A
COMPLEAT THEORY.
# of the
Scots HIGLAND BAGPIPE.

H

Containing

All the Shakes, Introductions, Graces, & Cuttings
which are peculiar to this Inſtrument. Reduc'd to Order
& Method: fully explain'd & noted at Large in 58 Tables
& Examples. With all the Terms of Art in which
this Inſtrûment 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
[illegible] 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

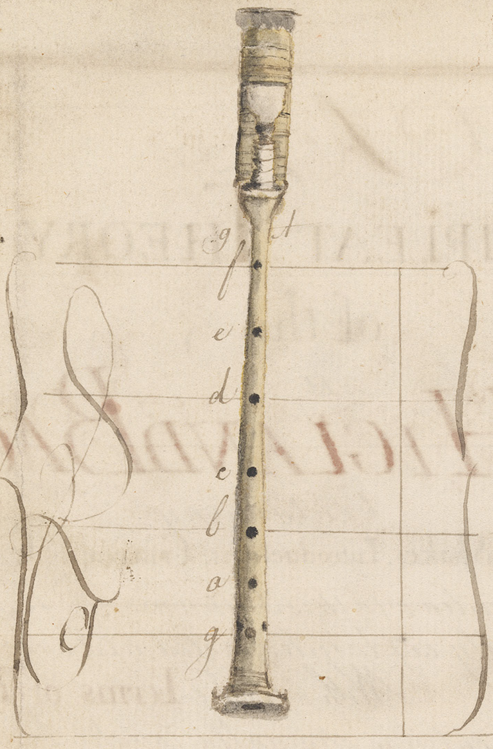
To which is added

Direction & Examples for the proper Execution & Cutting of the Pipe
Reells Compos'd 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 Nature & Compass of the Bellows Pipe

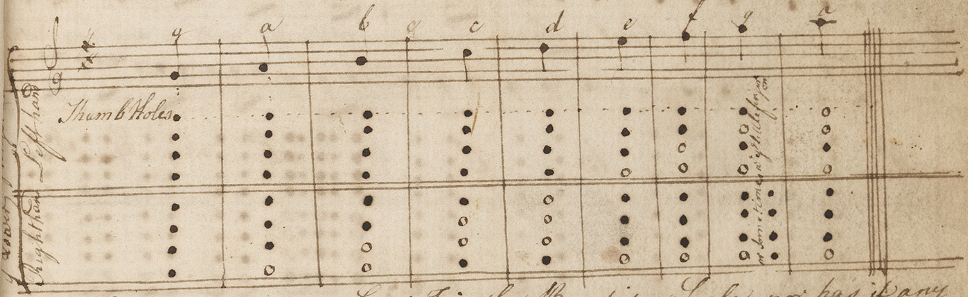
The Whole Carefully collected & preserv'd in its Antient
Style & Form without Alteration or Amendment by

J. Macdonal

NBURGEN

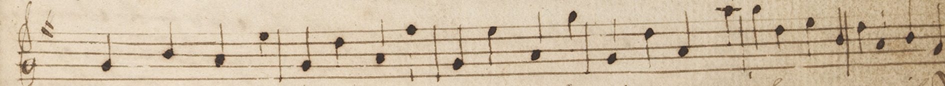


Scale



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

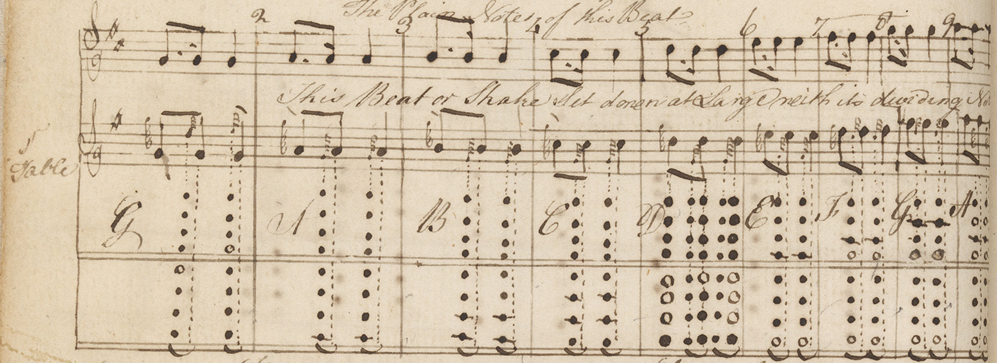
A Disposition of the Notes in the Scale of this Musick serving likewise as an Exercise of the Scale



By this; the Scale is Exercis'd & a nice Ear may easily distinguish the peculiarity of the Style already appearing in this order of the Notes as shall be soon more plain; the blowing of them must be Strong Steady & Equal (which at first is a little hard upon evry beginner) as it exercises their breasts & 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 so perform'd with all the Strength as well as agility of the Fingers, to make it well play'd

Na Crahinin

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


The Plain Notes of this Beat
2
3
4
5
6
7
8
9
This Beat or Shake Set down at Large with its dividing No
5
Table
G
A
B
C
D
E
F
G
A

This is properly a Beat & not a Shake tho in Erse the word m =plies as much. The 2 first things to be noticed here is the Principal (which You See Set at Large) & the Smale Introductory note that is immed =ly Connected with it. Its this Diminutive Note that distinguishes divides this Beat & evry one of them referr to their Holes below; The Prin =pals 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 Sound but only beat upon as they are properly the Cutting or Division of the Notes; So that these Holes that are markt above (which ~~and~~ now the little No opposite) are no more than beat upon. This you Cannot be at a Loss in by but a Slight Notice of the Notes With their Holes & the given Direction

Then Observe in this Scale that there are 9 Shak The Numbers at the Head of each. The first & 5th differ from the rest. Th later is the nicest & finest Beat of the whole & it to make ~~the whole~~ qu plain & obvious they are performed as follows; N.B before you begin th first little Introductory Note at the beggining of each Bar falls in th 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 Sca If otherwise Youll See them markt accordingly.

Then the first dividing Note after ye Introductory (3) one in the 1st Shake (upon G) raises the fore finger of the ~~lower~~ 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 Bea drawing Back genteely 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 Cast. This Shake very frequently closes the Adagio or Ground & is genera plaid 4 times over to compleat 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 Quavers; You See the Beat upon this & the former (viz A) 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 Midd 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 so ◡ In the first & 5th there is no Such mark as they are differently performd.

In the 5th Beat (upon D) which is the nicest; observe how the Holes lead Your Fingers (after first playing the Introductory Note in the begginning of the Beat as in all the rest) & youll find that the 2 midd 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 Chace) falls down & casts off the 2 Middfingers. This Performs the Shake. The Holes of the Prin=cipal Notes are here markt & their little Introductory holes are close by them follow them & youll find it this in Effect.

In the 6th Shake (upon E) 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 F) you See the Midd Finger of the upper hand beats twice upon its Hole in the like Manner; all 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 rest is now become a principal & Seek 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 consid we Shall add one or 2 General Observations viz

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

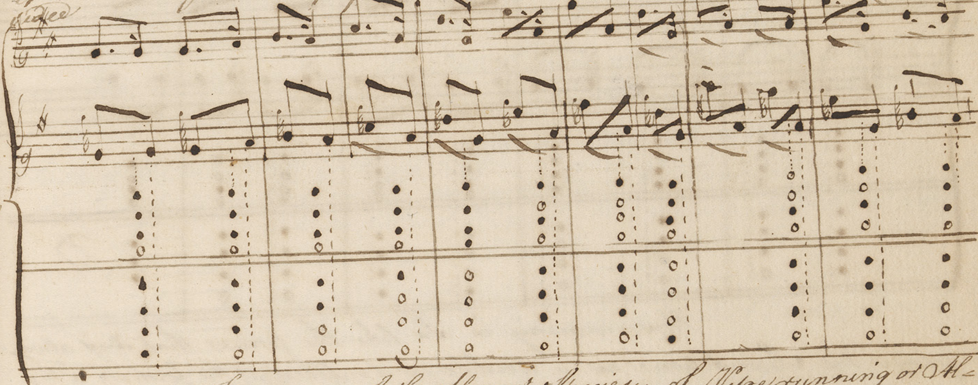
2d Besides a Slight Agility requird in touching these Holes So as only to Cut the Note distinctly the Finger at each Beat & move must rise as high as its possible to lift them for the reasons already mentiond; besides the beat by this is much easier Executed.

3d That the Position of the lower hand in this & many other Shakes depends upon the notes that are beat or Shakt upon. E.G. A B C which is the 2d 3 & 4th Beats have the lowest Hole all Shut with the Fingers; as when they beat they are all Coverd 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 Notes led or discoverd in their Introductions & the 3d Contains their Holes.

Ludh Sleamhuin So Calld from

it Seems to glide along, from its Smoothness being all Mind tho well do

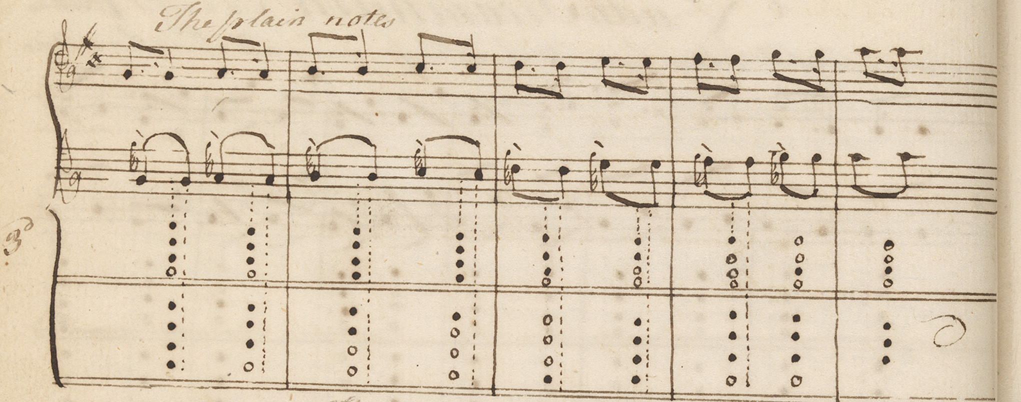


This is one of the Slowest Species of Pipe running or Allegro & is Commonly the first Composd on the Ground, which it generaly follows very Closs (as does most of these runnings;) taking in the heads of the Adagio in their uppermost Notes which some contain the Variety of the run. The Lower or Second of each Couplet being generally the Same. ... This Species of Pipe Variation is more properly an aggreeable 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 be easily discoverd without Setting down the notes.

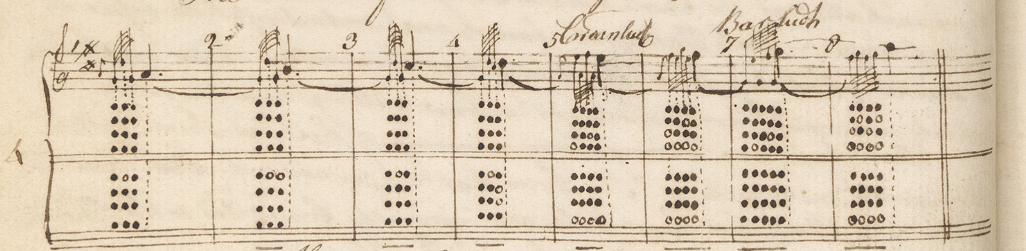
This Specimen is enough for evry running of the Kind which will be frequently mett with. The Dotes that run paralel to the ~~Hol~~Introductory Holes is to Show that these Holes are imedially Connected to the Principal & must directly fall in to them. The Slurr below confirms it.

Ludh Sleamhuin 2d Species



This running is So like the former that it is always playd the Second time as a double (or doubling) of the former; It is rather Simpler but when well applied is a very aggreeable Vicissitude. Vicissitude or Alternativement is more used in the Pipe than any other Instrument. & the Smale Compass of it very often obliges it to this Variety. but the Art Invention & Elegance discoverd in the Cuttings Graces Divisions makes almost this Defect up & renders the Instrument Curious & worthy of Attention as will afterwards appear.

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 earliest times of this Musick tho they never before were Set or noted down. There is Scarce a Note plainer than this, when they are playd by themselves. Each Single Note being thus Cutt by 3 or 4 which must be playd with vast Strength & Agility of Finger.

The Fingers (notwithstanding all these little notes which must be carefully noticed) very evidently cast of each other here & observe that they all Set out from the little Finger or lowest Note except the 5th 6th & 8th Cuttings (as Youll 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 Note; because they do best with a Continued Breath as the Bag Pipe is one Continued Sound. — To Make these Shakes then quite Plain & obvious notice as follows

1st Sort That in the first Cutting (which is on A) Sett out at first from A the little Introductory Note in the beginning (that is) blow 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 thence turn as Quickly with the fore finger & cast off the little one continuing 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 2d 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 3d & little Fingers of the Same, then fall as Suddenly with the fore finger & Cast them both off & you have the Cutting. Look & See whether the holes will not Cast off your Fingers according to this Direction—

(3d on C) In the 3d (upon C) Setting out in the Same way from the last Note the 3d & 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 Midd fingers & thus you have the Cutting, look to the Holes & theyle Shew you So

(8th)

In the fourth Cutting (upon D) Setting from the last Note; The 2 Middfingers cast off the forefinger – then it returns the same way & Casts off the 2 Midd fingers ~~after the~~ which the forefinger rises & Compleats the Cutting.)

