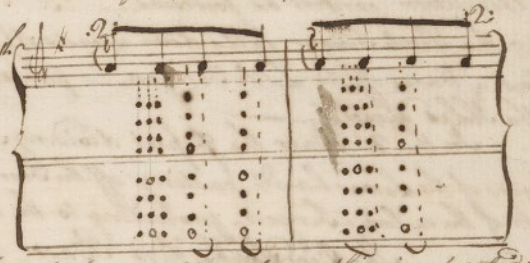
7th Cutting



This is a running excessively Martial & pretty & so easy that it may be comprehended at first Sight: The Notes of the first Barr are Sufficient for a Dendation to the whole: You See the fore finger of the lower hand & the 3d of the upper hand (which is the next finger to it) rise & fale alternately & there is no more in it than this. For the 2d 3d & 4th Barr; the fingers that rise are only those which are the very Same with the former. They happen to be more angular forms & the Notes lead up to the Principals of each. N.B That every Principal Note is the Same way played as in the Scale & need no Direction. If at any time they vary it shall be noted.

It is Scarce credible from the Sight of the notes of this running what a pretty Execution it is when Neele played & In Some Marches particularly. This is Commonly used as the 2d or 3d running & is (when played the Second time or doubled) used in the following Manner which is excessively Grand & pretty

Table 7th

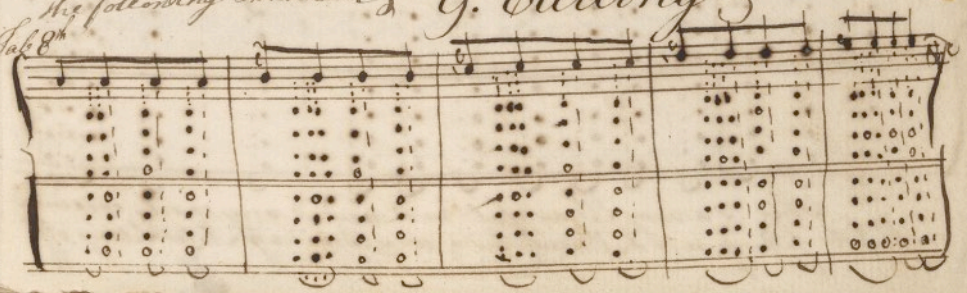


8th Cutting

Thus it frequently ends & this is repeated: the first 4 Notes were Sufficient for that part, & the figure of 4 would be Set down in place of 2 (i.e.) it would be repeated 4 times instead of twice as the holes of the first 4 Notes show the 2 Bars. There is a vast Execution in this Cutting & he must be no bad Proficient that manages it neele, as it requires more Agility of Fingers than any of the former Examples & many that follows. It would not have been yet Set down; but its immediate Connexion with this running on the other Side (as being its Conclusion) makes it accasional. N.B. That these 2 dividing Notes before the 2d principale of each Barr to be played with equal Snoffling & it also prepares the Ear for one of very pretty Execution Soon to follow. This running is Sometimes played in the following Manner.

9th Cutting

Table 8th



In this Example the Cutting runs up the most of the Scale in which each Principale has three dividing Notes pointing to their Holes which will insensibly lead the Fingers without any further Direction, that they when once they discover the Cutting, are to be played with the forementioned velocity, viz That one Finger will only appear to cast off another, & this in the proper Execution cannot be perceived — This in effect here in the 1st Bar, the Little Finger falls down & casts off the Fore finger which again returns & casts off the Little Finger — proceeding to the other 2 Notes as the Holes direct —

In the 2d Barr the 3 first dividing Notes are done by the 2 lowest Fingers of the Lower hand, casting off the Fore Finger which directly falls & casts of the 2 lower Fingers, proceeding to the other 2 Notes as above —

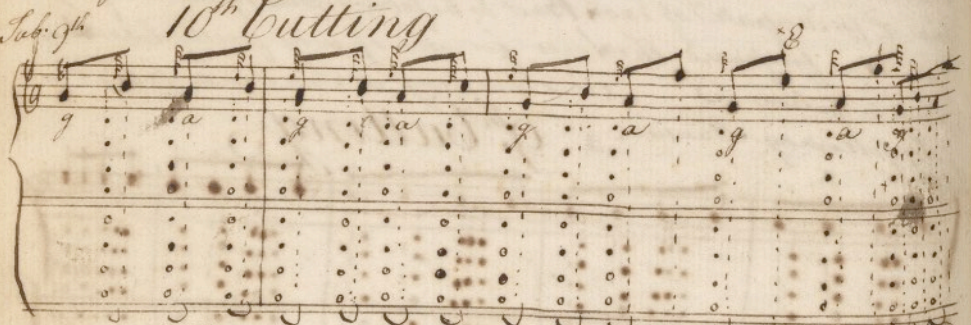
The Dividing in the third Barr begin with the 2 midd Fingers falling down & Casting off the Fore Finger of D which falls down & casts off the 2 former proceeding as above

In dividing the 4 Barr the 2 lowest Fingers of the upper hand being placed after the Introductory is plaid — the first & Second Fingers of D fall & Cast off the midd finger of the upper hand which is the third, upon which it falls & casts off the former two, proceeding to the other 2 Notes as above

In the 5th Bar the third finger of the upper hand falling down casts off the Midd Finger of D proceeding as above, & so on

Tab. 9th

10th Cutting

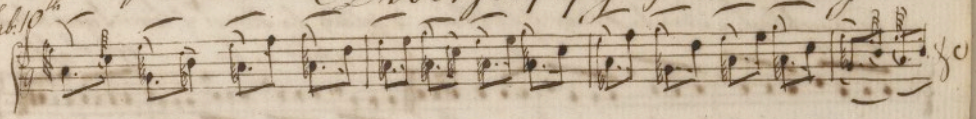


This is a very Beautiful Run and is very easily executed each Note falling into its Principale & every Dividing Note setting off

from the former Principale, i.e. the under hand remains in the Same Position in which the last Note (or Principale) left it until it falls into the next Principale — as may be plainly perceived by the Table which needs no other Direction — Here follows an Exercise of this Table

Diversity of y 19th Cutting

Tab. 10th



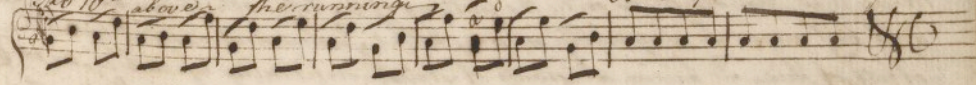
This is a Sufficient Specimen of this running, which (when it is used) is commonly the Second after the Adagio, & is in its Proper Language called — The little dividing Notes are plaid hard by their Principales — into which they must fall with the utmost Quickness.

N.B. That the Standard Notes of this running are only 2 viz G & A, & either of these are the first of each Complet — That the variable Notes of this running are always the Second of each Complet which have the Compass of the whole Scale, as you may notice in both the Examples.

Lastly that the little dividing Notes commonly fall either from E to D, untile you come to the variable Note the then long of E (as pointed in the Example) & from E to G the dividing Note falls from G & in G the dividing Note falls from the Thumb Hole which is the Last & Highest — That running when its doubled is beautifully concluded by that example in the 7th Table as follows — that Numbers marked

Tab 10th above the running

Table 7th Conclusion of this running



when well executed — Thus the 7th Table compleats this running which runs backwards — This 7th Table is often found disposed through the (repeat)

running but never except when it is doubled. In the following Ex: you have this running Plain & the same Passage doubled.

Plain — Slow — Doubled by the 7th Table

The Last Bar of this running is generally plaid 4 Times & is common to the following running which also Concludes with the 7th Table, as it is doubled. This last Bar of the Plain is plaid So Slow & Time Seems to be

Plain — Slow — Doubled by the 7th Table

This gives an Idea of this running. Plain & double, which generally follows the former & Shall Seem very Plain as it is set yet is a most Martial & Beautiful Execution. Next Follows a grand Specimen of running in the Example below & one of the three last Variations of the Pipe Marsch mentioned in Page 8th called Iuludh.

Table 11 — Iuludh first noted Plain — 11th Cutting

The Notes of which it Consists

This being a Cutting of beautiful Execution & it appears more so when it is Considered as only the Cutting of 3 Notes, which are all the Sort of Cut never So elegantly on any other Instrument cannot have the effect of this. It being a Group of Notes artificially assembled as the Notes of the same length have a Noble Variety. It is noted above in the most Contracted way, which is the plainest & discovering the Notes that are divided, the first note of each three being the variation of this running, the other two always the same. In the Second Line are discovered the notes which divide or Cut this Sim

of running. The Principle or variable Note points to the Same above which is not altered & the Small Notes are the Execution of the other 2 Notes which are invariable. These Small Notes being fingered the Same way as in the Scale there is no occasion for rattling down their Holes one only differs which therefore points to its Holes. Immediatly follows this a Cutting of more Execution which is made up of this & the 5th Shake (or Cutting) in the 7th Table (Page 6) called in its Proper Language Creanluidh — Plain — at Length — which is no more than a distinct dividing of the three Notes. This joind with Iuludh as in the 11 Table makes up the following running called Creanluidh & Iuludh. — Iuludh Creanluidh — as you'll See at Large in the Table below.

Table 12th — Iuludh & Creanluidh 12th Cutting — Plain — At Large

Iuludh Creanluidh — Iuludh Creanluidh — Iuludh Creanluidh — Iuludh Creanluidh

This in many Marches is the last running. It Serving by the Length & Execution as a graceful Conclusion to the whole. The Timing of both the Cuttings (viz Iuludh & Creanluidh) here are easily perceived and for the greater plainness their names are placed above. All the rest of the Notes except those that are marked are the Same as in the Scale.

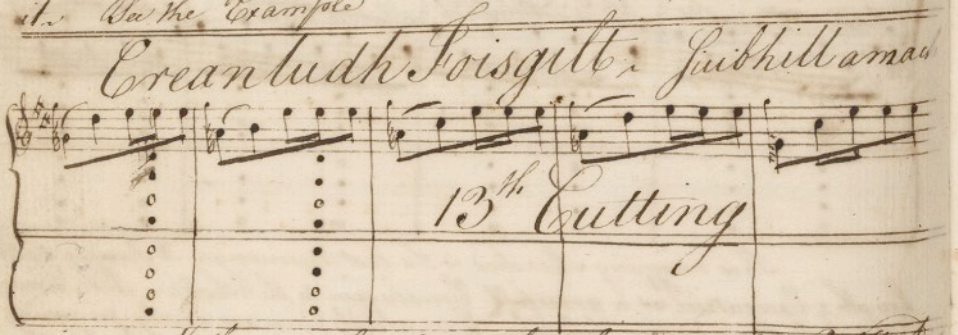
This Cutting as it is long & composed of a number of Notes, must be Executed with a proportionable Strength of Finger without which it will make a disagreeable Noise. Let the Lowest Hole from which the whole Cutting Sets off be Stopped with all the Strength of the Little Finger the Beat of which must be distinctly heard. Its that in

E & D the Cutting Sets off from the Mid & Fore Fingers — which down with all the Strength possible to make the others fingers cast off with the greater Force & thus the whole Cutting is performd.

