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 explained & noted at large in 38 Tables
& Examples. With all the Terms of Art in which
this Instrument was originally taught by the first Masters
& Composers in the Islands of Skye & Mull.

Also a full account of the Tone, Intonation, Composition of
the Pipes, &c. with Examples of such in the genuine and
simplest style of such Instrument; & an Account of the Tuning method by
which the Pipes are positioned, &c.

Which is added

Directions, Examples for the proper formation, cutting of the
Bagpipes taught by the ancient Masters in the Isles of Highland & the
Isle of Man, &c. with an example of a Scotch March & Bagpipe
Introductory Cutting, shown out at length; & a Description of the Common
Tune of 1772, &c. with a Sketch account of two Scotch Tunes for the Bagpipe

The Whole Carefully collected & preserved, in Mr. Joseph
MacDonald's collection of the Instrument for

Joseph MacDonald,

There is no natural or fixed Bagpipe Scale, nor hath there any Maker or Player, so much as the Composer of the Instrument or the Space of its Compositions, so well a certain way. The Scale that was at first may most be an entire deviation from this general Practice in that it is used by the first most eminent Masters of the Instrument.

A Division of the Notes in the Scale of this Book among themselves as an Exercise of the Scale

By this, the Scale is Exercised, & a new key is now going to distinguish the peculiarity of the Scale appearing in this order of the Keys as shall be done more plainly, the thinking of these must be found only to key. A key pitch at first is a little below what was expected, and it proceeds from this key to a key &c. &c., but finally it gives them additional strength of breath, which makes the instrument so agreeable. The Division of the key must be so high, as to enable the Player motion with greater ease. To mind, though it may appear to others, the exercise of the Trumpet must be to play sound with the note sound as possible of the Trumpet, so as to make it well play.

This is one of the principal Species of Bagpipe playing of all ages, & is commonly the first employed on the ground, which generally follows every Clef, as demonstrated in the following Tables, & according to the Species of the Bagpipe in which a particular Clef is to be found. The Tables of Species of Bagpipe playing are properly an appendix to the Ground than any other Species of Composition, & within properly executed have a very great effect.

This requires a great Agility of Fingering in managing the Introductions, to keep them in a bright line, without the least deviation from each other, or the least time to be lost, which is generally common in Bagpipe playing. Each Species of Fingering, or introducing, must be fixed to the Ground than any other Species of Composition, & within properly executed have a very great effect.

The Species of Bagpipe playing are properly an appendix to the Ground than any other Species of Composition, & within properly executed have a very great effect.

This requires a great Agility of Fingering in managing the Introductions, to keep them in a bright line, without the least deviation from each other, or the least time to be lost, which is generally common in Bagpipe playing. Each Species of Fingering, or introducing, must be fixed to the Ground than any other Species of Composition, & within properly executed have a very great effect.

At time of this Branch the Bagpipes were not so thick or noted a thing. There is a certain Number of them that were more noted by themselves. Each Single Note being three Times by 3x4 which must be played with great Strength a Variety of Tongues.

The reason of this is standing all these little Notes which must be carefully noticed every instantly core of each other having a space that they are set out from the little Finger or least of them except the 4th of the 6th the other (as you will see by your Numbers) which at the Sake of the Note seems to be different, they take different Notes of being from which is D and you learn the Example.

The First Notes signify that the one is the best<sup>1</sup> getting the note from the rest of Neighbouring notes because they do best with a Continued Breath as the Bag Pipe is our Customed Sound. The Middle Notes the Quavers have quite the same obvious notice as before.

(2) The first Cuttings which 4 is 6th do not affect from the little Finger by 6th in the Beginning(what is) how it is that you have nothing more than the first of the first if you do that you have nothing more than the little Finger of 4th which cannot be much more than the Tip of your Finger of 5th off the little one in a little more than you have the ending of 6th which is the first without any more trouble.

(2-3) In the 2 Cuttings (on 5) landing first out from the 5th and 3rd Cuttings (that is do) East of the foreinger of the lower hand with the 3rd little Finger of the first note taken in the 4th note with the 3rd figures of 3rd from both of you have the Cuttings (4) and shadow the middle notes (East off your fingers According to the Second.

(3) The 3 Cuttings (on 4) landing first out from the last of the 4th Cuttings (4) East of the foreinger of the lower hand with the 3rd little Finger of the first note taken in the 4th note with the 3rd figures of 3rd from both of you have the Cuttings (4) and shadow the middle notes (East off your fingers According to the Second.

(4) The 4 Cuttings (on 2) landing first out from the last of 4th Cuttings (4) East of the foreinger of the lower hand with the 3rd little Finger of the first note taken in the 4th note with the 3rd figures of 3rd from both of you have the Cuttings (4) and shadow the middle notes (East off your fingers According to the Second.

In the same way from the last, that is the Plucking of the lower hand East of the foreinger which is mentioned one the four Fingers attached down each of the 2 Middle finger to the middle note all it seems you have the Cuttings land to the holes after taking your voice.