In the 5th Cutting (upon E) the Direction as above (in the begginning –) The 1st 2d & 3d Fingers of the lower Hand cast off the little Finger of the Same & the 3d finger of the upper hand – ~~the~~ the same falling down casts of its Mid finger & that falls down & casts off the third finger – Or in other words the 2d & 4th fingers of the upper hand rise alternately; the 3d finger rising first & last. This particular Cutting has the Name of **Creanludh** – the meaning & Etymology ~~which~~ & the other terms of this Instrument We Shall ~~not~~ Explain ~~tion~~ justnow – only observe 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 our Language **Tuludh** agus **Creanludh** 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 (on F) is but a Species of this last named is performed in the same way with the former (viz) Setting off from the last Note you play) the first & 2d Finger rise alternately – (the 2d Finger rising first & last, as the holes will direct you.) (G)

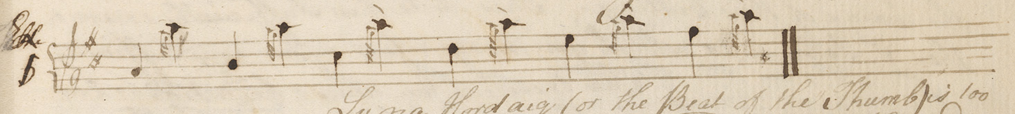
The 7th Cutting ~~is~~ excells ~~all~~ the rest for neatness of Execution. & is called by the **Barludh** – It cut that note with a vast propriety & is very graceful in Some of its applications. Deduce it in the Same Manner from the former Note. Cast the 3d Finger of the upper hand w.t the whole Lower hand, or rather the whole lower hand (after being once Shut & Sounded) casts of its little Finger & the 3d of the upper hand, which directly falls down & casts

(9th)

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

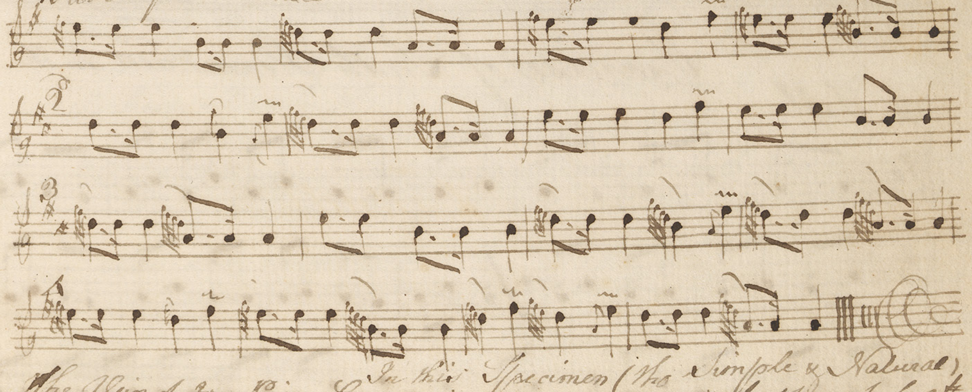
(A) — The 9th is Simple Compard with the rest – & needs no Direction.) This leads to a little Beat used on this Hole the 2d time the Adagio (or Ground) of the March is played & Serves for a kind of Variation, till the runnings Come on called Luna Hordaig as follows.)

Luna Hordaig.



Luna Hordaig (or the Beat of the Thumb) is too plain to need any Directions & is to be found in most Grounds; Here follows an Exercise upon the ~~first~~ 9th Cutting in the first Table or Scale. Creanludh (the 5th Shake) is to be noticed here also

* Exercise upon the Crahinin in the 1st Table after the Scale

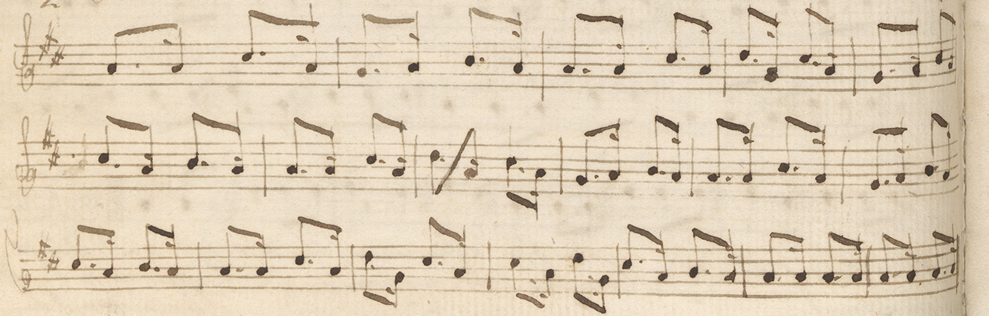


In this Specimen (tho Simple & Natural) The Vein of true Pipe Composition appears & it happens to be after pretty Much

The Style of Laments that are Composed on this Key; Tho this has no Variety of Composition as we dont at present mean it; yet there may be a regularity of Composition easily perceivd as this is preserved in all true Pipe Composition; except Such Pieces as are Designedly otherwise; Of which there are a few as will after, appear;— This Exercise 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 playd; That on E you markd above with Crean— for Creanludh which is the name of this Cutting— This will then Sufficiently exercise the 1st Table to which you may referr upon any Difficulty.

This Exercise on must be also introduced in the manner you See the little Notes Sett down— & the Learner must be always usd 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 Exercise of the first it is as proper to Sett down an Excersise of what is hitherto noted So we go on to— an Exercise of the 2d Table

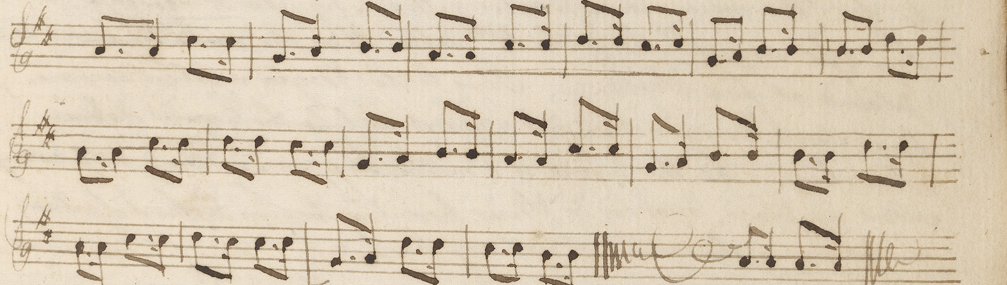
Exercise of Sudh Sleamhuis on the 2 Table



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 Exercise on the 3d Table which is no more than a Doubling of this— or rather a little Variation of it the Second time its playd.

Exercise of Lu Sleamhuis in the 3d Table

A Variation or Improvement on the 2d

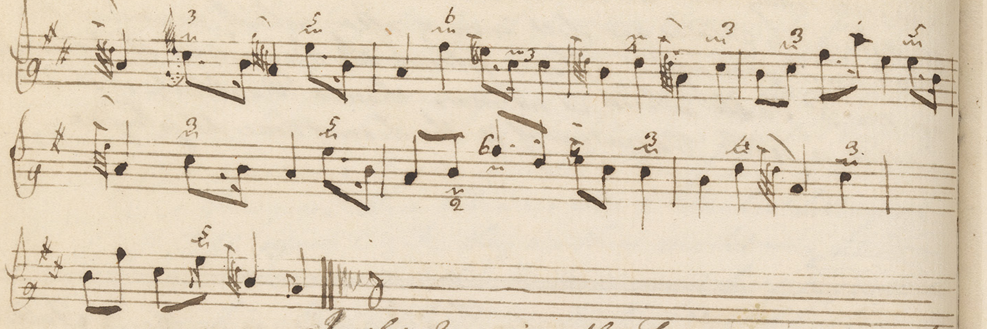


This can be called no Different Species of running being So near the former but is a very agreeable Vicissitude or Variation of it; These 2 kinds of runnings will not do to be in the least Slovenly plaid; for if the Introductory Notes be but in the ~~least~~ heard at all; it is quite ackward & unMusical by any other Species of Allegro— The General Rule for both these Excercises is— no more than that the fore & 3d fingers of the upperhand 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 pretty enough Effect when the Division of the Notes is carried on neat & Clean.

There is one ~~other~~ remark on this kind of Cutting in the 2d & 3d Table which (being a little nice) must be [illegible] by

his Direction only begun

Exercise on the 4th Table

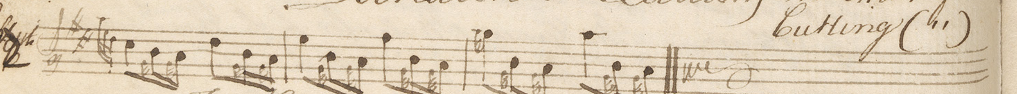


In this Exercise the Learner may clearly See the use of the Cuttings in the 4th Table & how they are applied & for the easier understanding there are figures of reference placed here (for every Shake) to the 4th Table; where they will be Seen, & explaind at first Sight. This little Adagio (or rather exercise) has Some Composition in it & is not unlike the Ground of Some Marches. At the figure of 3 in the beginning the 2 little cutting Notes are placed in order to Show how it is begun without putting the learner to the trouble of looking back. Here follows another kind of Cutting very frequently mett with.

5th Cutting

Dochadh an Ludan) The Mark of the Cutting ('')

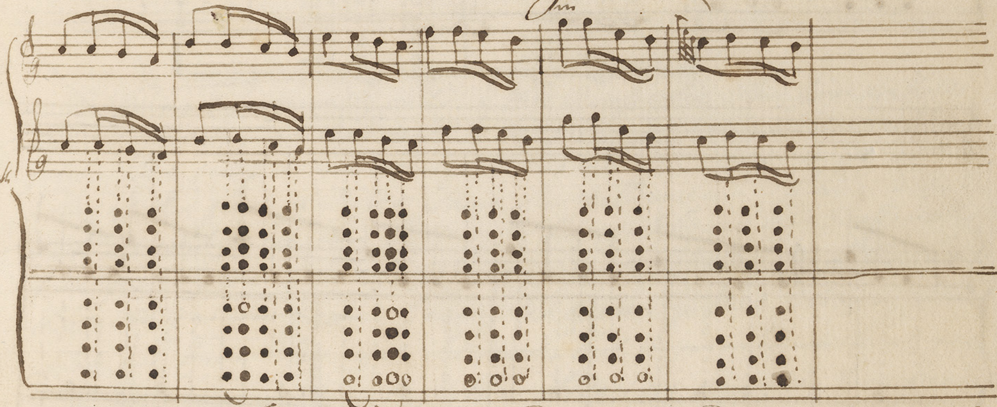
Exr 2d



This Cutting is no more than a Common Termination of a Bar or Passage & Shows that they all must be deduced from the little Finger as the Original from which any Cutting has its Emphasis. If these Principal Notes were plaid plain they would be of no Effect but it may be now very plain by perceiving how they & most of the finest Cuttings & Divisions & Graces of this Instru-

owe their Derivation & Emphasis 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

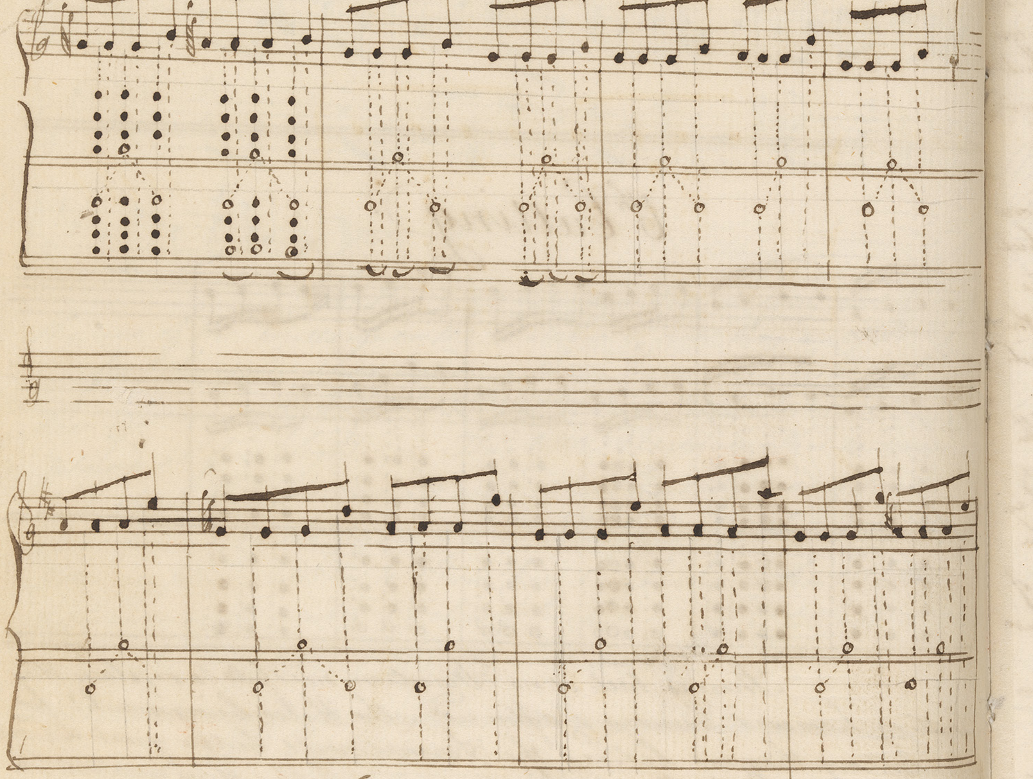


There is little or no Direction needfull to explain this Cutting however Curious & often used the Holes being markt for Executing them, besides the Learner will be too great a Proficient for Such Minute Directions in Tables of no greater Execution than these having been well prepared for them before 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 till then won ~~the~~ each little dividing Note must be Sounded full & distinct lifting each Finger Slow, but as high as possible & where the dividing Notes are played ~~little~~ returning the fingers to their Holes with an Emphasis.