The Small Introductory Note in the beginning of the Bar must be always playd ~~it~~ but fall into its principal with as great a Quickness as the dividing notes. For this Reason it is made short than a Demisemiquaver.

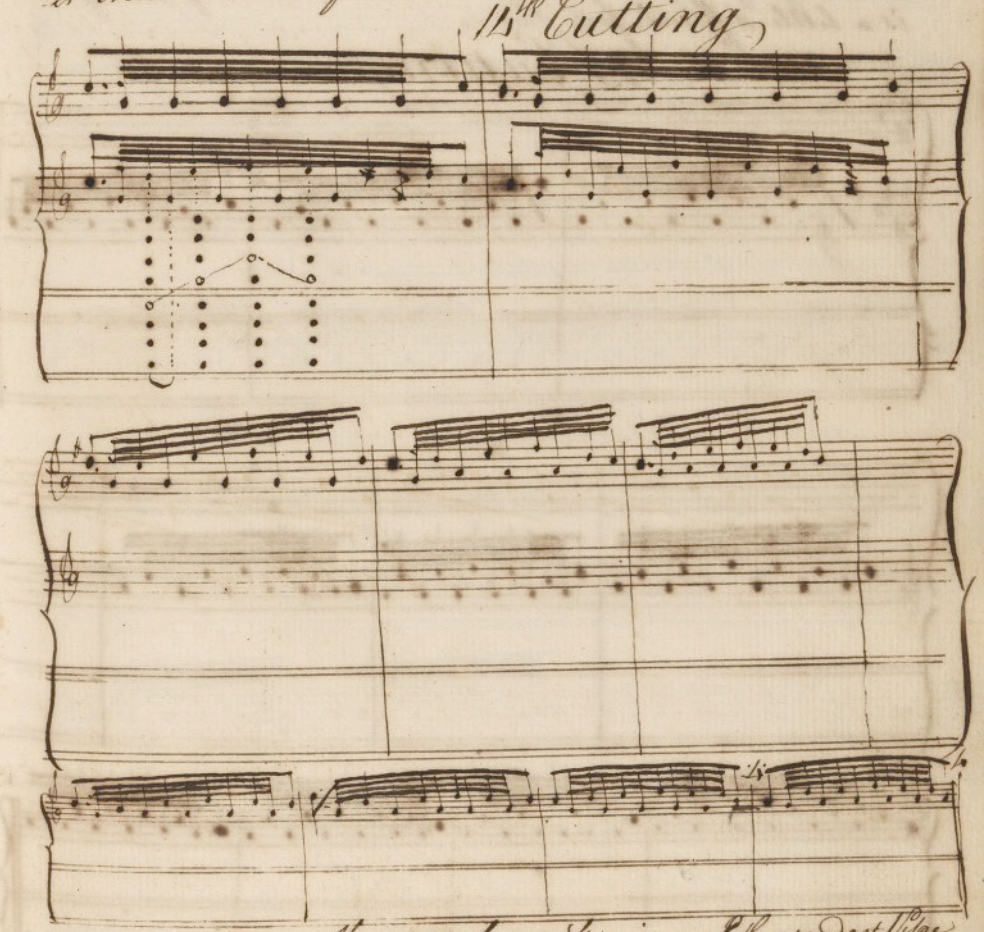
The first Principle or Variable Note must be also playd Long & the Execution to follow with Strength & Swiftness of Fingers. It is the same way with all the grand Cuttings this being one of them, also in the 4th Table.

The next Grand Variation is an Improvement rather Reversion of this & It frequently ends Marches & has a Graceful Effect not ~~but the~~ Execution of the former. It is the 5th of Siubhil amach or Creanludh Soisgilt because in it the Lower hand is almost hid, & the Upper hand Executes most running having the 5th Shake in the 5th Table (Page 4th) in the last part of it. See the Example



Nothin can be plainer than this Example. Both the two Principall of each Bart here ~~is the~~ variable Notes, The upper the remaining the same. Observe that the Lower Fingers remain in the same Position that the 2 Principalle leaves them in, while the upper Shake is a playing, as you see by the Holes, but this Direction is sufficient alone. In the next Table is a Cutting of greater Execution than any yet, being Compounded of more Notes, & exercising the Strength & Agility of the Fingers to the utmost.

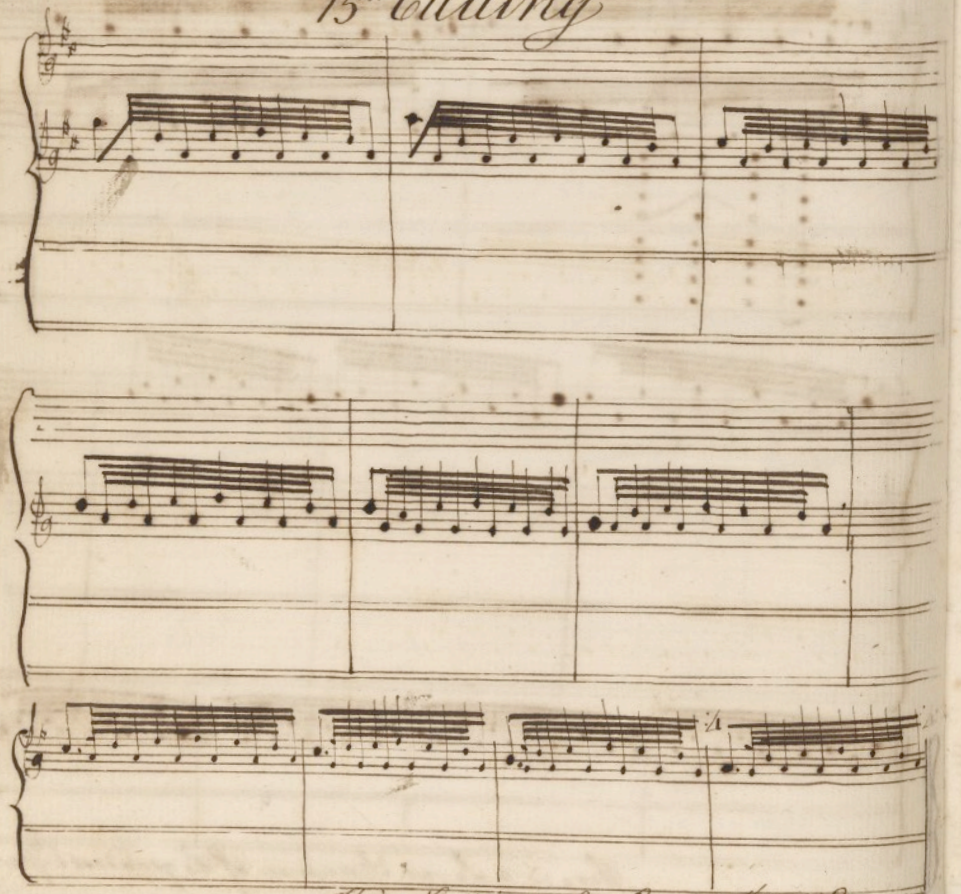
This Running of which there are two or three different kinds is the Last, grandest, & most difficult Species of Variation, for which the Learner may be by ~~prepa~~ many different Exercises well prepard, but requires more Practise for a neat Execution than any of the rest by the number of notes that must be Cut. The 2 Lower Holes are those from which they all Set out. See the Ex:—



Here is a Large Specimen of the grandest Kind

Cutting or Variation, requiring nothing but a Close View of alle
Notes that Compose it, to play them exactly & Practise to Exec
them Nimbly. The number of Examples that go before rende
the Fingering so easy that there is little or no use for mark
the Holes. The 12th Table (Page 19) being fingered just the Same
The Last Cutting serves for a Conclusion to more than one of this
runnings & is generally repeated 4 Times — The following Ex:
is a little different from this.

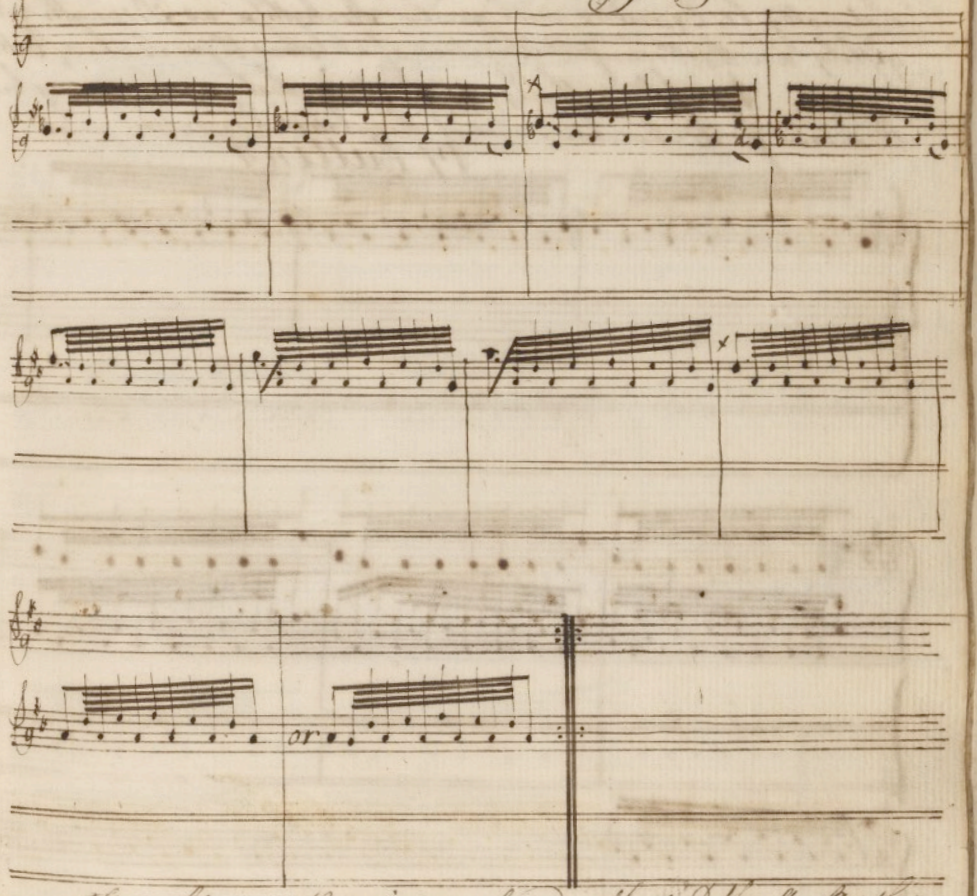
15th Cutting



This a Cutting rather of more difficult Execution

having 11 Notes in the most Part of it whereas the former has only 10. The whole Scale being exercised in each of these Grand Cuttings but this will solve upon a reference. Here follows another Species of this Cuttings frequently found in Laments.