Na Leducinin

7th Cutting

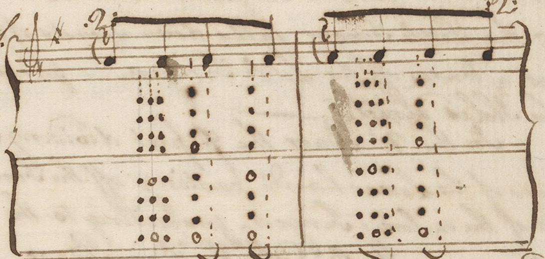
Table 6th



This is a running excessively Martial & pretty & So easy that it may be comprehended at first Sight; The Holes of the first Barr are Sufficent for a Direction 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 & fall alternately; & there is no more in it than this — For the 2d 3d & 4th Barrs; the fingers that rise are only marked which are the very Same with the former — They happen to be in a tri=angular form & the Dotes lead up to the Principles of each — N.B That every Principle Note is the Same way playd as in the Scale & need no Direction — If at any time they vary it Shall be noticed —

It is Scarce credible from the Sight of the notes of this running what a pretty Execution it is when weele playd & In Some Matches particularly; This is Commonly usd as the 2d or 3d running; It is (when playd the Second time or doubled) ended in the following Man=ner — which is excessively Grand & pretty;

Table 7th

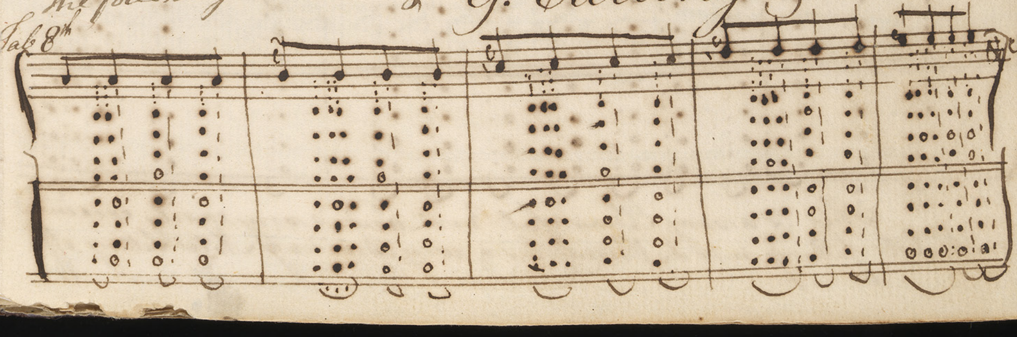


8th Cutting

Thus it frequently ends — & this is repeated; the first 4 Notes were Sufficent for that part, & the figure of 4 would be Set down in place of 2 (ie) it would be repeated 4 times, instead of twice as the holes of the first 4 Notes Show the 2 Barrs — There is a vast Execution in this Cutting & he must be no bad Profficient that manages it well; 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 occasional; N.B. That there 2 dividing Notes before the 2d principale of each Barr to be playd with equal Smartness & it also prepares the Lear for one of very pretty Execution Soon to follow — This running is Sometimes playd in the following Manner —

9th Cutting

Tab 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 that when once they discover the Cutting they are to be playd 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 Holes as the Holes direct —

In the 2d Barr the 2 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 —

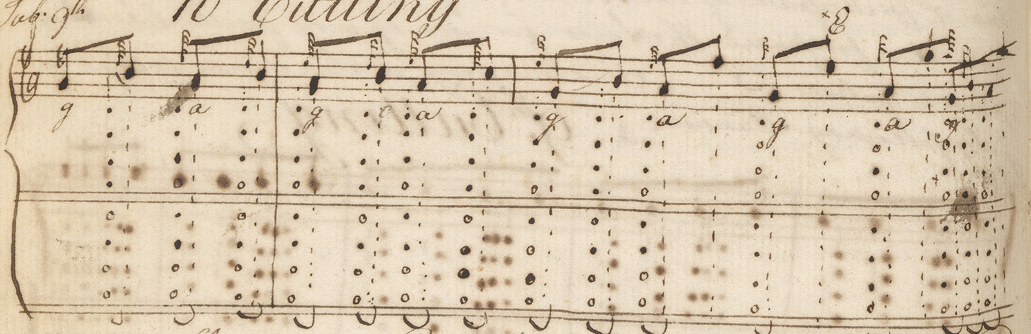
The Dividing Notes in the third Bar begin with the 2 midd Fingers falling down & Casting off the Fore Finger of Do which falls down & Casts off the 2 former proceeding as above

In dividing the 4 Barr the 2 lowest Fingers of the Underhand being placed after the Introductory is plaid, the first & Second Fingers of Do fall & Cast off the next finger of the upper hand which is the third upon which it falles & 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 Do returning as above & so on

Tab: 9th

10th Cutting

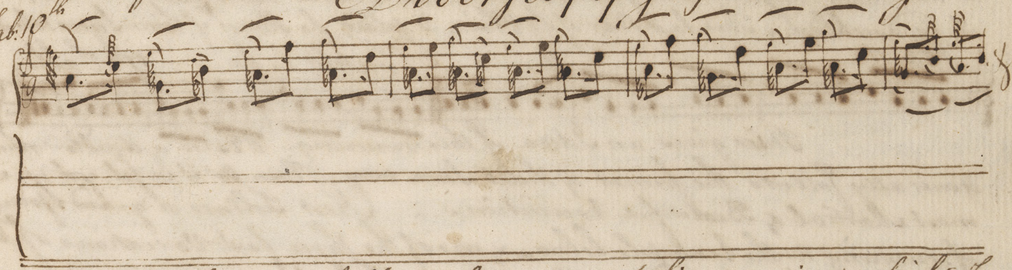


This is a very Beautiful Run and is very easily executed each Note falling into its Principle & every Dividing Note Setting off

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

Diversity of ye 19th Cutting

Tab: 10th

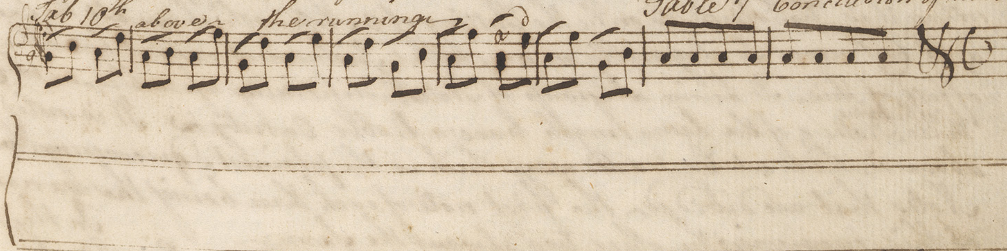


This is a Sufficient Specimen of this running, which (when it is used is commonly the Second after the Adagio. & is in its Proper Language called .... — The little dividing Notes are placed hard by their Principales ~ into which they must fall with the outmost Quickness ~

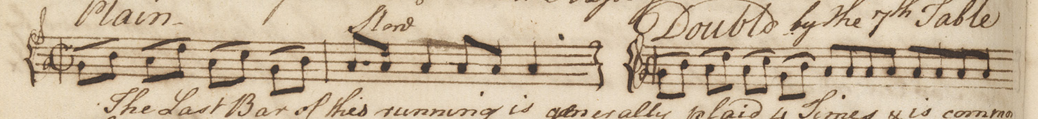
N.B. That the Standard Notes of this running are only 2 viz G & A & either of these are the first of each Couplet ~ ~ That the variable Notes of this running are always the Second of each Couplet which have the Compass of the whole Scale ~ as you may notice in both the Examples.

Lastly that the little dividing Notes commonly fall either from E to D untile you come up to the variable Note the the Length 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 ~

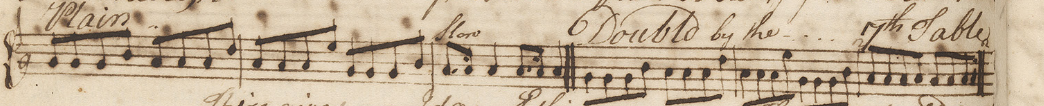
This running with its doubled is beautifully concluded by that example in the 7th Table as follows — their Numbers marked



Thus the 7th Table compleats this running which runs beau[illegible] when well executed. This 7th Table is often found dispersed through the [illegible] running but never except when it is doubled. In the following Ex: you have this running Plain. & the Same Paſsage doubled.



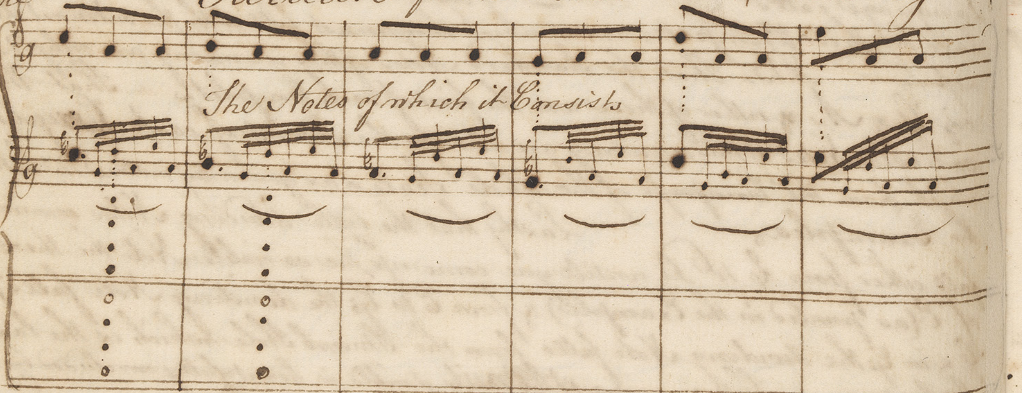
The Last Bar of this running is generally plaid 4 Times & is common to the Following running which also Concludes with the 7th Table; w it is doubled;. This last Bar of the Plain. is plaid So Slow, if ye Time Seems to b



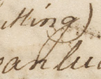
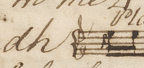
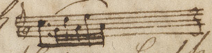
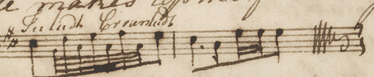
This gives an Idea of this running. Plain & doubled wh generally follows the former & tho' it Seem very Plain as it is set yet is most Martial & Beautiful Execution.. Next Follows a grand Spec of running in the Example below. & one of the three last Variations of Pipe March mentiond in Page 8th called Suludh.

Suludh first noted Plain 11th Cutting

Table 11

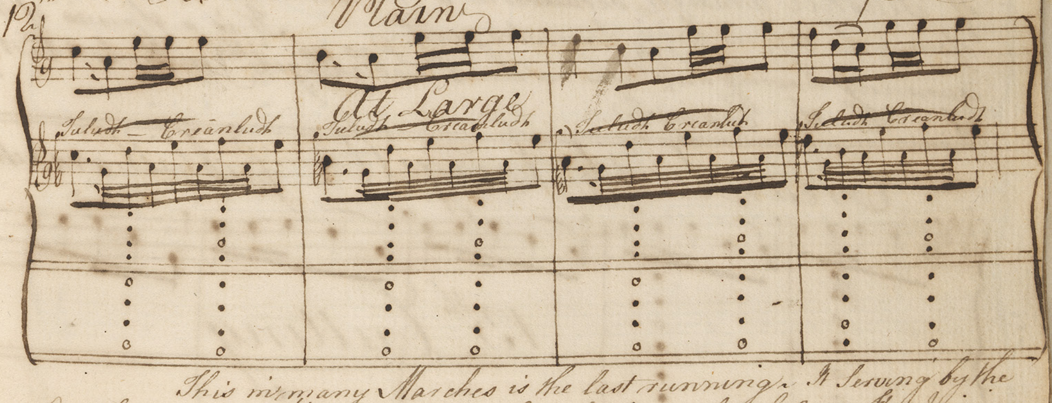


This being a Cutting of beautiful Execution. & it appears more So when it is Considerd as only the Cutting of 3 Notes, which are all the Sa & if Cut never So elegantly on any other Instrument cannot have the effect of this. It being a Group of Notes so artificially aſsembled. as tho of the same three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

of running. The Principle or variable Note points to the Same above which is not alterd; & the Small Notes. are the Execution of the other 2 Notes which are invariable. These Small Notes being fingerd the Same way as in the Scale there is no occasion for writting 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 4th Table (Page 6) calld in its Proper Language Creanludh   which is no more than a distinct dividing of the three Notes. This joind with Suludh  as in the 11 Table makes up the following running called Creanludh & Suludh.  as youll See at Large in the Table below.

Suludh & Creanludh 12th Cutting

Table 12th



This in many Marches is the last running. It Serving by the Length & Execution of it as a gracefull Conclusion to the whole. The Joining of both the Cuttings (viz Suludh & Creanludh) here are easily perceivd and for the greater plainneſs their names are placed above. All the rest of the Notes except those that are markt are the Same as in the Scale.