16th Cutting

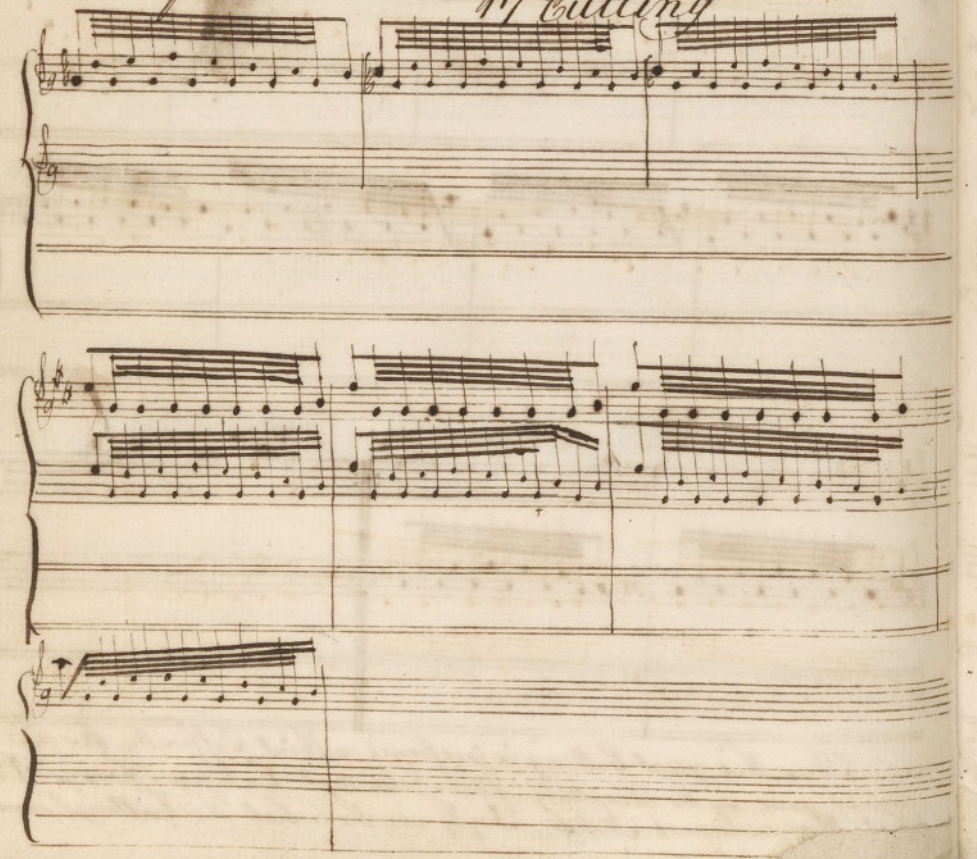


Thus this great Cutting is performed without Difficulty as the former ones by the Discovery of the Notes that Compose them — Ex: that after the lowest Notes A & G are those that the Cuttings swell on

& therefore the Cutting wholly opens from ~~that note~~ either of these that it Divides each having their Introductory Note before them. N.B. That all the Notes of these Cuttings are fully known. It depends as much on the Strength as Agility of the Fingers to Execute them well. The Surest way for this is to lift the Fingers as high as possible in Learning each Shake & Cutting by which they will naturally be Executed with greater Strength as Strength & Agility are the Principal Beauties of all other Pipe Shake & Cutting.

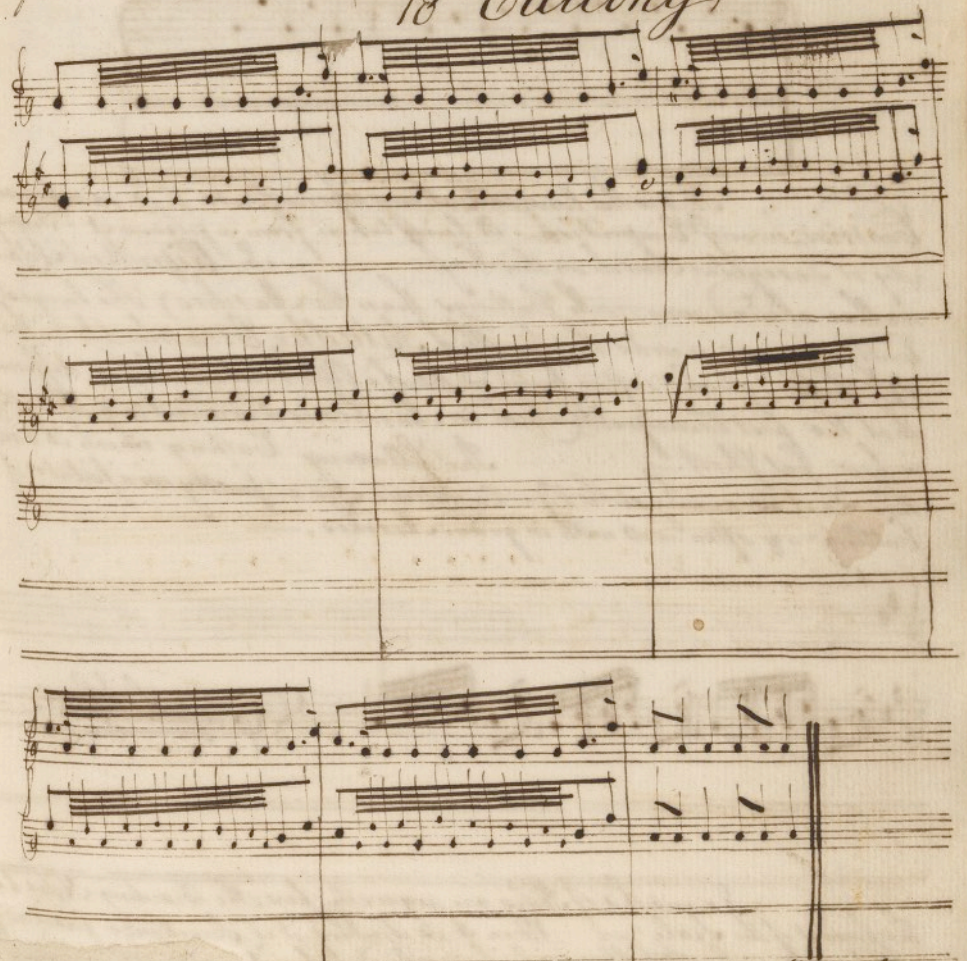
Here follows the Longest Cutting that ever there may be Occasion for in Marches, and of the greatest Execution —

17 Cutting



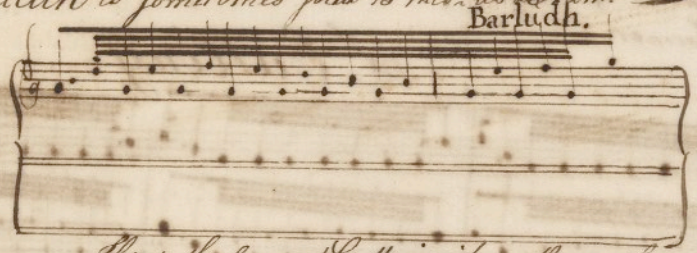
Any Cutting may be performd after the proper Management of this which in Marches is but rarely mett except in that Species of them which may be call'd Rhapsodys. These Compositions are wild & fanciful & are often designed by their difficult Cuttings to bring the Hand to Execution. — The Example below is a variation of the former —

18th Cutting

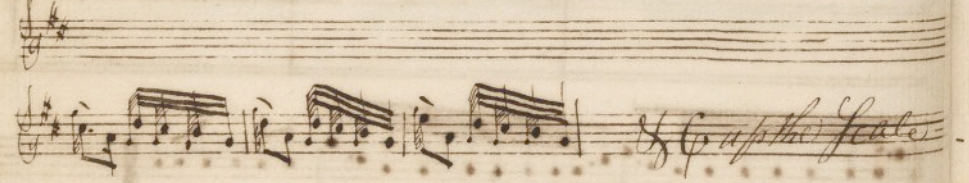


There is not a Grander or more difficult Species

of Cutting or Variation in the Theory of the Bagpipe & it is very Co=
dome that So much Execution is found in ordinar Marches — In
Laments they are sometimes found but Seldom or never in Gathering
The 17th Shake of the 4th Table called in our Language
Barludh is Sometimes joined to this, as follows: —

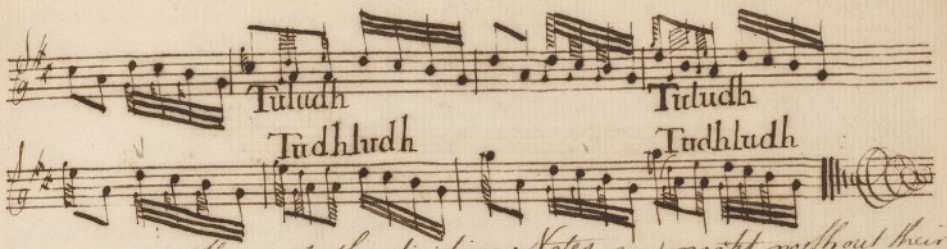


This is the longest Cutting in one Bar that can be ever
Contrived in any Composition — It being taken from a pleasant Rhapso=
=dy or Irregular March on this Key — In Pipe Reels (or the
rather abound more with Cuttings than the Marches) The longest
Cutting never exceeds the length of Tuludh & Crteanludh in the
12th Table, which is often found in the old Pipe Reels; with this difference
that the first Principals (which in Marches is drawn out to a Length)
is here cut Short — The following Cutting which is amongst
the Last ~~is among st~~ the Pipe Variations & is a pretty vicissitude of
Cuttings & often mett with in grand Marches —



No marks of Notes are requisite here; the Dividing Notes be=
the lowest of the Scale — When it is doubled it is Sometimes joined with
Tuludh (the 11th Table) which is played before it in the following Man=
=ner —

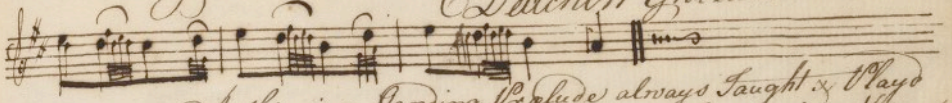
Manner —



Here only the dividing Notes are markt without their
Notes as Tudhludh the 11th Table is well known, & in the former part
of this Cutting all the dividing notes are deduced from the lowest Notes
Thus have all the Principle Graces Cuttings & Divisions
of the True Bagpipe been fully Set down & minutely explained
Those Cuttings that relate to the Reells (however curious) are
but built upon those that are already Set down, which when well understood
would Qualify any one to Play a Pipe March with all the
proper Cuttings & Graces —

General Prelude for the Pipe

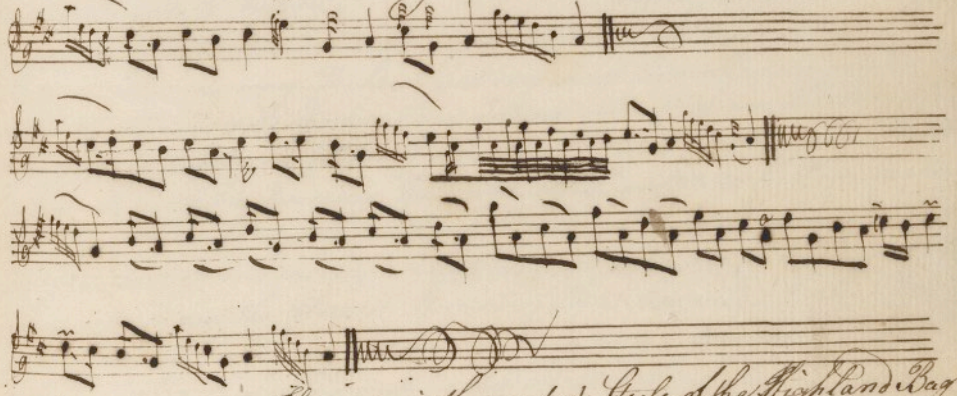
Deachin Ghleust



As this is a standing Prelude always taught & Played before any Voluntary one; it is set down with all the dividing Notes of which it is as full as of Principalls — The first Group of dividing Notes is a species of Creanluath (viz the 5th Shake of the 4th Table.)

The Second or dividing Notes from the third Principale is made up of the Cutting (Sulludh the 11th Table — & so on in the rest)

Voluntary Preludes.



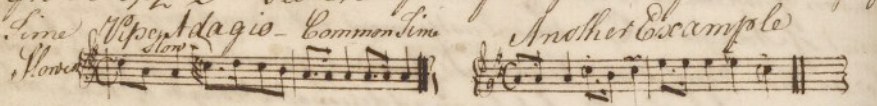
These are in the exactest Style of the Highland Bag Pipe & originally played by the Composers of this Musick — They are not long nor designd to be so, once as a just Specimen of the Method & Style which is left to the further Improvement & Practice of the Player.

Time

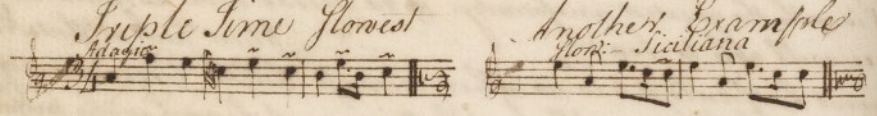
Common & Triple Time (so well known by other Instru-
-ments) is here diversified, by various Movements of Adagagio &
Allegro. yet not so numerous as in Instruments of Compass. the
reason of which is Plain. In Common Time here the Slowest Move:
ment of Adagio is C: this Instrument not admitting of any Slower
For as the Pipe is one Continued Sound a Semibreve or any Such long
Note cannot be Swelled. but by an additional Strength of Wind which
must occasion a very Screaming & rude noise. besides its being Cont
-ary to the Nature of the Instrument. as when the Pipe is well blow
it is with the greatest uniformity & the Reeds have as much as they
are well able to bear. When such a Slow Note
cannot be Swelled, it has no other recourse but the Execution of the
Fingers; which by any Shake or Cutting must be awkardly performed;
& the Small Compass of a bag Pipe will not admit of any Flourish of
Compass to supply the place of a Swell. Therefore as ale must be divers:
-sified by artful & Curious Cuttings. which constitute the Principale
beauty & Singularity of the Pipe Musick all long Notes are excluded
as Semibreves Breves &c there being no such notes to be found in Pipe
-ches which are the Slowest Species of Pipe Musick. tho the Pipe
is Capable of Sounding as long a Note as an Organ. In the
low Countries of Scotland where the Pipe Musick consists in
an Imitation of the Musick of other Instruments. as Violins &c they endeavour to
diversify the Semibreve by Shakes &c which Cutting Short of the
Swell & being no way natural to the Instrument has a very Poor
Effect. As we Shall have Occasion to Speak of the Low Coun:
-trey Pipe in its Turn it Shall be now referred. Their Musick being
different — The Shake (properly so called) is Seldom or never
used in Pipe Marches & is only to be found in Reels where
there are 20 Cuttings to one Shake. but this is an tiquating

another Point — in Triple Time ~~the~~ the Slowest movement in the Adagio is 3/4 or the Medium of 3/4 & 3/2 as Minuet Time is by far too Quick for the Adagio & 3/2 Grave is rather too Slow.

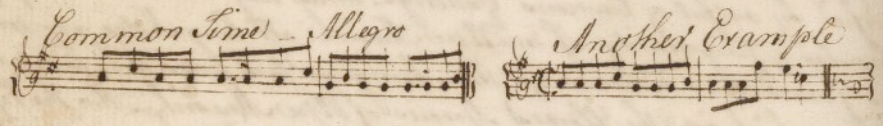
As in Common Time there is no movement of Pipe Musick so Slow as Adagio (C) so in Triple Time there is non so slow as Grave 3/2 ~ See Examples of the Slowest of Common & Triple Time Pipe Adagio — Common Time



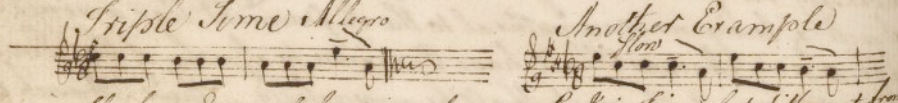
Triple Time Slowest



Common Time — Allegro



Triple Time Allegro



The first Example here is a Species of Jig Time but different from others — by the Crotchet & Dote at the end of the 2d Bar's being marked so (C.) which is peculiar to the Style of this Instrument — denoting that that Jumping force which the Dote gives to other Jigs is done away here — & the Length played quite smooth & Sweet — this Stroke (—) signifies the Note signifying that it must be drawn out to some Length or (could it be justly noted) the half of the Quaver taken away & added to the Crotchet — Where the Barr ends with a Crotchet & Quaver it is always played so —

The Second Example is the same Time but somewhat Slower, they being both the Grounds of Marches — The one of the MacDonalds Gathering & the other of the MacLeans

The most of the Gatherings beginning with Allegro's — NB — There is no Saraband Time in Pipe Composition — The nearest that comes to it is that Species of Siciliana in the fourth Example — there is a 3/2 Brisk in Triple Time but not Grave —

The Gavott Species of Common Time is seldom found in this Musick — with many other kinds of Time that the Pipe is not calculated for — but as the greater Compass & Different Tastes of other Instruments occasion many diversities & Improvements on the Time — So the different Cuttings & Graces here have their diversities of Time peculiar to it — & when we consider that the Compass of the Bag pipe is only 9 Notes It is Surprising What a Variety of Time & Composition has been invented.

The Composers of Pipe Musick having never heard of any other Instrument or know any of the Rules of Musick — except what were Suggested to them by Nature & Genius; there in such a Confind Instrument is Surprising & worth the Notice of the Tasty & Curious; & here it may not be improper to discover the general rule by which they taught & regulated the Time (having neither of Common or Triple Time — Crotchet or Quaver) but only their Ear to which they must only trust —

This Rule we may properly Call The Rule of Thumb. In effect it is much the Same — for it was by the four Fingers of the Left hand that all their Time was measured & regulated; In Adagio in Common Time of such a Style — must not exceed such a number of Fingers — otherwise it was not regular — If the March was to be but a short Composition, the Ground must be of so many Fingers; if a Gathering — commonly of such a Number — If a Same If a March &c, according to the Occasion it must Consist of such a Number.

They were Sure to have no odd Number, on any piece they design to be regular. Their Adagios when regular, commonly consisted of 4 Quarters. In each Quarter there were such a number of Fingers (which we Count as Bars) 2, 4, or 8 as the Quarter was long or Short; or the Bar was Subdivided into many Fingers according to their Length. & they Adagios Grounds they Counted upon their 4 Fingers & measured by their Ear — & when the Finger & Ear Corresponded all was well.

The ordinar Length of a Pipe Adagio being 16 Fingers, comp. about 16 Bars, 4 in each Quarter. The regularity preserved Only by the Helps of this Ear in all their Compositions being ~~[illegible]~~ surprising.

Its not in the least to be wondered tho, there Should be little Excescencies & Deficiencyes in the Time by this method of Composition, very few of which are to be found.

Being ~~time~~ w[illegible] Musical Gentlemen in Company with one of the Compleatest Masters of this Instrument in all the Highlands for neatness of Finger & Execution, we perceiv'd a considerable Excrescence of the Time in one of his Adagios & endeavoured to Show it him by Rules but in vain as he had been taught by the Ear & Fingers, ~~and~~ all his fore Fathers, ~~[illegible]~~ making his Ear the Judge the Test of the Time & not understanding Rule; he cou'd never be convinced of the mistake as when we Cut off the Superflous part of the Bar he Complaind of a great Deficiency in the Time. & Because the ~~Excrescence~~ in the Time ~~was~~ not so ~~long~~ as to make up an odd Finger in the Ground he cou'd not perceive it. —

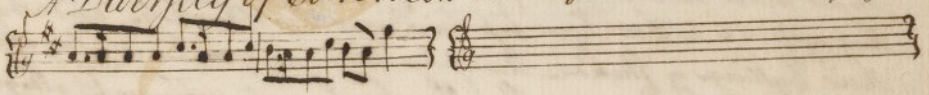
This Happening to be a mistake in his Ear which his Fingers cou'd not Correct — for the Same number of Fingers remaind in the Ground. — The mistake was about a little more than 1/4th of a Finger (or Bar) which he had added to one of them insensibly. — So Such Blunders is the Rule of Thumb Liable, which the Pipe was first modled & cultivated by tho the Exactness of their ~~Ear~~ & Genius occasiond very few. — All their Excellent Cittings & Graces being now reduced to Some Method the Fingers shall occasion no mistake as the minutest Part of a Finger will be considered as the minutest Part of a Bar. —

Rests

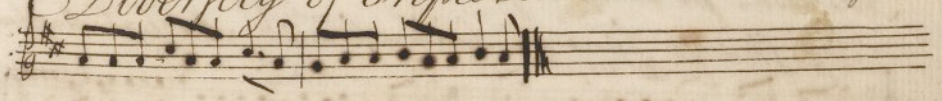
Pipe Musick has no rests as its being one Continued Sound makes it incapable of any. nor does the Corkposition require it. It is a kind of Compound Instrument & the Musick of it being ~~[illegible]~~ perfectly Contised for the Nature of the Instrument does only be of itself unaccompanied at any other ~~Musick~~. A good Highland Pipe being far Louder than any ordinary Concert. ~~Together with~~ the singular & opposite Style of its Compositions would occasion a very disorderly Confusion if introduced with other Instruments, & besides it were quite opposite to the Original Design of the Pipe which was to animate a Sett of Men approaching an Enemy, & the Solemnise rural Diversions in Fields, & before walking Companys. To play amidst Rocks. Hills, Vallays, & Coves where Echoes rebounded; & not to Join a formal regulated Concert. —