This Cutting as it is long & compoſd of a number of Notes, must be Executed with a proportionable Strength of Finger without which it will make a disagreable Noise. Let the Lowest Hole (from which the whole Cutting Sets off) be plyd with all the Strength of the Little Finger. the Beat of which must be distinctly heard. N B that in

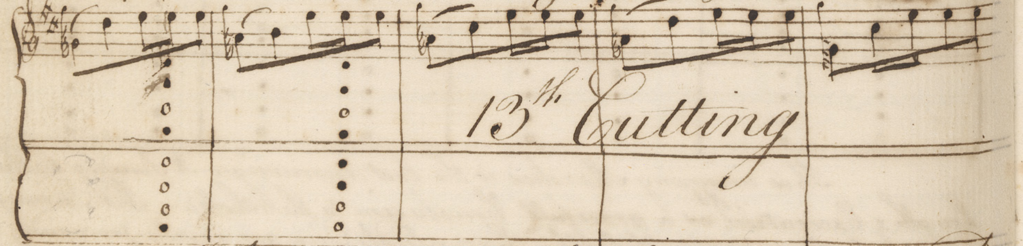
C & D the Cutting Sets off from the Midd & Fore Fingers – & ~~thit~~ fall down with all the Strength Possible to make the others fingers cast off with the greates Force – & thus the whole Cutting is performd –

The Small Introductory Note in the beginning of the Barr be always playd ~~with~~ Must fall into its principal ~~w~~ 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 al playd Long & the Excecution to follow with Strength & Swiftness Finger – It is the same way with all the grand Cuttings this b one of them – also in the 4th Table

The next Grand Variation is an Improvement rather ~~n~~ version of this – & It frequently ends Marches – & has a Gracefule Effect nor ~~but than~~ Excecution of the former – It is the N of Suibhil amach or Creanludh Tofuitt because in it the Lower hand is almost h open & the Upper hand Excecutes most – It is a Species of running having the 5th Shake in the 4th Table (Page 6th) in the last Par it – See the Example

Creanludh Foisgitt – Suibhill amac

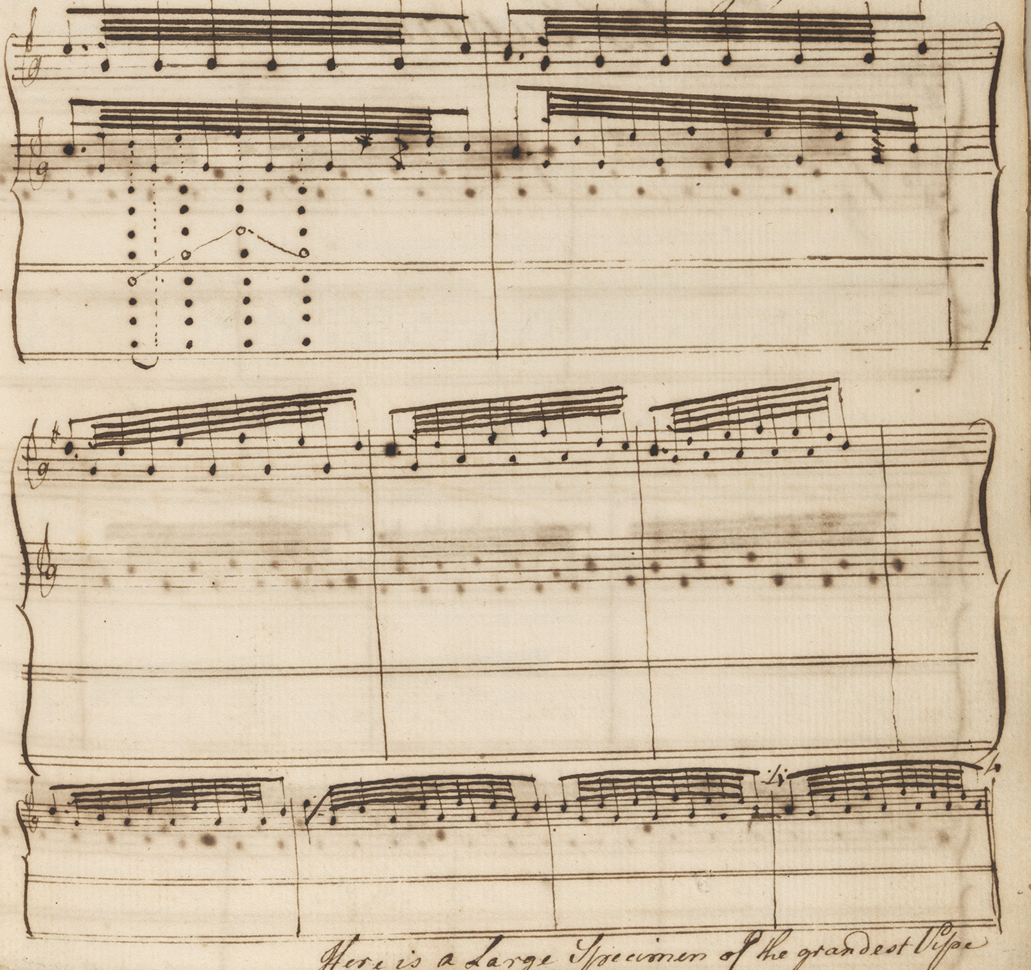


Nothin can be plainer than this Example. Both The ~~first~~ two Principall of each Barr here ~~is the~~ variable Notes, The upper Sh remaining the same; Observe that the Lower Fingers remain in the Same Position that the 2d Principall leaves them in, while the upp Shake is a playing – as you See by the Holes – but this Direction n Sufficient alone –

In the next Table is ~~an~~ Cutting of greater Excecution than any yet; being Compounded of more Notes; & excersising 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 ~~hop~~ so many different Excersises well Prepard – but requires more Practise for a neat Excecution 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: —

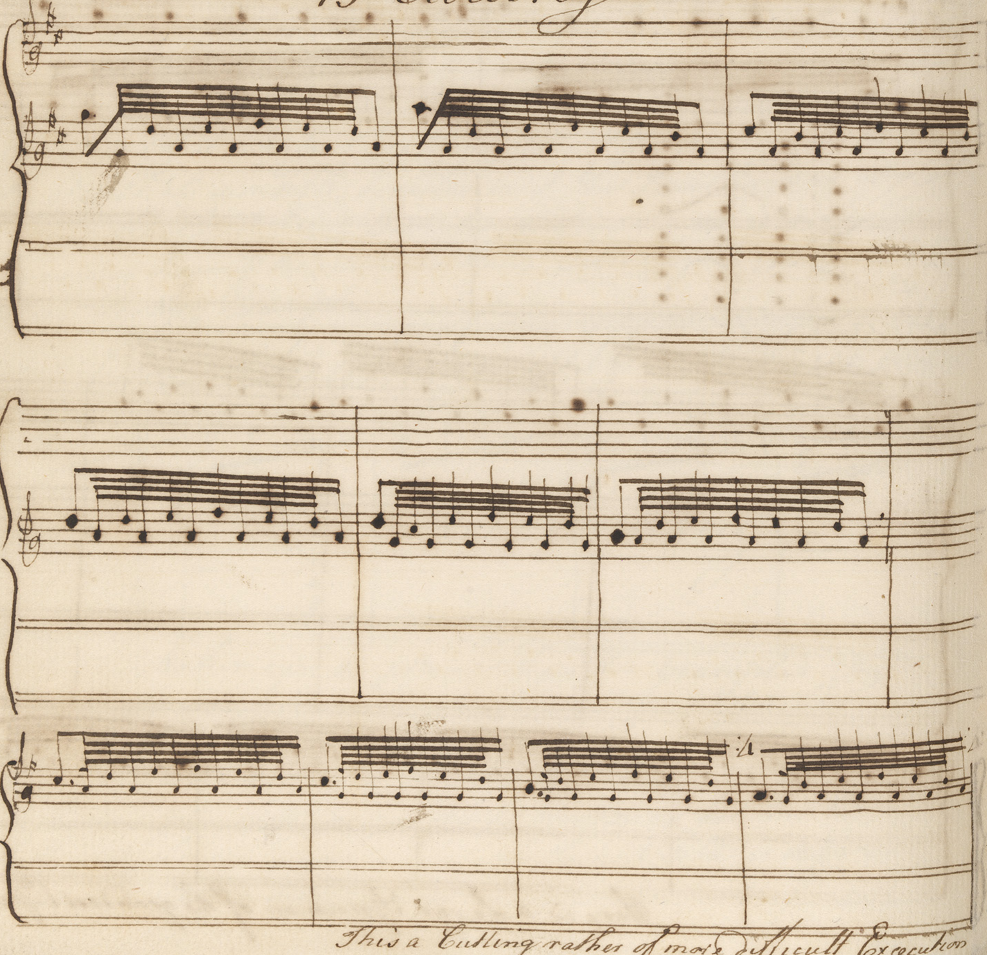
14th Cutting



Here is a Large Specimen of the grandest Pipe

Cutting or Variation, requiring nothing but a Closs View of all the Notes that Compose it, to play them exactly & Practise to Execute them Nimbly. The number of Excamples that go before render the Fingering so easy that there is little or no use for marking the Holes. the 12th Table (Page 19) being fingered just the same. The Last Cutting (which is ye finest) Serves for a Conclusion to more than one of this runnings & is generalley repeated 4 Times. The following Ex: is a little different from this.

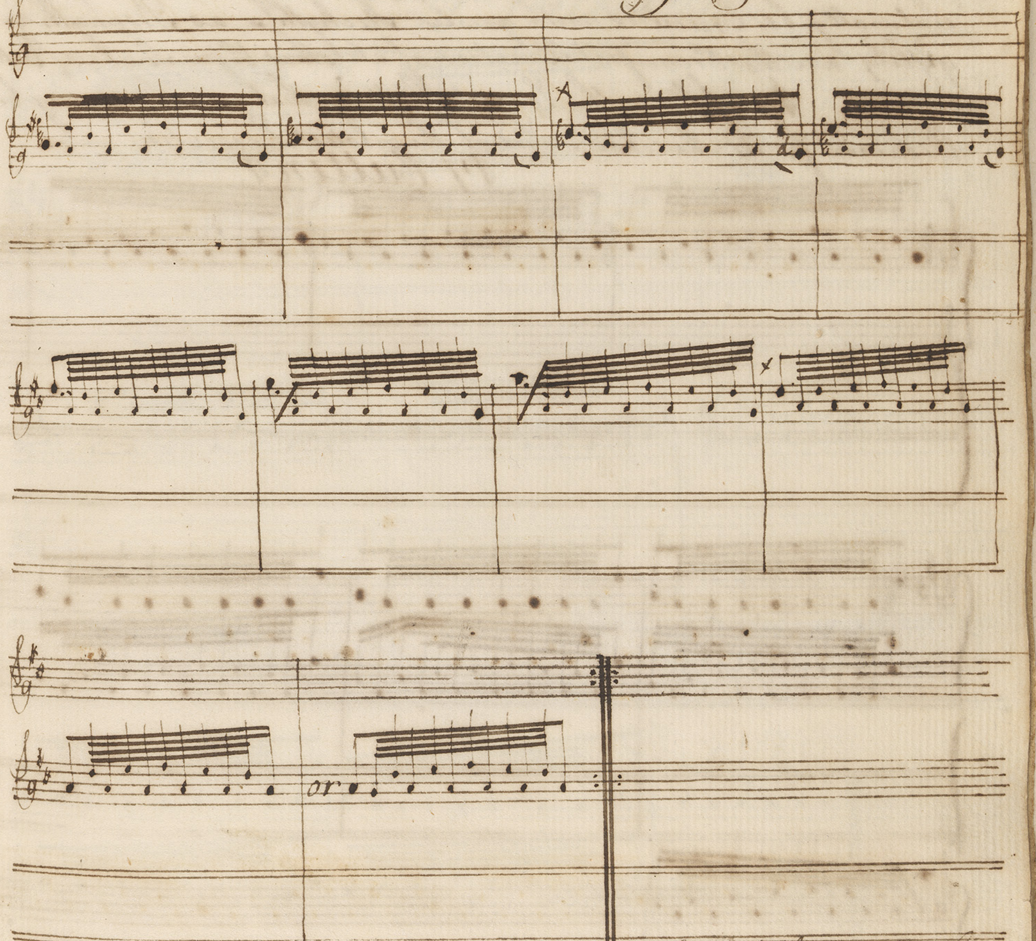
15th Cutting



This a Cutting rather of more difficult Execution

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

16th Cutting

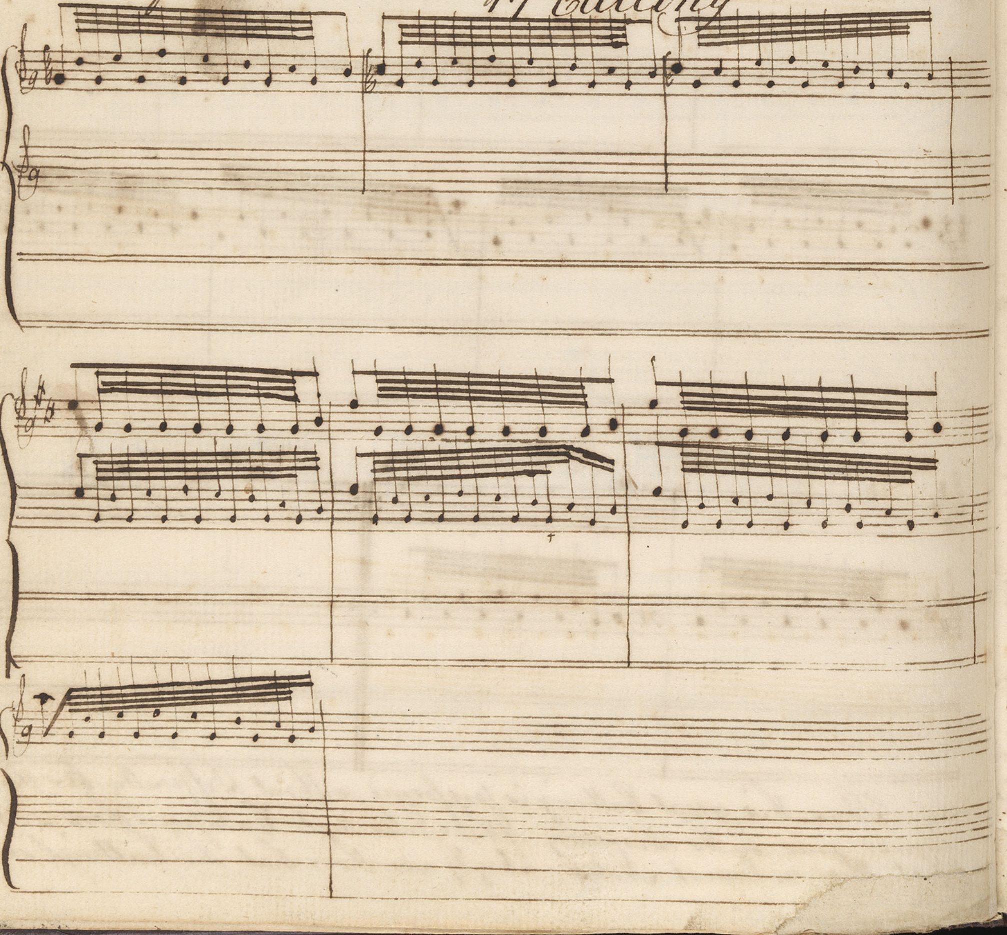


Thus; this great Cutting is performd without Difficulty As the former ones by the Discovery of the Notes that Compose them. Obs: that the 2 lowest Notes A & G are those that the Cuttings dwell on

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

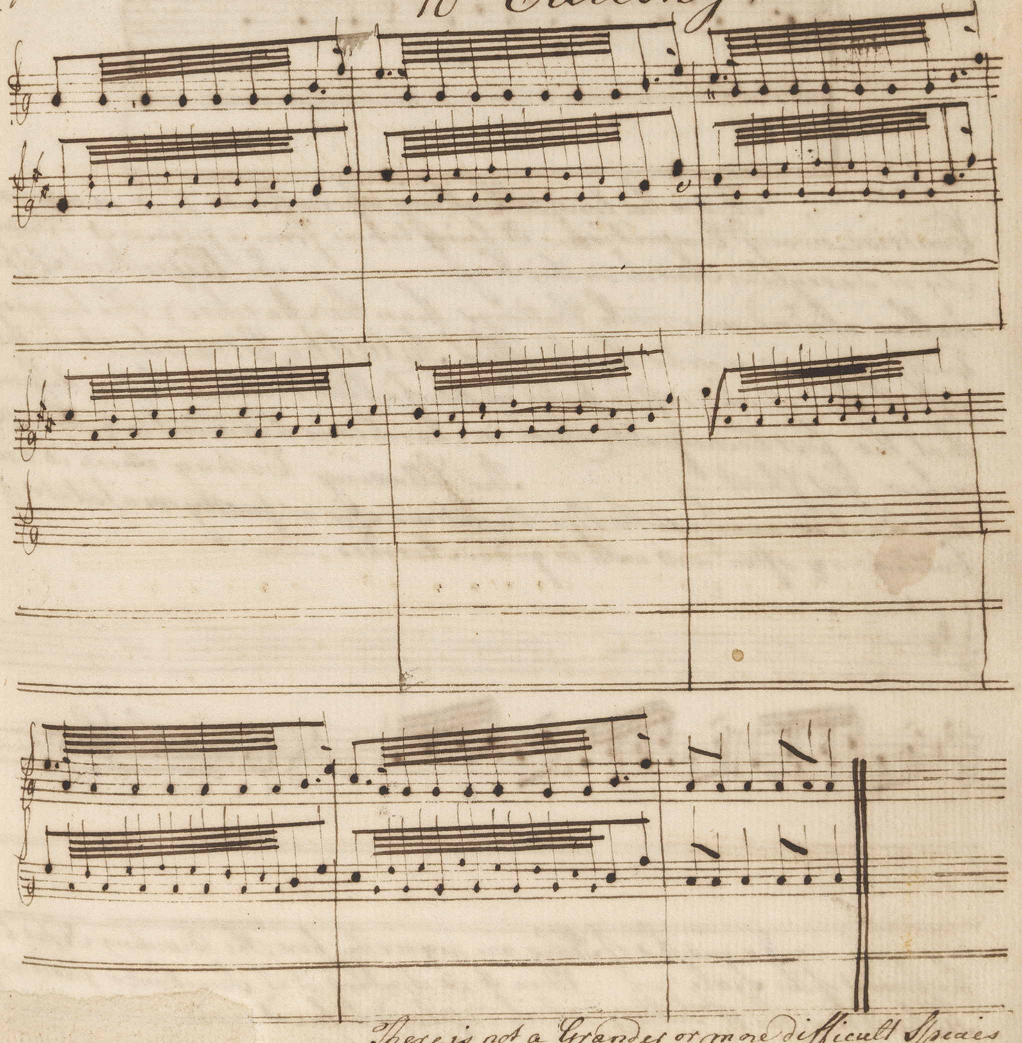
Here follows the Longest Cutting that ever there may be Occasion for in Marches, and of the greatest Excecution —

17 Cutting



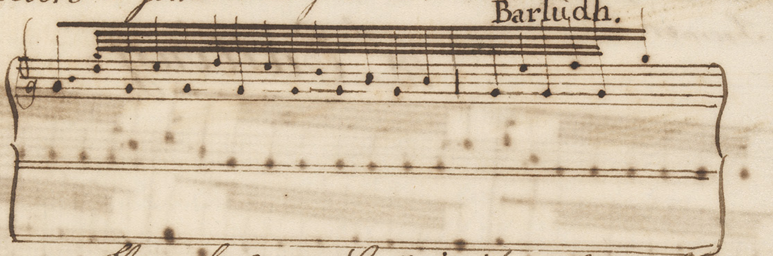
Any Cutting may be performd after this proper Management of this which in Marches is but rarely mett except in that Species of them which may be calld Rhapsodys; These Compositions are wild & fanciful & are often designed by their difficult Cuttings to bring the Hand to Execution. — The Example below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

18th Cutting

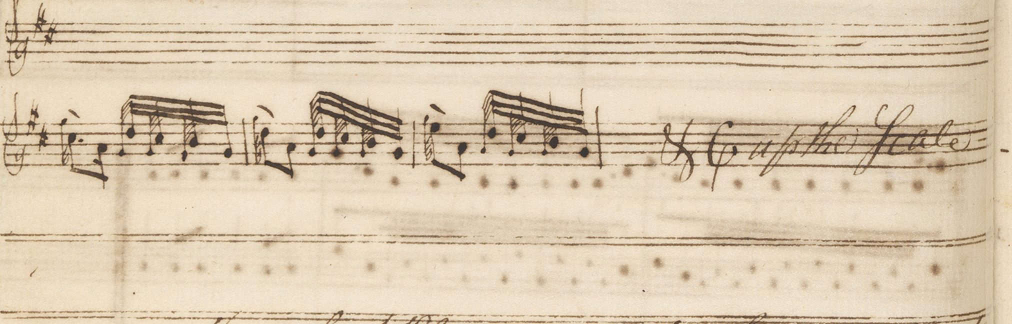


There is not a Grander or more difficult Species of Cutting or Variation in the Theory of the Bagpipe & it is very Seldome that So much Execution is found in ordinar Marches — In Laments they are Sometimes found but Seldom or never in Gatherin

The 7th Shake of the 4th Table calld in our Languag :Barludh is Sometimes joind to this ~~as~~ Exam: —



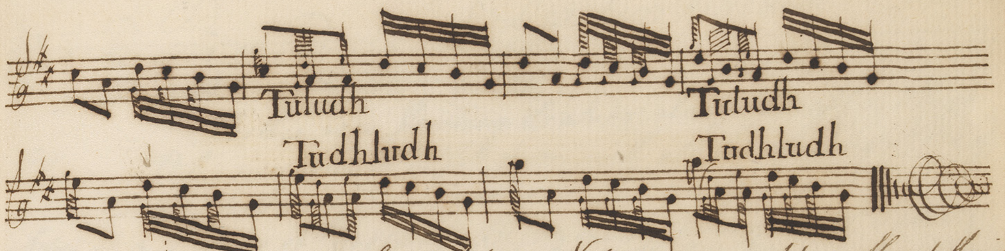
This is the longest Cutting in one Barr that can be well Contrivd in any Pr Composition — It being taken from a pleasant Rhapso=dy or Irregular March on this Key — In Pipe Reels (which rather abound more with Cuttings than the Marches) The longest Cutting never exceeds the length of Tuludh & Creanludh 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 am the Last ~~is amongst~~ the Pipe Variations & is a pretty vicissitute of Cuttings & often mett with in grand Marches —



&c up the Scale —

No marks of Holes are requisite here; the Dividing Notes be the lowest of the Scale — When it is doubled it is Sometimes joind wi Tuludh (the 11th Table) which is playd before it in the following Ma=ne

Manner —



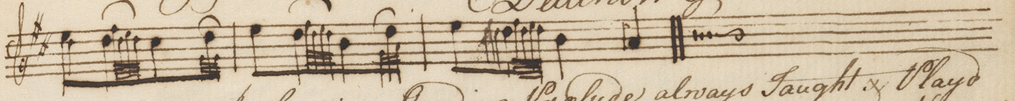
Here only the dividing Notes are markt without their Holes as Tudhludh the 11th Table is well known, & in the former pat of this Cutting all the dividing notes are deducd from the lowest Hole.

Thus have all the Principle Graces Cuttings & Divisions of the True Bagpipe been fully Sett down & minutely explaind

Those Cuttings that relate to the Reells (however curious;) are but built upon these that are already Set down. which then well under=stood will Qualify any one to Play a Pipe March with all the proper Cuttings & Graces —

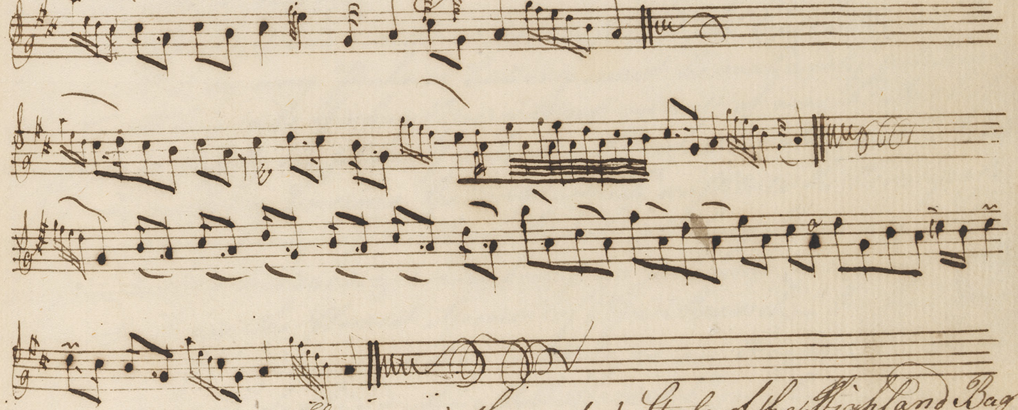
Generall Prelude for the Pipe

Deachin' Ghleust



As this is a ſtanding Prælude always Taught & Played before any Voluntary one; it is ſett down with all the dividing Notes of which it is as full as of Principalls — The first Groups of dividing Notes is a ſpecies of Creanludh (viz the 5th Shake of the 4th Table) The ſecond or dividing Notes from the third Principale is made up of the Cutting (Suludh the 11th Table — & ſo on in the rest) —

Voluntary PrælUdes.—



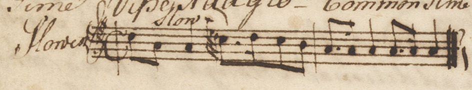
These are in the exactest ſtyle of the Highland Bag Pipe & originally planed by the Composers of this Musick — They are not long nor designed to be ſo, once as a just ſpecimen of the Method & ſtyle which is left to the further Improvement & Invention of the Player —

Time

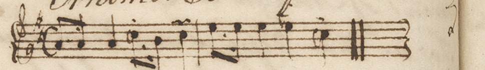
Common & Triple Time (ſo well known by other Inſtruments) is here diverſified, by various Movements of Adagagio & Allegro. yet not ſo numerous as in Inſtruments of Compaſs – the reason of which is Plain. In Common Time here the ſlowest Movement of Adagio is ₵: this Inſtrument not admitting of any ſlower. For as the Pipe is one Continued uniform ſound a ſemibreve or any ſuch long Note cannot be ſwelld – but by an additional Strength of Wind which must occaſion a very ſcreaming & rude noiſe. beſides its being Contrary to the Nature of the Inſtrument. as when the Pipe is well blown 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 ſwelld, it has no other recourſe but to the Execution of the Fingers; which by any ſhake or Cutting must be awckardly performd; & the ſmall Compaſs of a bag Pipe will not admitt of any Flourish of Compaſs to ſupply the place of a Swell. Therefore as all must be diverſified by artful & Curious Cuttings. which conſtitute the Principale beauty & ſingularity of true bag Pipe Musick all long Notes are excluded; as ſemibreves Breves &c there being no ſuch notes to be found in Pipachea 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 [illegible] 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 Carrying 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 Country Pipe in its Turn it Shall be now referrd. 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 anticipating another Point – in Triple Time ~~the~~ the slowest movement in the Adagio is 3/4 or the Medium of 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

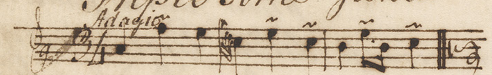
Pipe Adagio – Common Time



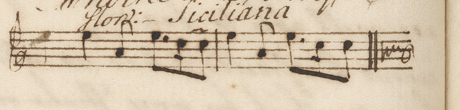
Another Example



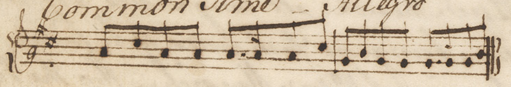
Triple Time slowest



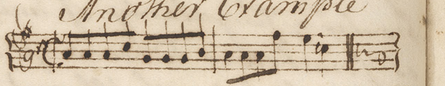
Another Example



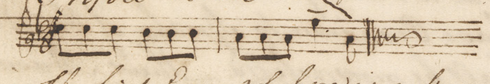
Common Time – Allegro



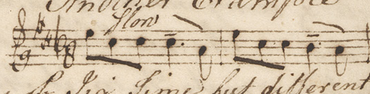
Another Example



Triple Time Allegro



Another Example



The first Example here is a Species of Jig Time but different from others – by the Crotchet & Dote at the end of the 2d Bars being made thus So (.·) 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 plaid quite Smooth & Slurr'd in this Stroke (–) over

the Note signifying that ~~the~~ 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 plaid 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 MacCleans. 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 Tripple 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 Nature of other Instruments occasion many diversitys & Improvments on the Time – So the different Cuttings & Graces here have their diversitys 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 first Composers of Pipe Musick having never heard of any other Instrument or known any of the Rules ever invented of Musick – except what were suggested to them by Nature & Genius; where in such a Confin'd Instrument is Surprising & worth the Notice of the Tasty & Curious; & here it may not be improper to discover the general rule ~~bef~~ 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 more 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; E.G. An Adagio in Common Time of Such a Style – must not exceed or [illegible] 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 – for Bands & such repetition of commonly of Such a Number – If a Lament If a March &c, according to the Occasion it, must Consist of Such a Number.