Their are rural Compositions for the Pipe as rude as Martial. which are abundantly Sweet in their Style. —

A Diversity of Common Time peculiar to the Bagpipe



Diversity of Triple Time Peculiar to the Pipe

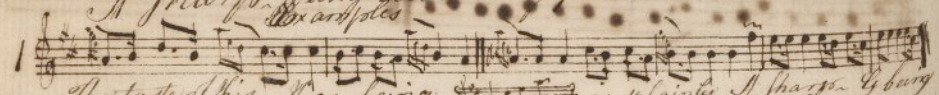


Keys

One would think the Small Compass of the Bag Pipe would admitt of no Key but one & that same in a very Confind manner. but in this little Compass they have Contrivd lively Imitations of Several Keys. which tho they cannot be call'd distinct ones. yet bear a great deal of the Taste; which appear very different the one from the other. As there are no flat Notes in a Pipe so there can be no flat Keys. yet its Surprising what a Grave Taste they have contrivd for Laments which is a quite distinct Taste from the rest. & in Several Passages of these, there are to be found Some very expressive Sentiments of Lamentation or melancholy; & indeed it is hard to say if more cultivated Genius's could render the Composition of So Small a Compass more expressive —

In Keys where one cant have the Liberty of nine Notes the most fertile Invention & nicest Judgement must be distressd. & yet the Surprising variety & Disposition that appears in these Keys by their Disposition of the Notes. and art of their Cuttings & Shakes. diversifys the whole & makes it plaiyable to the Ear. The Key for Laments excludes G altogether because it is Sharp & dwells upon the Lowest Notes. Makes the Drone of all the Notes but this. There are other Keys that exclude this Note also. See Examples of the different Keys of the Pipe

A Sharp being also the Key for most of the Martial Marches

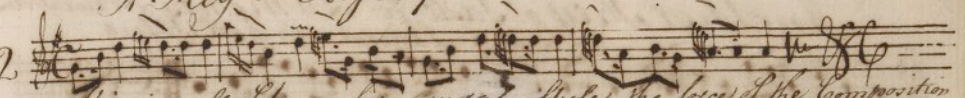


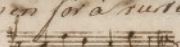
Examples

The taste of this Key being natural makes the Stile Singular but not disagreeable. As there is no Dancing Tune on a Violin &c but has G natural in A Sharp also. is plaintey from that A Sharp G being

There are other Keys for martial Pieces but this is the most appropriated one —

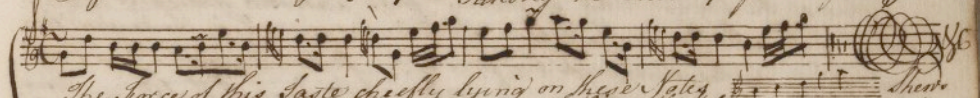
A Key or Taste for Rural Pieces

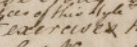


This is well chosen for a rural style the force of the Composition lying on these notes  It exercises the Higher G Seldomer than any other Note & the Thumb Hole Seldom or never — Its plain that this is a Species of G Sharp

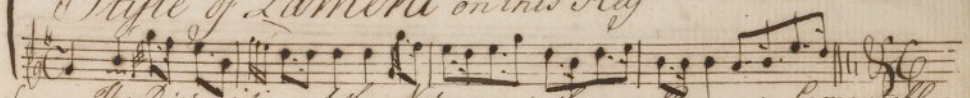
A Small Diversity of this Key for Rural Pieces

Taking the Liberty of the higher G



The Force of this Taste chiefly lying on these Sates  shews it to be a Species of G Sharp which indeed the Force of this Style exercises & to the greatest of Invention in Echo Grace being a part of a March on that Key which shows abundance Sweetness of Taste & richness of Genius in the Composer

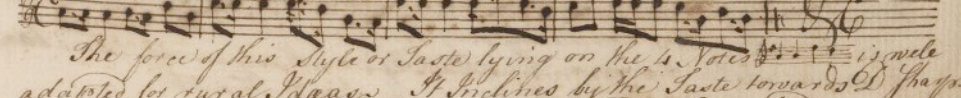
Style of Lament on this Key

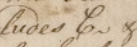


The Disposition of the Notes wn in these 4 Bars are Lamentable; & obvious to a competent Judgement. In this Style have many Laments been Composd

Another Key for Rural Pieces & Laments. Ex:

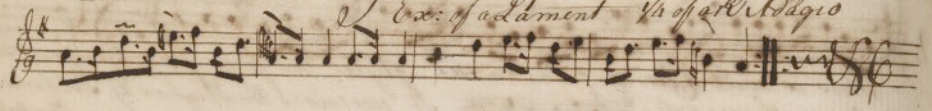
with an Example of a Strepage in one of them



The force of this Style or Taste lying on the 4 Notes  is wele adapted for rural Ideaas. It Inclines by the Taste towards D Sharp tho' with this Peculiarity that it Wholly excludes G & Seldom or never meddles with the Lowest Note. as you See by the Taste and Order of the Notes

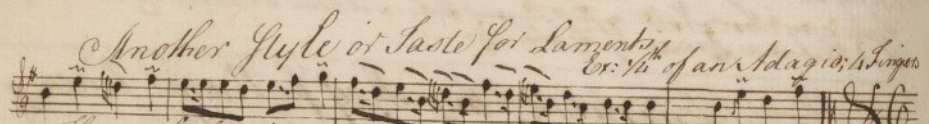
Another Key or Taste for Laments & Rural Ma

Ex: of a Lament 1/4 of an Adagio

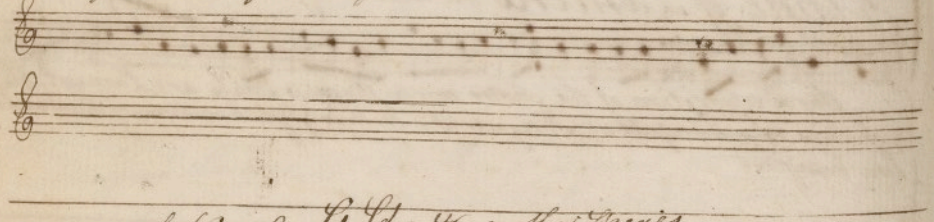


Another Style or Taste for Laments

Ex: 1/4 of an Adagio; 4 Fingers

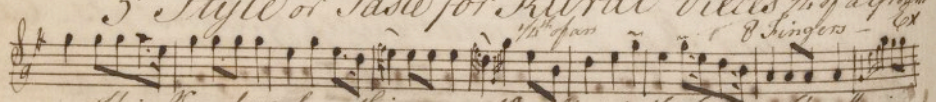


This is the begginning of a very Short Lament: dedicated to the Chief of the MacLeods of Skye — It touches upon G in the Ground frequently: & in the runnings the force of the style lies upon the Lowest G: so that we may say it is a different Species of that Key — This relates to the following Taste which lays its whole Stress upon G: therefore is very different. — N.B. that the first 4 Notes of this Ground are a Specimen of the Taste of the whole — the runnings to discover the Taste flow in this following Manner



5th Style or Taste for Rural Pieces G Sharp & another Species 1/4 of a Ground

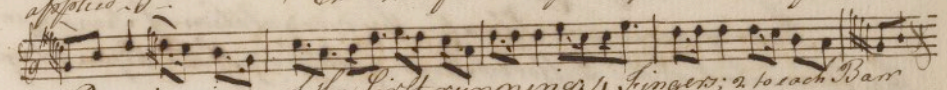
1/4th of an Ex 8 Fingers —



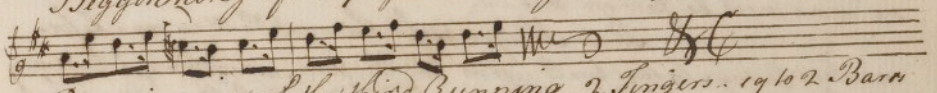
This Key has something very Peculiar in the Taste: The Main force of the Notes Lying on the octave G — Many rural Pieces have been Composed in this Style Extreamly Sweet & Simple

A Species of A Sharp where C & G are singularly applied

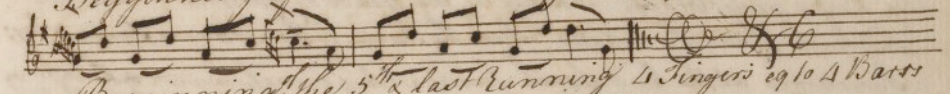
Ex: 1/4th of an Adagio or Ground; 4 Fingers —



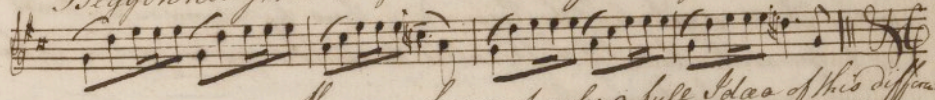
Begginning of the first running; 4 Fingers; 2 to each Bar



Begginning of the third Running 2 Fingers. eq to 2 Bars



Begginning of the 5th & last Running 4 Fingers eq to 4 Bars



Here you have not only a full Idea of this different Taste (or Style) but an Example of Pipe Composition in this Key — There is no Style more Martial than this; & when this March is well played it certainly is Martial — The Contrasts of G & D sound & A & C makes the boldness & Singularity of the Style & which is very obvious to a knowing Ear —

It is pretty rare how they have imitated the Italian Method in regard to the Form of Composition in first having a Ground or Adagio & then their different Kinds of Allegro, regularly Built upon the Ground — but of this in its Sera —

Thus the Different Species of Keys peculiar to the Bagpipe together with a Specimen of the various Styles of the Marches being Sufficiently explained we shall give a Short Definition of their Method in Composition. having before accounted for their natural & curious Method of regulating Time — N.B. Of these different Tastes or Species of Keys more sorts might be noted down but these being the Principall they shall suffice. —

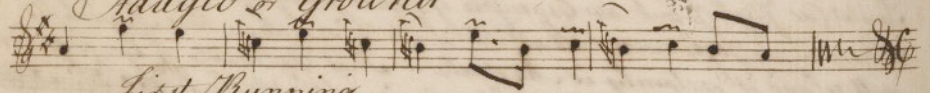
Method of

Composition

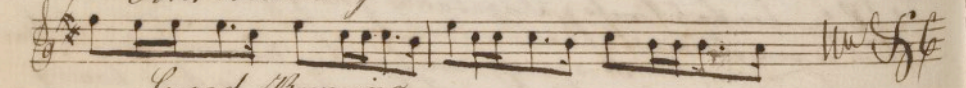
Having given an Idea (in their regulation of Time & in the Specimens of the Different Keys & Styles) of the Pipe Adagio no more need be said on this —