They were ſure to have no odd Number. in any piece they design to be regular. Their Adagios when regular, commonly con=sisted 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. & ~~there~~ they Adagios & Grounds 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. compo about 16 Bars. 4 in each Quarter. The regularity preserved (only by the Help of this Rule) in all their Compositions. being wonderfully surprising.

Its not in the least to be wonderd tho there Shoud be little Excrescencies & Deficiencys in the Time by this method of Composition very few of which are to be found ~

Being ~~some~~ wt 2 or 3 Musical Gentlemen in Company with one of the Compleatest Masters of this Instrument then in all the Highlands for neatness of Finger & Execution. we perceivd a considerable Excrescence of the Time in one of his Adagios. & endeavourd to Show it him by Rules but in vain as he had been taught by the Ear & Fingers. ~~and~~ as all his fore Fathers. making his Ear & Finger the Test of the Time & not understanding Rule; he coud never be convincd of the mistake as when we Cut off the Superflous part of the Bar he Complaind of a great Defficiency in the Time. & Because the ~~Rest~~ Excess in the Time was not so long as to make up an odd Finger in the Ground He coud not perceive it. —

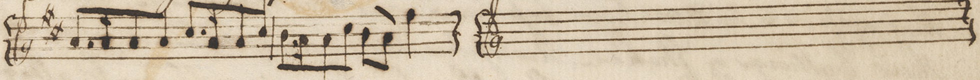
This Happening to be a mistake ~~in~~ his Ear which his Fingers coud not Correct. for the same number of Fingers remaind in the Ground. — The mistake was about a little more than 1/4th of a Finger (or Bart) which he had added to one of them insensibly. — So Such Blunders is the Rule of Thumb which the Pipe was first invented & ever taught by Liable — tho the Exactness of their ~~Ear~~ & Genius occasiond very few — All their Excellent Cuttings & Graces being now reducd to Some Method the Fingers shall occasion no mistake — as the minutes Part of a Finger will be considerd as the minutest Part of a Bar. —

Rests

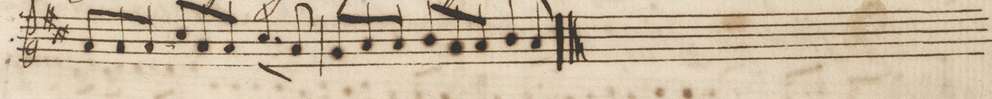
Pipe Musick has no rests. as its being one Continued Sound makes it incapable of having any. nor does the Composition require it. It is a kind of Compound Instrument & the Musick of its being ~~only~~ perfectly Contrivd for the Nature of the Instrument. does only best by itself unaccompanied wt any other ~~Musick~~. A good Highland Pipe being far Louder than any ordinary Concert. ~~Together with~~ the Singular & opposite Style of its Compositions woud occasion a very disorderly Confusion if introduced with other Instruments. & besides it were quite opposite to the Origenal Design of the bag Pipe; which was to animate a Sett of Men approaching an Enemy. & to Solemnise rural Diversions in Fields, & before walking Companys. To play amidst Rocks. Hills, Valleys, & Coves where Ecchoes rebounded; & not to Join a formal regulated Concert. —

Their are rural Compositions for the Pipe as well as Martial. which are abundantly ſweet in their ſtyle. —

A Diversity of Common Time peculiar to the Bag Pipe



Diversity of Triple Time Peculiar to the Pipe

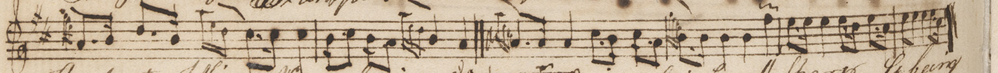


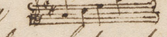
Keys

One woud think the Small Compaſs of the Bag Pipe woud 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 calld 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 Geniuses coud 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 & Vicissitude that appears in the Keys by their Disposition of the Notes. and art of their Cuttings & Shakes — diversifys the whole & makes it play agreeable to the Ear. The Key for Laments excludes C altogether because it is Sharps & dwells upon the Lower Notes, It makes the Tradon of all the Notes but this. There are other Keys that exclude this Note also. See Examples of the different Keys of the Pipe

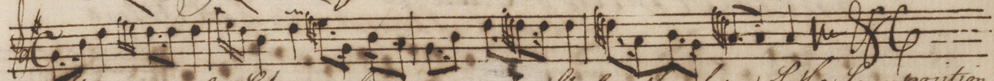
A Sharps. Being also the Key for ~~all~~ most of the Martial Marches Examples

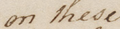
1 

The taste of this Key being  is plainly A Sharps. G being natural makes the Style somewhat Singular but not disagreeable. NB There is no Dancing Jig on a Violin &c but has G natural in A Sharps also —

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

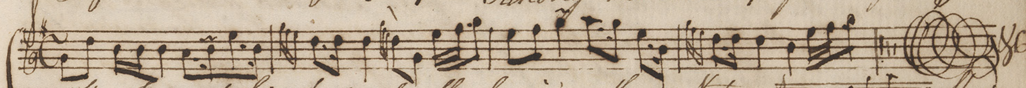
A Key or Taste for Rural Pieces

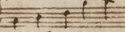
2 

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 Sharps

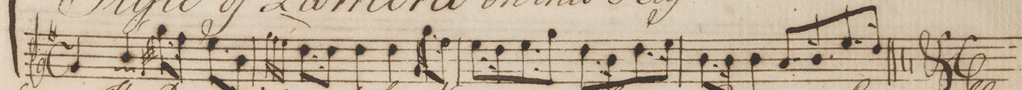
A Small Diversity of this Key for Rural Pieces

Taking the Liberty of the higher G —



The Force of this Taste cheifly lying on these Notes  Shews it to be a Species of G Sharps which indeed ~~it~~ the Pieces of this Style exercises to the outmost of Invention in Such a Compaſs. This being a part of a March on that Key which Shows abundance Sweetneſs of Taste & richneſs of Genius in the Composer

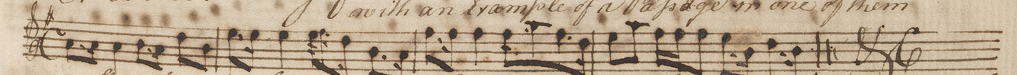
Style of Lament on this Key

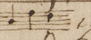


The Disposition of the Notes &c in these 4 Bars are Lamentable; & obvious to a Competent Judgement. In this Style have many Laments been Composd

Another Key for Rural Pieces & Laments. Ex:

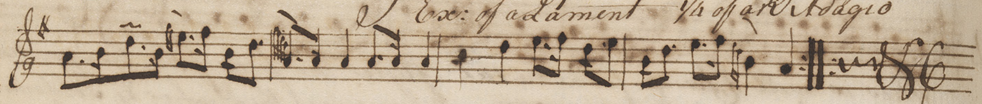
with an Example of a Paſsage in one of them



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

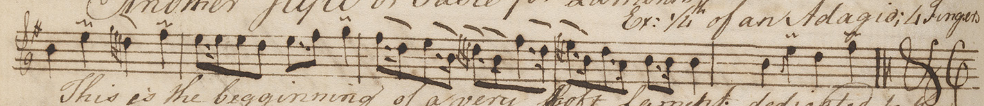
Another Key or Taste for Laments & Rural M

Ex: of a Lament 1/4 of an Adagio



Another Style or Taste for Laments

Ex: 1/4th of an Adagio; 4 Fingers



This is the begginning of a very Soft Lament: dedicated to the Chief of the MacLeods of Sky— It Touches upon G in the Ground fre=quently & 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 Groun is a Specimen of the Taste of the whole— the runnings (to discover the Taste flow in this following Manner

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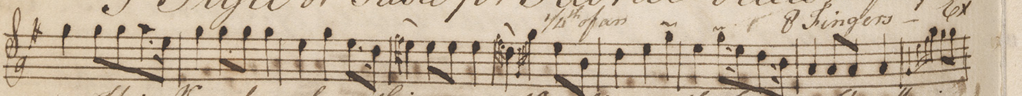
G Sharps another Species

5th Style or Taste for Rural Pieces 1/4 of a Ground Ex

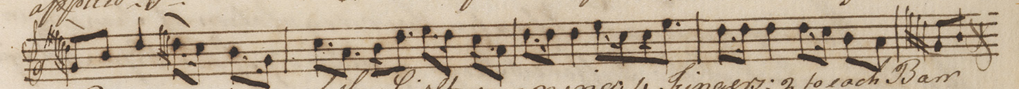
1/12th of an 8 Fingers —



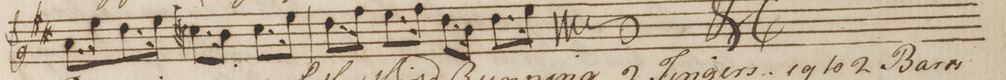
This Key has Something very Peculiar in the Taste; The Main force of the Notes Lying on the octave G— Many rural Pieces have been Composed in this Style Extreamly Sweet & Simple

A Species of A Sharps where C & G are are Singularly applied—

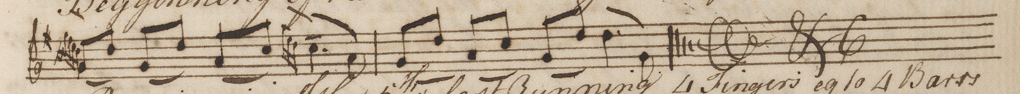
Ex: 1/4th of an Adagio or Ground; 4 Fingers—



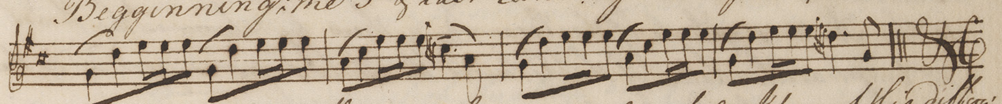
Begginning of the first running: 4 Fingers; 2 to each Barr

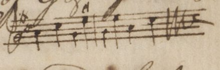


Begginning of the third Running. 2 Fingers.. i.e 1 to 2 Barrs



Begginning of the 5th & last Running 4 Fingers i.e 1 to 4 Barrs



Here you have not only a full Idæa 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 playd it certainly is Martial— The Contrasts of G & D joind & A & E— makes the boldneſs & Singularity of the Style &  which is very obvious to a knowing Ear—

It is pretty rare how they have imitated the Ita=lian Method in regard to the Form of Composition in first having a Ground or Adagio & then their different Kinds of Allegro, regular=ly Built upon the Ground— but of this in its Turn—

Thus the Different Species of Keys peculiar to the Bagpipe together with a Specimen of the various Styles of the Marches &c being Sufficiently explaind we shall give a Short Definition of their Method in Composition. Having before accounted for their Na=turall & 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

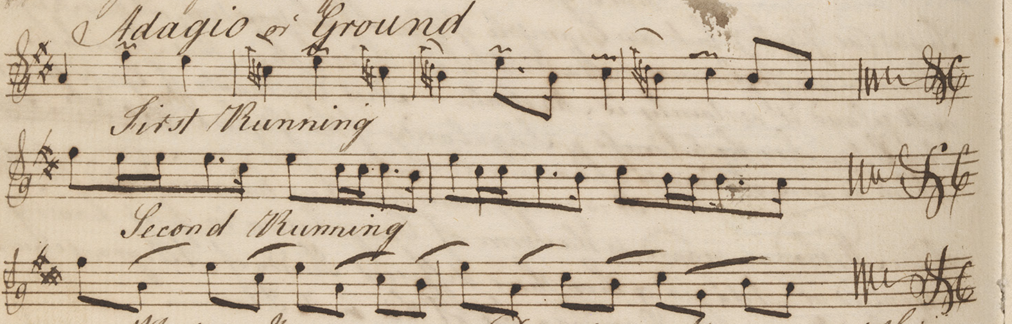
Having given an Idaa (in their regulation of Time & in the Specimens of the Different Keys & Styles) of the Pipe Adagio no more need be ſaid on this —

Their Allegro ~~are~~ for the most Part (as was before mentiond) regularly built upon the Ground — to which it Commonly keeps very Cloſs; taking in the Heads of the Ground. at ſuch and ſuch Particular Notes where the Taste of the Adagio Seems to lay; Sometimes at the End of each Second Note — or each Barr — & According to the Nature & Style of the Ground — & thus by taking in the Heads or Emphatick Notes of the Ground the whole Scope is perceivd 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 plays upon the Ear with an aggreeable 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 or reverberate upon the Ear. This is the Test of its being firmly plaid —

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 Higlanders under their respective Chiefs upon any emergency & indeed they answerd the Purpose being very well adapted for it Every Chief had a Gathering for his Name which are so full of Life & Fury that no Musick can be more animating — The MacLeans & MacDonalds Gatherings are good Examples — but this Shall be referrd to the Place where the Pipe Musick Shall be Sett in fully

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 in a Field 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 & Alternatevement which is So peculiar to the Pipe on account of its Smalle Compaſs See Page 6 — For the original intent of ~~the~~ Pipe Compositions in general See Page ~~at~~ in the end of the Disertation on the Time —

Obſervations. on the Proper Style of this Instrument

Though there were no Compleat or regular Set of Musick Compos'd for the Bag Pipe (Such as Marches Gatherings & many other Species tedious to Narre) it were the most rediculous & 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 Capable of or never was intended for as before mention'd— The Small Compaſs rendring the Imitation ~~extremly~~ 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 but one Note untill they are chang'd con-curring to make this Imitation Still more unnatural & rediculous—