Their Allegro ~~are~~ for the most Part (as was before mentiond) regularly built upon the Ground, to which it Commonly keeps very Close; taking in the Heads of the Ground at Such and Such Particular Notes when the Taste of the Adagio Seems to lay; Sometimes at the End of each Second Note, or each Barr, ~~&c~~ according to the Nature & Style of the Ground, & thus by taking in the Heads or Emphatick Notes of the Ground the whole Scope is perceiv'd in the runnings — for Example

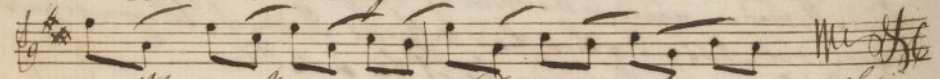
Adagio or Ground



First Running



Second Running



What a Just & natural ~~Diversity~~ & Improvement this is on the Ground. Thus they proceed diversifying the Adagio with all ~~all~~ their Various Cuttings which from to another plaies upon the Ear with an aggreable Surprise. Then they return & End with the Ground. In Marches which Contain a variety of runnings they return to the Adagio once or twice. It is usual at the running before the Last to return to the Adagio, after which you proceed to the last which is that of greatest Execution. When this is well Executed Every Cutting of the Fingers are felt as if they Seemd to ~~beat~~ reverberate upon the Ear. This is the Test of its being firmly solid —

In their Fantasia's or Voluntary Pieces they dont observe the Ground so Strictly. The Gatherings (as before Mentiond) consist chiefly of Allegros diversified with very curious Cuttings, & Different Time also. These are the most animating of Pipe Compositions, as they were originally intended to assemble the Highlanders under their respective Chiefs upon any emergency & indeed they answered the Purpose being very well adapted for it. Every Chief had a Gathering for his Name which are so full of Life & Fire that no Musick can be more animating. The MacLeans & MacDonalds Gatherings are good Examples, but this Shall be referr'd to the Place where the Pipe ~~Musick~~ Musick Shall be Sett in full.

Bag Pipe Musick well Executed has a much more Martial Effect than Horns or Trumpets. Their Musick & Tone Seem to have a much more pacifick Quality, being neither So Stimulating or furious as the Warlike Compositions of a Bag Pipe. Besides the Prodigious Loudness of it, especially when 3 or 4 are joind & executed by good Hands had a glorious Effect before an approaching Enemy.

The artfull Cuttings of the Pipe gives the one half the Vivacity to its Compositions. For Vicissitude & Alternative Movement (which is so peculiar to the Pipe) on account of its Female Composition, see Compass See Page 6 — For the original intent of ~~the~~ Pipe, See Page ~~in~~ the end of the Dissertation on the Time —

Observations on the Proper Style of this Instrument

Though there were no Compleat or regular set of Musick Composd for the Pipe (Such as Marches Gatherings & many other Species tadious to Name) it were the most ridiculous & preposterous thing to attempt the Imitation of an Italian Tune, Minuet, Slow Scotch Tune, & or any Such Musick Peculiar to other Instruments, which it is not well Possible off or never was intended for as before mentioned. The Small Compass rendering the Imitation extremely Insipid, besides its entire Deviation from the Proper & native Style of this Instrument.

The Drones of a Bag Pipe (which are a 5th below the E of the Chanter) Sounding that one Note untill they are changd occurring to make this Imitation Still more unnatural & ridiculous.

In the Low Country (where they use Bellows to their Pipes) having no musick in the Style of this Instrument they have enlarged the Compass of it by adding Pinching Notes for the better Imitation of other Musick. By this their Chanter has the most of the Flute Compass. They also have taken away all that Loudness & Strength of Tone that distinguishes this Instrument in a Field or in any Echoing Place, by weakening & altering the Form of their Reeds in order to come nearer likeness. By which it is fitt for a Room. With this they Imitate Scots Tunes & Minuets &c & Some Italian Musick, while they have nothing for another Part but their Drones, which Can no way answer the various Passages in a Composition of any Compass, as they cannot be varied, altered any more than by setting them to 2 or 3 particular Notes which they must sound till they are changd. This must Prove but a Chimerical Concord which Can never answer the design of any Part as the Notes of a Counter, Tenor, Second, Triple Bass &c must be variegated for every Single Bar or Passage.

Whilst they play this Scots or Italian Composition with these Drones for different Parts they must cut & divide the Notes in a way that destroys both the Taste & Style of the Composition. Pity by Pipe Cuttings, which are quite false & irregular (as they never had any Pipe Compositions to reduce or regulate Cuttings for that Instrument) This must be a Passage of Corelli Testin & Handel &c played with Pipe Cuttings & a Drone must Carry a great Deal of the Authors meaning in it. & So of Scots Airs Minuets Songs &c. What a wretched & insipid Jargon is this to a Judicious Ear, is obvious. This Imperfect Imitation of other Musick is what gives Such a Contemptible Notion of a Pipe, because it much comes so Short of it, even in the most variegated kind of Pipe which is the Irish Pipe. This they have neither a regular Sett of Musick or Cuttings for, but they have diversified it into Surprising Imitations of other Musick.

The Low Country Pipe is tolerably Calculated for Violin Reels & Some Pipe Jigs, but of no great Execution, as they have neither Sound nor Strength of Reeds for it. The noise of their Drones drown any Execution of the Chanter, whereas the Chanter Should exceed the loudness of the Drones at least by 5 Degrees, the Drones being the most Part of the Musick. If the Low Country Chanter were taken out & played by itself as a Hautboy Clarinet &c, its Weaving pinching Notes might enable it to bear a Part in a Concert with Such Instruments, & the Notes might be Cut in the Same way, but as it is, having no proper Musick of its own & being a most insipid & unnatural Imitation of any other Musick (except for a few Jigs & Reels) it may justly esteemd an Insipid Instrument by Such as know other Musick & dont know the proper Management of this.

NB That 8 Notes or more Continued Sound (Such as Pipe Drones are) are as much as the Compass can well be without being ridiculous to the Ear. Thus the Style & Compass of true Pipe Compositions are Such as that one Note the Drones sound (which is a fifth to the D of the Chanter, & Octaves to each other) accord with all the Compass & Style because it does not exceed 8 Notes. The Contrast of this is what makes the Bellows Pipe So Shocking to the Ear, when they play pinching Notes with the Drones in the Same Tone as in the 8 Low Notes. Pinching Notes are entirely opposite to the proper Style of this Instrument.

Introductions, Graces, Cadencies &c Transitions

The Small Compass of this Instrument allows not scope enough for such Graces as are peculiar to other Instruments, but the abundant Variety of Cuttings invented for the Pipe are the principal Graces of it when well executed & so exact were the Inventors of these that there is not one Single Composition (however so trivial) but has its Particular Cuttings assigned to every Note; & whenever the Learner arrived at a Perfect Proficience he was Judge where to dispose these Cuttings properly. Any Graces that relate to Invention is only exercised in the Preludes & Little Voluntaries before you begin the March, which has been brought to as great a Perfection as the Compass can admitt, by the best Masters of this Instrument

The Introductions which are frequently occurr, (being noted down before each Passage) from to a Stranger wild & rude but will appear otherwise when known being well applied to the Style.

There are a few Cadencies in Pipe Musick, but as there are no Flats, the particular excellency of this Grace is wanting.

The Pipe knows no Transitions from one Key from another as it has no Flats; but the Composition Searches for the best Disposition of in that Same Taste or Key which he has pitched upon.

Blowing & Gesture

It is necessary before a Bagpipe can be blown with the Proper Ease to have well Practised the blowing of the Whistle on which all Pipe Musick is at first learned, themselves besides the disagreeable Attitudes & Gesture it must Cause in the Performer, it must be very prejudicial to the Breast & Lungs. After being sufficiently versed in ale the Cuttings &c belonging to the Pipe on the Whistle, the Pipe may be tried with Success but never before then to Come at any Perfect Proficiency the Pipe being an Instrument of all the most immusichal and worst to Manage if the Theory of it be not at least Competently Known.

The Blowing of the Pipe must be steady & uniform, & that with the longest Breath conveniently possible. The strength of the Breath ought to be Such as could keep the Reeds in their full Sound, quite independent of the assistance of the Arm. The Motion of the Arm which holds the Bag (while the Breath rests) must be Such as to keep the reeds in the Same Strength of Sound as the Breath: for if the least difference can be perceived it is a blemish. The Motion of the Arm must be also So gentle & gradual that to be little or nothing perceived.

The Same Graceful Attitude & Gesture must be studied in the Pipe as in other Instruments, it being as peculiar to the Pipe, as much was this observed amongst the best Masters of this Instrument in the Highlands & Isles that they were at as great Pains to teach an easy Gesture as a good Execution, these & were so inseperable that he that never was rule taught the Instrument was observed to have the most awkward gre

diculous Attitudes & Gestures of a Mountebank while he grates the Ears of the Hearers with the most bungling Execution; from whence it comes that so many Straglers being exploded by those that know the Instrument (endeavouring to Pass for Masters among Strangers) have by their Insipid Musick and Antick Gestures given the Publick the most despicable Idea of this Instrument, in so much as that that an ackward Vitiful. Clownish Fellow passes for a Piper like Figure. But this is all mistake. For where there are such Figures there is Commonly the least Notion of the Instrument.

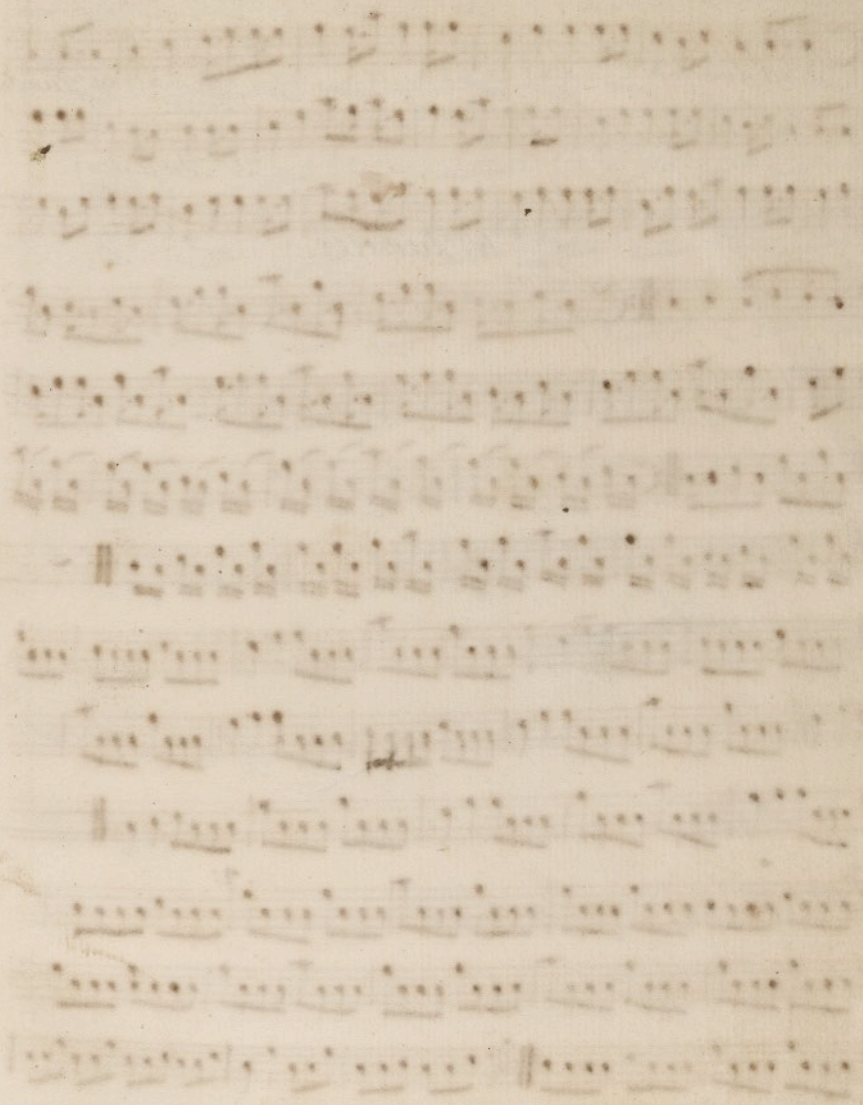
He that Cannot Manage a Bag Pipe without a Staring Eye, a Well Check or wry Motion of Body or Arm had better give it over.

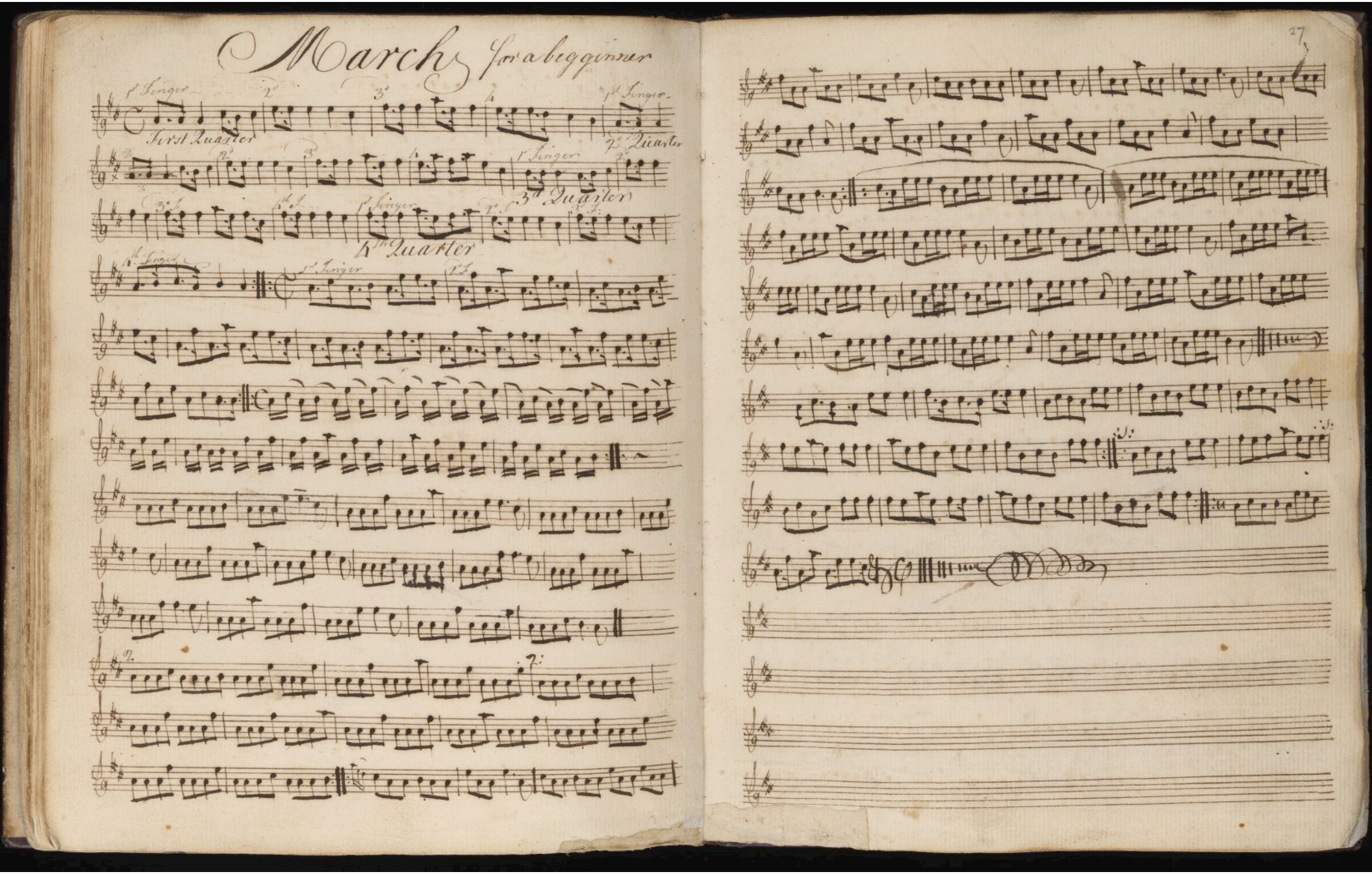
As Slow Pipe Musick (viz the Marches) are always performd walking, it gives the Performer a better Opportunity of discovering the gracefulness of carriage in Stature & Attitude. The Bag Pipe being extremly well calculated for this, when it is performd by a Skilful Hand & in any thing of a genteel Person it is as aggreable to the Eye as Ear.

The original Terms of Art belonging to the Bag Pipe as the were invented & taught by the first Masters of this Instrument in the Island of Mule & Sky

Na Crahinin	See Page 2 first Table
Ludh Sleamhuin	See Page 5th Table 2d
Suludh	See Page 18th Table 11th
Creanludh	See Page 6th Table 4th 5th Shake
Barludh	See Page 6th Table 4: 7th Shake
Ludh na Fordag	See Page 9th Example 1st
Lu Chrodh	See Page 6th Table 4th 6th Shake
Leith Leicinin	See Page 14 Table 6th
Creanludh Toisgild	See Page 18 Table 11th
Dochcidh	See Page 12 Example 2d
Fridh	An Introduction
Sudan	The Little Finger

Callijs Eurlair a Vhurst	Adagio or Ground. See Page 32
Na Suibhlichin	Runnings Variations Allegro
Suibhil amach	
Eithridh Callijs	
Euairst	
Slighe	
Pirst Sinail	
Cumhe	
Failte	



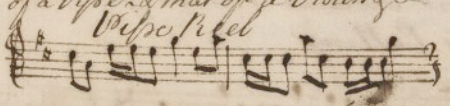

March for a begginner
First Quarter
2d Quarter
3d Quarter
4th Quarter

As the Pipe brings well Calculate for dancing Musick as any Instrument wer Contrived; there is the most Compleat set of Jigs & Reells composed on Purpose for it; by the first Authors of Pipe Musick (as it appears from the Style of them) than which nothing can be more truly Highland. They are the most Singular for wild Expression, Vivacity, Execution. Having also the Pipe cuttings in the Perfection & Variety, every Single Note being Cutt & performd according to the Strictest Rules of this Instrument. They are only danced in the Highlands & Isles & being never introduced any other where; nor Can they be well execuled by any other Instrument being so much in the natural Taste of this Instrument.

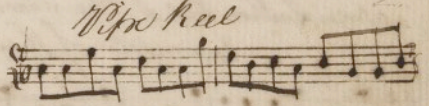
As they are entirely Pipe Composition they Shall be set down with the Collection or after the Marches.

The Pipe also Plays all the Violin Dancing Musick (within its Compass) very well but as they deviate from its proper Style (a great many of them) they cannot be so properly Cut & chiefly on account of the Smale Note which (as this never is peculiar to the Pipe &c.) Examples of a Barr of a Pipe Reell & that of a Violin &c.

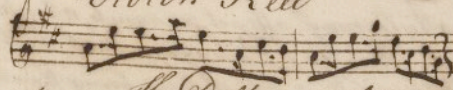
Pipe Reel



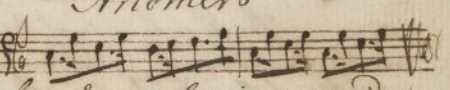
Pipe Reel



Violin Reel



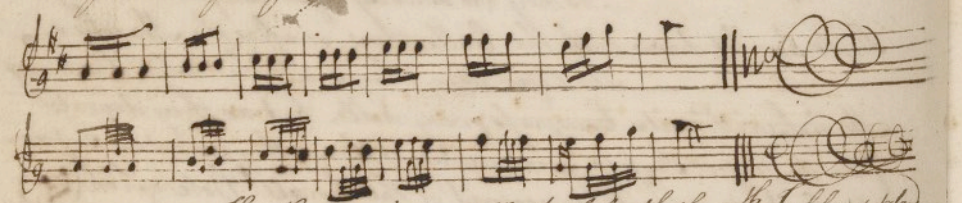
Another



The Difference betwixt these Examples is very wide; In the 2 Examples below the Crotchet is half longer & the Quaver

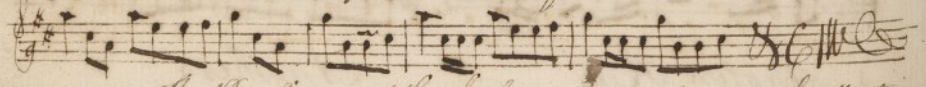
is half Shorter. But in the 2 Examples above there is no differen in the length of the Notes. For they run & are Cut with the most agile Dexterity. The Letter. Jumpers. & when played on the proper Instrument there is no Dexterity of Cutting.

The Cutting of the Reels is easily acquired by any that is well versd in all the Tables & Examples already laid down. For they are all built entirely upon them. All the difference is that these large Cuttings are not to be found whole in the Reels; but divided & subdivided into 2/3ds 3/4ths 7/8ths &c of a Shake or Cutting. The longest that ever is found in a Pipe Reel is Tuludh & Creanludh, the 11th Table, & 5th Shake of the fourth Table which is to be seen in the first Example here. As for these fractional Cuttings belonging to the Reels See Examples as follows

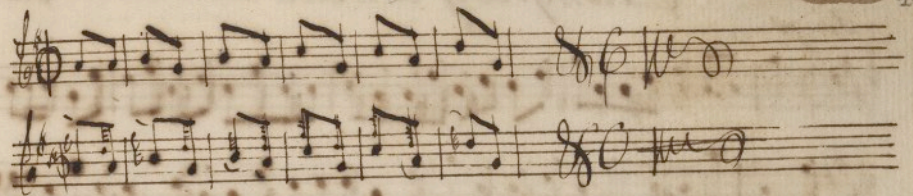


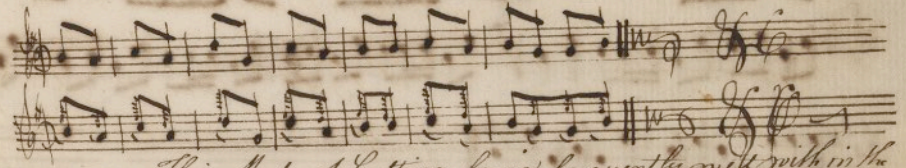
This Cutting is just 4/5ths of Tuludh the 11th Table & plays in the very same way. The first Line Contains the Shakes as they appear when Cut. The Second Contains it at Large.