In the Low Country (where they use Bellows to their Pipes) having no musick in the Style of this Instrument, they have enlarg'd 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 Ecchoing Place— by weakening & altering the Form of their Reeds in order to come to a nearer likeneſs— by which it is only 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 variegated any more than besetting them to 2 or 3 ~~a~~ particular Notes which they must sound till they are change— this must Prove but a pitifull Concord & ~~Which~~ Can never answer the design of any Part as the Notes of a Counter, Tenor, Second Trible Baſs &c must be variegated for evry Single Bar or Paſsage—

Whilst they play this Scots or Italian Composition with Pipe Drones for different Parts they must Cut & divide the Notes in a way that destroys both the Taste & Style of the Composition— Viz by Pipe Cuttings, which are quite false & irregular ~~because~~ as they never had any Pipe Compositions to reduce or regulate Cuttings for that Instrument) This ~~must~~ a Paſsage of Corelli Jestini or Handel— &c play'd with Pipe Cuttings & a Drones must Carry a great Deal of the Authors meaning in it— &c So of Scots Airs Minuets— Songs &c— What a wretched & insipid Jargon is this ~~[illegible]~~ to a Judicious Ear, is obvious— This Insipid Imitation of other Musick is what gives Such a Contemptible Notion of a Pipe— because it must come 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 worst Part of the Musick— If the Low Country Chanter were taken out & play'd by itself— as a Hautboy Clarinet &c; its having 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 by a few Jigs & Reels) it ~~be~~ more justly esteem'd an Insipid Instrument by Such as know other Musick & dont know the proper Management of this—

N B That 8 Notes or one Continued Sound (Such as Pipe Drones ~~are~~) are as much as the Compaſs can well be without being rediculous 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 Contrar of this is what makes the Bellows Pipe So Shocking to the Ear very When they play pinching Notes with the Drones in the same Tone as in the 8 Low Notes NB 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 Principale 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 aſsignd to every Note; & whenever the Learner arrivd at a Perfect degree of Proficience he was Judge where to diſpose these Cuttings properly~ Any Graces that relate to Invention is only exercisd in the Preludes & Little Voluntaries before you begin the March~ which ~~have~~ 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) seem 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 to another as it has no Flats; but the Compositor Searches for the best Diſposition of in that ſame Taste or Key which he had pitchd upon~

Blowing & Gesture

It is neceſsary before a Bag Pipe can be blown with the Proper Ease to have well Practisd the blowing of the Whistle (on which all Pipe Musick is first learnd~ otherwise besides the disagreeable Attitudes & Gesture it must Cause in the Performer, it must be very prejudicial to the Breast & Lungs~ After being first Sufficiently verſd in all 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 unmusichal 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 ſtrenth 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 perceivd it is a blemish~ The Motion of the Arm must be also So gentle & gradual ~~that~~ to be little or nothing Perceivd.

The ſame Gracefulneſs of Attitude & Gesture must be ſtudied in the Pipe as in other Inſtruments, it being as peculiar to it ~~the Pipe~~; & So much was this observd 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 2 were so inseperable that he that never was well taught the Inſtrument was observd to have the most acward gre diculous Attitudes & Gestures of a Mountebank while he grated the Ear of the Hearers with the most bungling Execution — from whence it comes that so many Straglers (being exploded by those that knew 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, insomuch as that that an ackward Pitiful. 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 Swell'd Cheek or wry Motion or Body or Arm had better give it over —

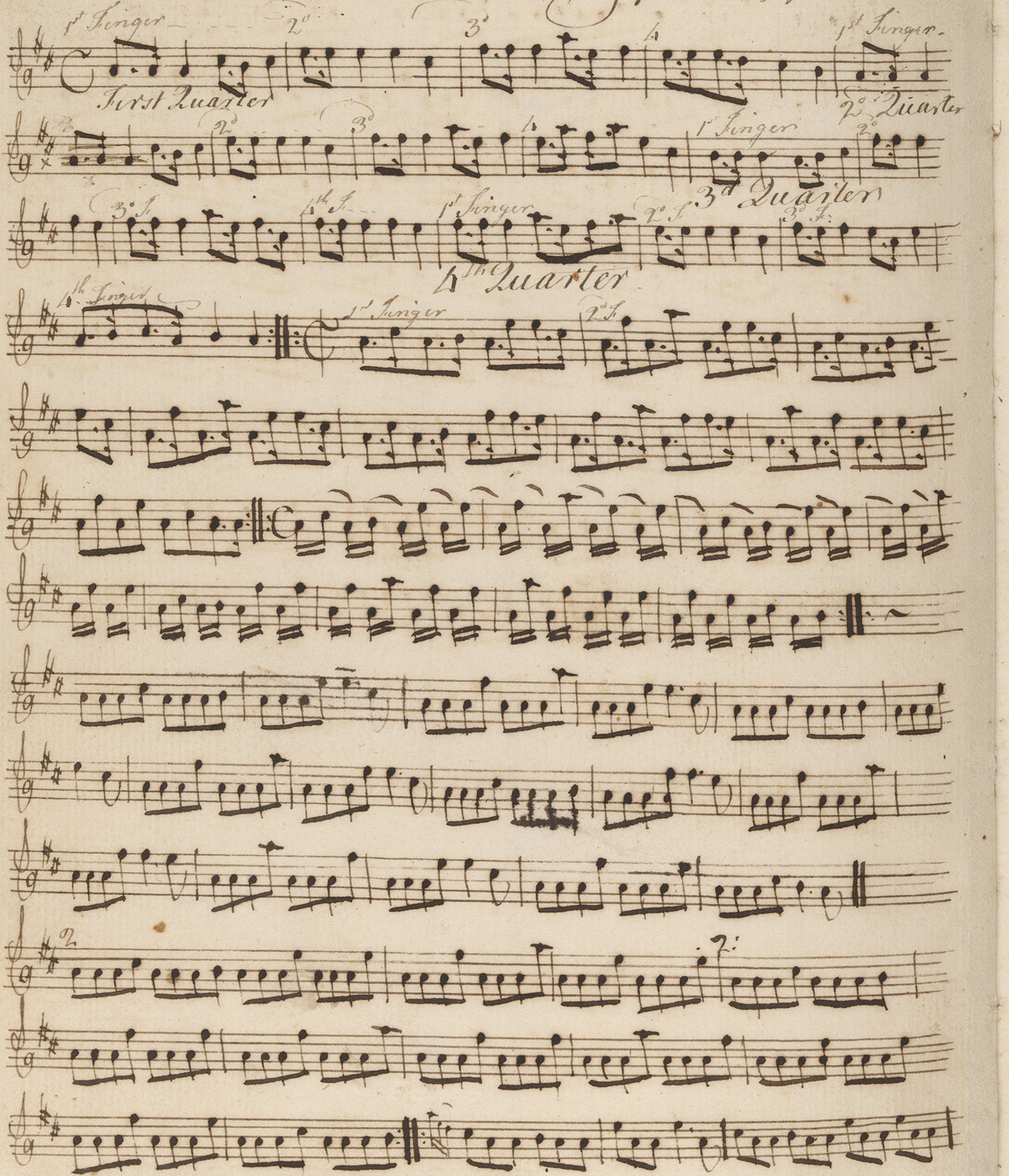
As Slow Pipe Musick (viz the Marches) is always perform'd walking it gives the Performer a better Opportunity of discovering the gracefulness of carriage in Feature & Attitude — The Bag Pipe being extremely well calculated for this as when it is performed by a Skilful Hand & [illegible] any thing of a genteel Person it is as aggreeable to the Eye as Ear —

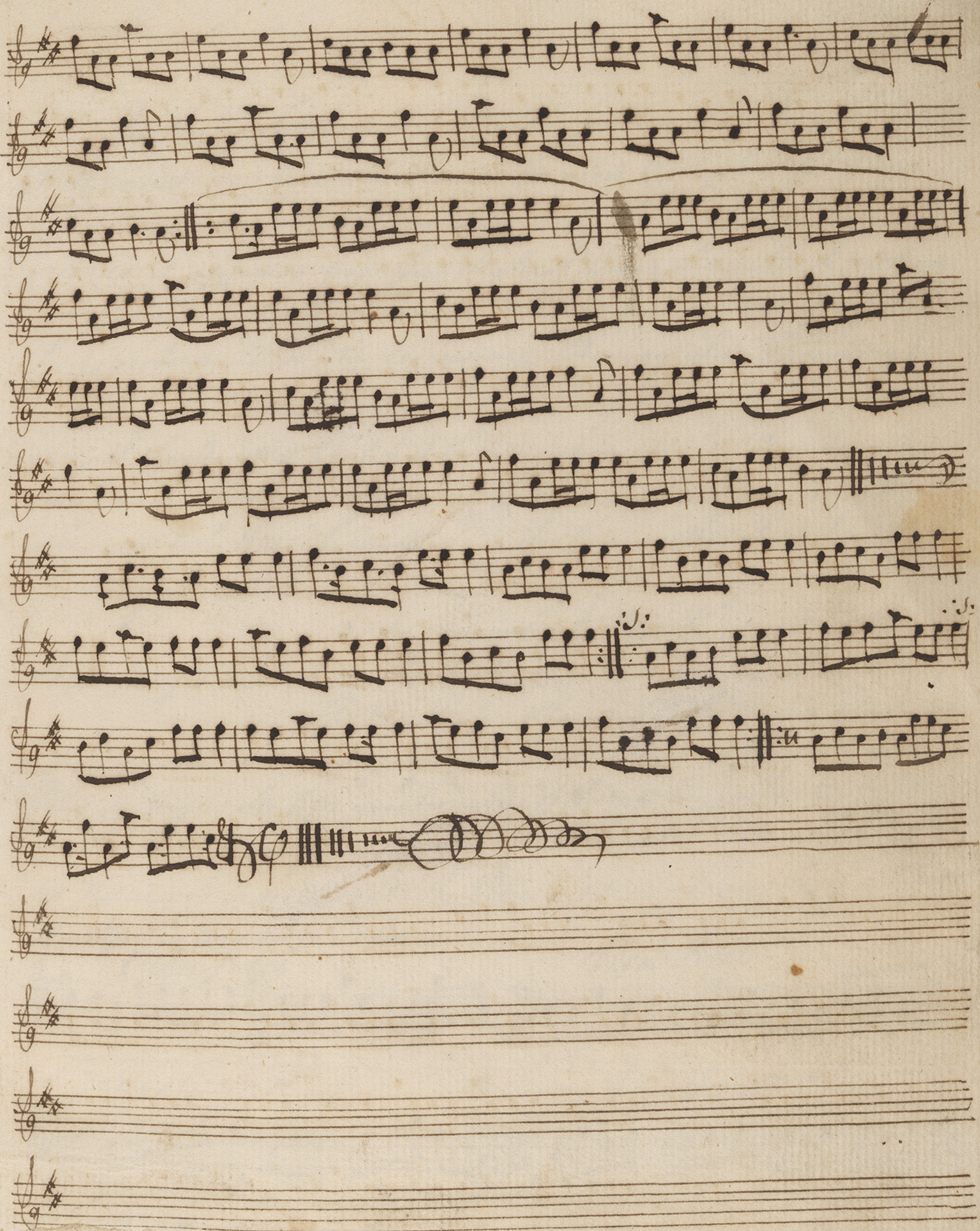
The original Terms of Art belonging to the Bag Pipe as the were invented & taught by the first Masters of this Instrument in the Island of Mule & Sky

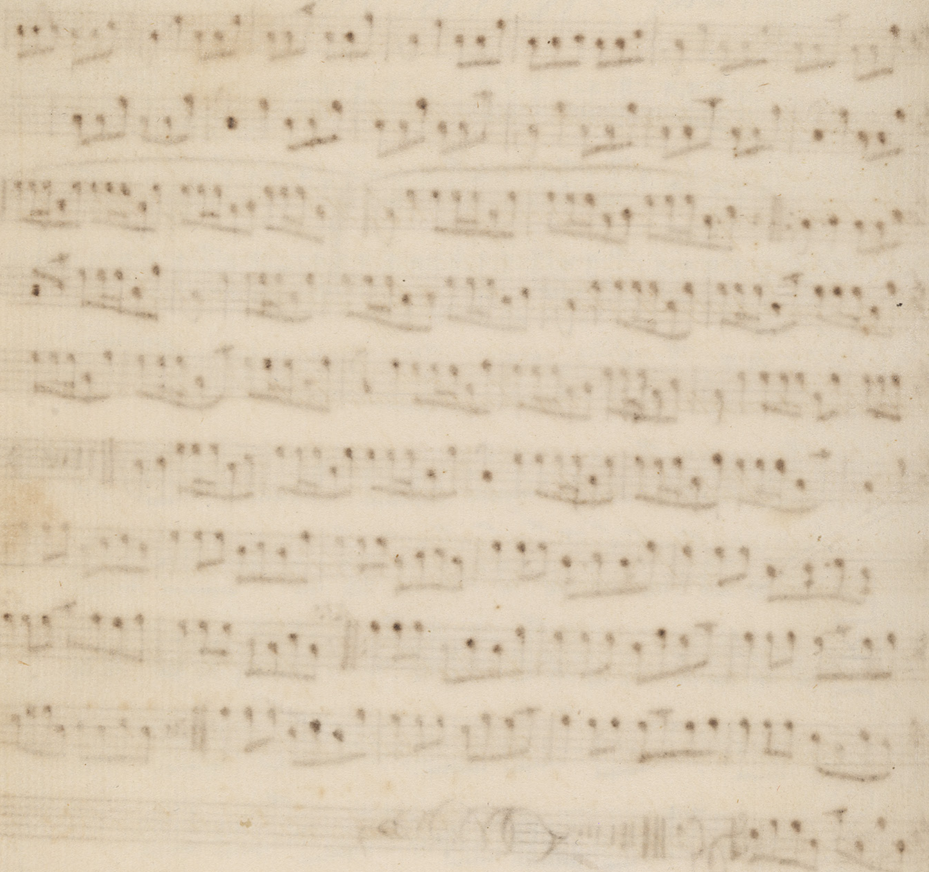
Na Crahinin —	See Page 2d first Table —
Ludh Sleamhuin —	See Page 5th Table 2d —
Tuludh —	See Page 18th Table 11th —
Creanludh —	See Page 6th Table 4th 5th Shake —
Barludh —	See Page 6th Table 4: 7th Shake —
Ludh na Tordaig —	See Page 9th Example 1st —
Lu Chrodh —	See Page 6th Table 4th 6th Shake
Leith Luainin —	See Page 14 Table 6th —
Creanludh Toiscild —	See Page 18 Table 11th —
Dochcidh —	See Page 12 Example 2d —
Iridh —	An Introduction —
Ludan —	The Little Singer —

Callips- Eurlair a Phuirt ——	——	Adagio or Ground: See Page 32
Na Suibhlichin		Runnings- Variations -Allegro-
Suibhil amach		
Ceithridh Callips		
Cuairst ——		
Slighe ——		
Poirst Finail ——		
Cumhe ——		
Failte ——		

March for a begginner


1st Finger
2d
3d
4
1st Finger
First Quarter
2d Quarter
2d
3d
1st Finger
2d
3d F.
4th F.
1st Finger
2d F.
3d Quarter
3d F.
4th Quarter
4th Finger
1st Finger
2d F.
2
2

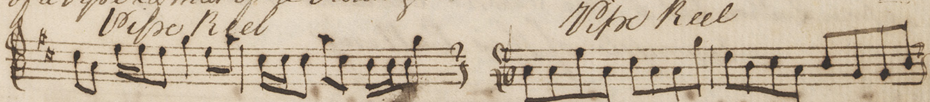


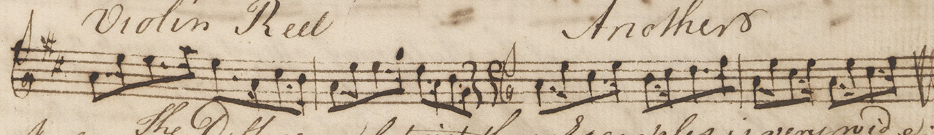


As the Pipe ~~is~~ being as well Calculate for dancing Musick as any Instrument wer Contriv'd; there is the most Compleat Set of Jigs & Reells compos'd on Purpose for it; by the first Authors of Pipe Musick (as it appears from the Style of them) than which nothing can be more truly Highland. They are the most Singular for wild Expreſsion, Vivacity, Execution. Having also the Pipe Cuttings in the greatest Perfection & Variety. evry Single Note being Cutt & perform'd according to the Strictest Rules of this Instrument. They are only danc'd in the Highlands & Isles & being never introduc'd any other where; nor Can they be well execuited by any other Instrument. being so much in the native Style 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 & cheefly on account of the Smale Dote & Tick (♪) as this never is peculiar to the Pipe &c. Examples of a Barr of a Pipe Reell & that of a Violin.

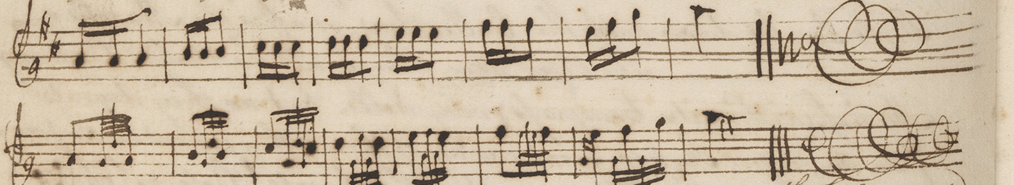




The Difference betwixt these Examples is very wide; In the 2 Examples below the Crotchet is half longer & the Quaver

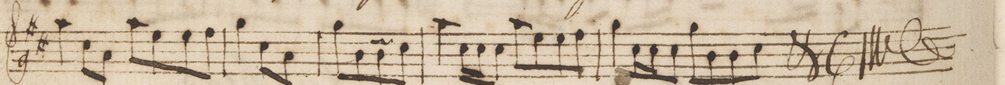
is half Shorter — But in the 2 Examples above there is no differenc
in the length of the Notes — For they run — & are Cut with the most agile Dexterity — The Letter Jumps — & when playd on the proper Instru=ment there is no Dexterity of Cuttings —

~~The~~ Cutting of the Pipe Reels is easily acquird by any that is well versd in all the Tables & Examples already laid down ~~Th~~ For they are all built entirely upon them — All the difference is that these large Cuttings are not to be foun whole in the Reels; but divided & Subdivided into 2/3ds 3/4th 7/8ths &c of a Shake or Cutting — The longest that ever is found in a Pipe Reell 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 Cut=tings belonging to the Reels See Examples as follow —

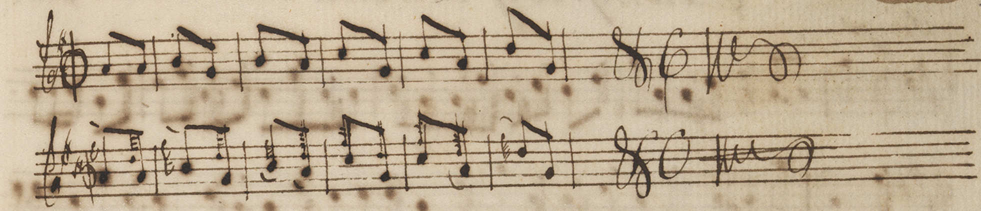


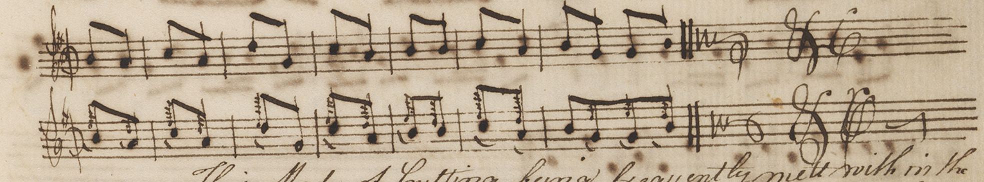
This Cutting is just 5/6th of Tuludh the 11th Table & plays in the very same way — The first Line Contains the Shakes as they appear when Cut — The Second Contains it at Large. —

Example of this Cutting

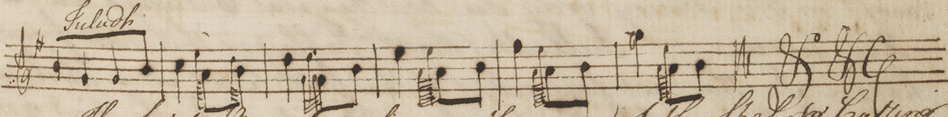


The Peculiarity of the Style may attract as much attention as the Example of the Cutting — This is a middle Passage in the 2d Part of ~~one~~ of the wild strange Reels — ~~the~~ The grandest Sett of them being thus calle
A full Example of a Reel with all the Cuttings Shall be afterwards given



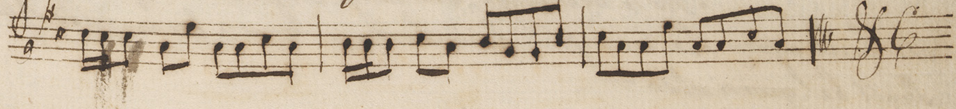


This Mode of Cutting being frequently mett with in the wild Reells is a Sufficient Specimen — It is ~~little~~ no more than a Nimble & gliding manner of applying the Introductory Notes to their Principalles —

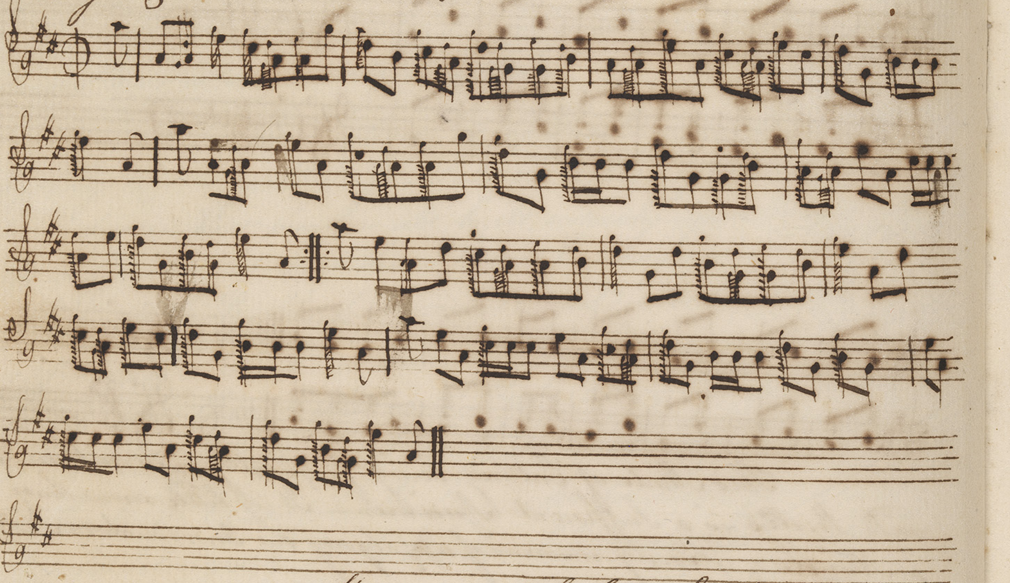


The first Bar here having the name of the Shake or Cutting over it needs no further Solution — The rest are performd at Sight

Example for Practise —

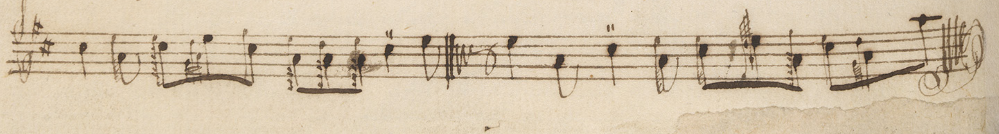


Example of a Piper Reell with all its Cuttings —



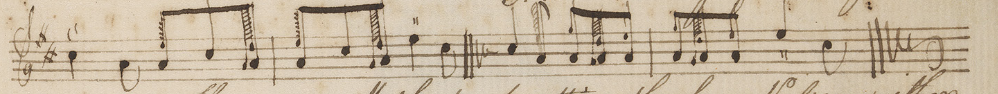
This is one of the True Species — & any one versd in The Theory may See how the great Cuttings are divided here — — Sullidh (the 11th Table) is the most frequent here. In the last four notes of the first Bar it is whole — In the last 2 of the 2d there are 4/6th of it — In the first 2 notes of the 3d Barr 4/6th 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 —



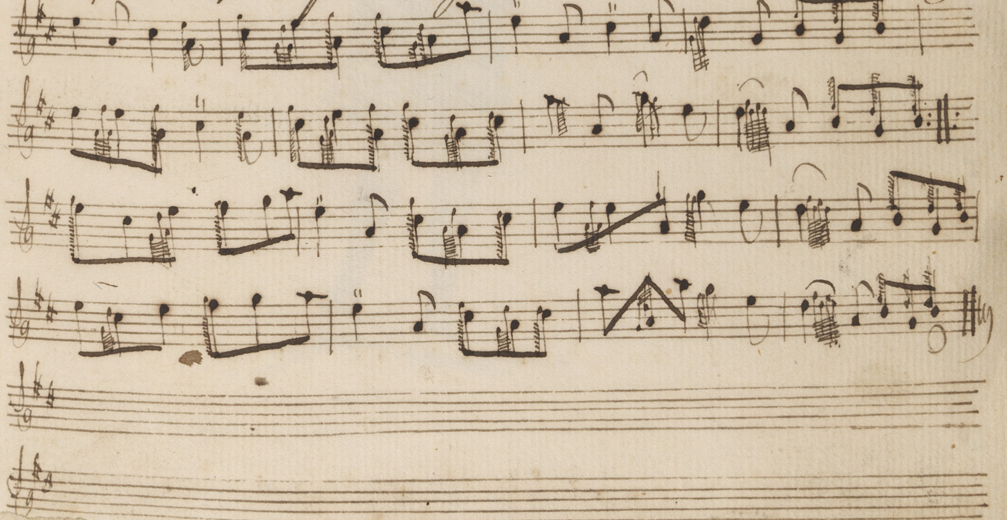
In the first 2 tied notes of of the first Example you See also the 11th Table all perform'd except one Note, but in a much Swifter manner as these three dividing must be Cutt So as that the least distinction of Time betwixt the 2 Notes cannot be perceived — This occurrs in the 2d Example also — In all 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 —

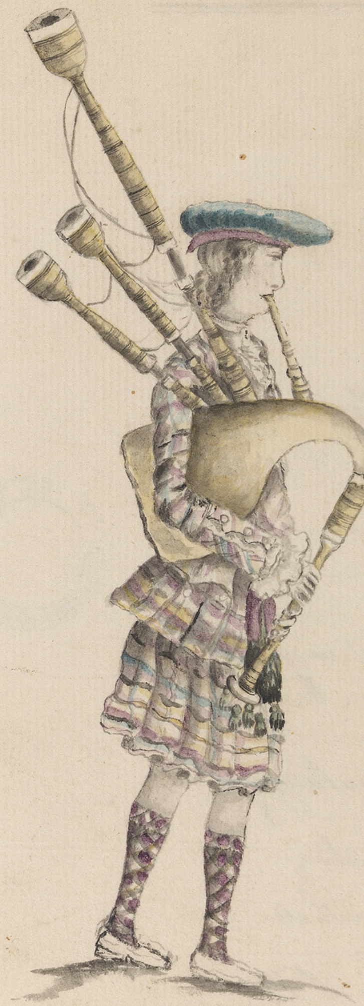
Another way of Cutting this Barr



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





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