Example of this Cutting

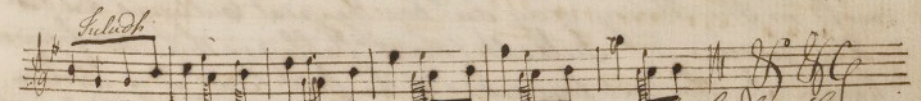


The Peculiarity of the Style may attract as much attention as the Example of the Cutting. This is a Passage in the 2 Part of one of the wild Reels. the grandest Set of them being three called A full Example of a Reel with all the Cuttings shall be afterwards given.



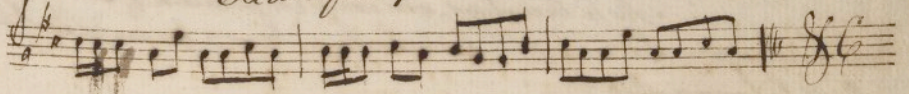


This Mode of Cutting being frequently met with in the wild Reells is a Sufficient Specimen. It is little more than a Nimble & gliding manner of applying the Introductory Notes to their Principales.

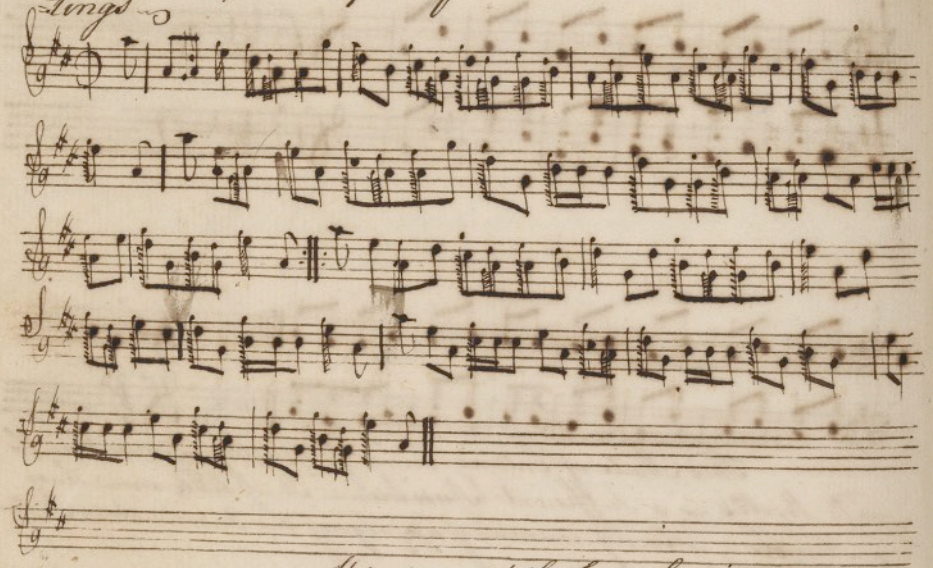


The first Bar here having the name of the Shake or Cutting over it needs no further Solution. The rest are performd at Sight.

Example for Practise.

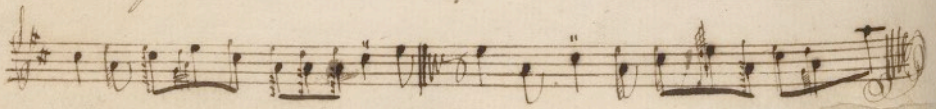


Example of a Reell with all its Cut-tings



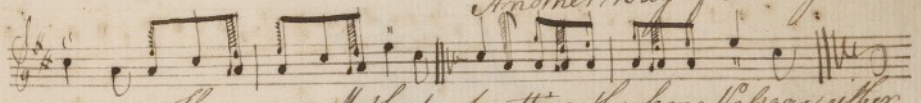
This is one of the True Species & any one versd in the Theory may See how the great Cuttings are divi-ded here — Sullidh (the 1st Table) is the most frequent here In the last four notes of the first Bar it is whole In the last 2 of the 2d there are 1/8th of it In the first 2 notes of the 3d Bar 1/8th of this Cutting & So on A Learner may play all the Cutting notes at full the first Time he attempts a Reell but when right Executed there can be none of them perceived

As to the Jigs their Cuttings are very Emphatick & Strong but all built upon the Examples laid down 2 or 3 Examples of them shall be given also



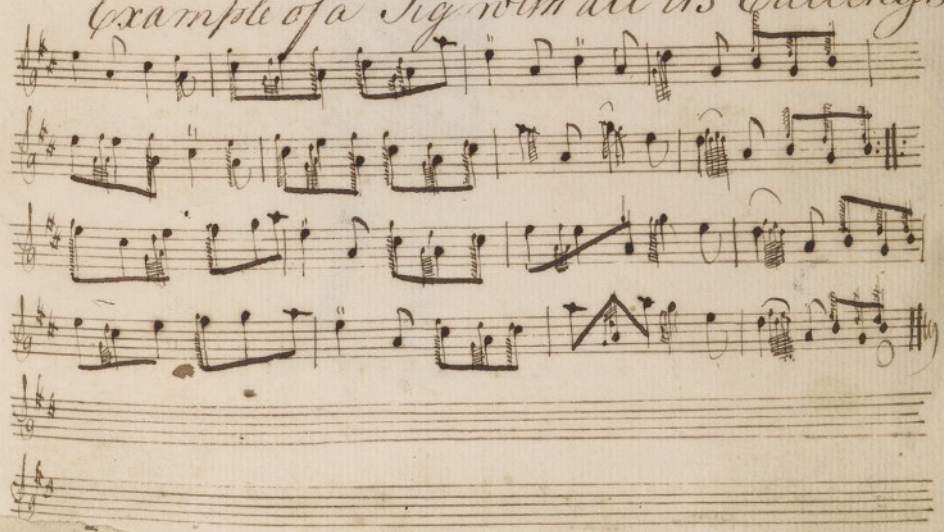
In the first 2 tied notes of of the first Example you See also the 1st Table all performd except one Note but in a much Swifter manner as these three dividing must be Cutt So as the least distinction of Time betwixt the 2 Notes cannot be perceived This occurs in the 2d Example also In all Such Examples the dividing Notes must Cutt with the most imperceptible Quickness which is not attended with any great Difficulty as in Effect it is but one Finger's Casting off another See the other 2 Examples following

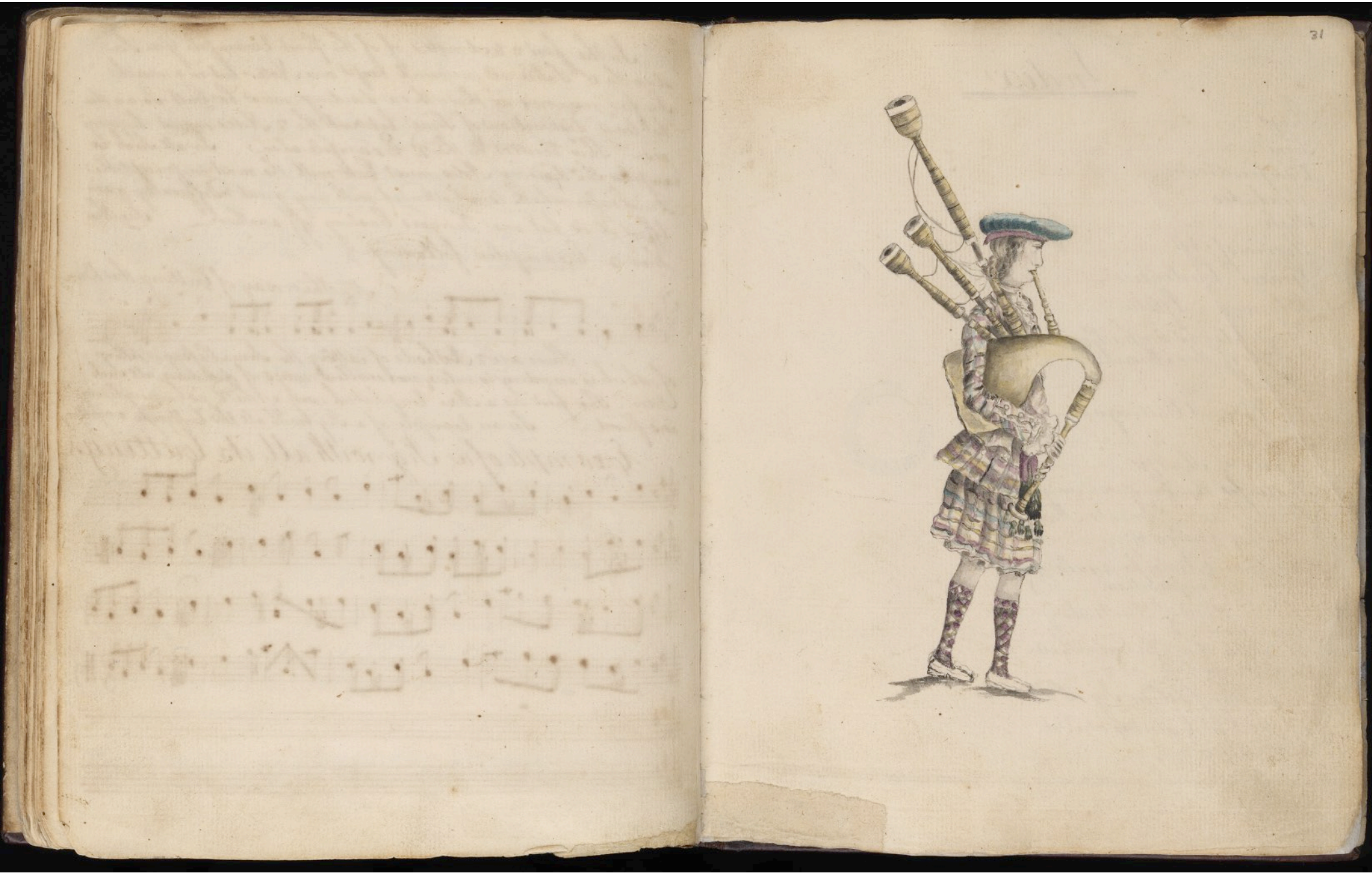
Another way of Cutting this Bar



These are 2 Methods of cutting the Same Passage either of which is according to rule & are excellent ways of dividing all Such Notes. The first is a More Emphatick way & the 2d is more Gliding and fluent See an Example of a Jig with all its Cuttings as follows

Example of a Jig with all its Cuttings





Index