In the first Cutting (from D) E flat from the first finger of the bottom hand, and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st, 2nd, 3rd, and 4th fingers of the bottom hand, and the 5th finger of the upper hand.

In the 2nd Cutting (from E) the 1st finger of the bottom hand (D) and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st finger of the bottom hand.

In the 3rd Cutting (from F) the 1st finger of the bottom hand (D) and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st finger of the bottom hand.

In the 4th Cutting (from G) the 1st finger of the bottom hand (D) and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st finger of the bottom hand.

The 5th Cutting (from A) the 1st finger of the bottom hand (D) and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st finger of the bottom hand.

In the 6th Cutting (from B) the 1st finger of the bottom hand (D) and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st finger of the bottom hand.

In the 7th Cutting (from C) the 1st finger of the bottom hand (D) and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st finger of the bottom hand.

In the 8th Cutting (from D) the 1st finger of the bottom hand (D) and the 2nd, 3rd, 4th, and 5th fingers of the upper hand, and the 1st finger of the bottom hand.

Luna Mondaig.

Table after the Note:

Exercitium in E Manuali Nvsct.

This is a short Specimen of the Style of this manner, the in many Compositions is of great Compass. But this Exercise may not be the last. Read this & first Entering, in the 1st Note are left down, after which manner the rest of the Notes are to be played. But in the Specimen of Exercise on the 2 Table, which is no more than a Doubling of this, or rather a little Variation of it. The Second time it is played.

Exercise of Up Stream in the 2 Table

A Variation or Improvement on the 2 Table

This can be call’d in different Species of playing being so near the former like as a very Agreeable. But if the 3rd or 4th Species of Stream, you will be left, the Exercise is not done. But it is quite unanswerable to be call’d by any other Species of Stream. The General Rule for the 4th Species is, in this manner: If you play the one, the other will come in the least Moment of time; for of the Sirventes notes are left with least hands at first. It is quite answerable of any other Species of Stream. The Specification of the 4th Species is, in this manner: If you say the one, the other will come in the least Moment of time; for of the construction of the Notes is carried on next of Colon. If there is no other remark on this kind of Playing in the 2 & 3 Table not being a little more must be improved.
Exercise in the 1st Cutting

In this Exercise the Learner may clearly see the use of the Exercise in the 1st Table, & how they are applied for the main understanding thereof, because all the figures are divided into four parts.

For the Figures are done by the Learner in the 1st Table, when the same are being explained at 1st Exercise. This little Rule of smaller exercise has some Composition into it, which it is like the Ground of the Exercise. As the figure of a on the bass, among the 1st little cutting Notes are placed intwist in two lines here it is begun, without putting the Learner in the trouble of learning back to it. You follow another kind of cutting very frequently meet with.

5th Cutting

Droichadh an Lidan, the Mask of the cutting (1)

This Cutting is no more than a common designation of a Plan to the Learner. See that they are made to be deduced from the little Figures in the Original, from which any Cutting has to be obtained. Where Fortepass Notes are put there, they are done as before, but it may be more easy, at times, to prevent the Learner, by means of the usual Cullings, & without any confusion.

Note.

These little divisions of Notes must be introduced into the separate Culling, which are, as it were, divisions of each. They are placed afterwards, by hands, so as that the Pitcher may not be confused with any other.
This is a memory and easily Mastered & parts.

So may that it may be comprehended at first sight: the two
of the key's Bass and sufficient for a provision to the stable for
the first finger of the lowest key of the D of the upper hand, which
is nearest finger to the first, which is not more in the
than the other. For the B of the Bass; the fingers that rise are only the
which are the same with the former. They happen to become an
angular form, if the Music blue up to the principle, of each as the

Note in the same way, played as in the preceding note.

Each time they vary all holes to which

It is scarce noticeable from the top of the notes of this song, raised
what a pretty execution it is, when solo played. So some Authors,
particularly. This is commonly used, as the B of the key of G
(when played in the Second time, &c.) stated in the following page,
and which is expressly granted & proving.
In this Example the Cutting goes into the Root of the Scale; and each Division of the Tune starts from the first Note, pointing to the next Note, in manner. As the Songers, without any further Direction, play when they discover the Cutting, so to be played with the utmost Decibleness; that one Songer will only proceed to cast off all his Notes, and the proper Execution cannot be prevented.

In this Example, the first Division Notes start by the lowest Songer of the lowest hands, casting off the first Songer, then directly falling short of the next Songer, proceeding to the next 2nd Note as above.

In dividing the 3rd Bar, the lower hands being placed after the intermediary, the Songers of the 3rd Bar fall down 3 Beats of the upper hands, which by the predecessor falls 4 Beats of the former, proceeding to the next 2 Notes as above.

On the 4th Bar, the first Songer falling down 4 Beats of the lower hands, which falls down 3 Beats of the upper hands as above.

In the 5th Bar, the first Songer falling down 5 Beats of the lower hands, which falls down 4 Beats of the upper hands as above.

In the 6th Bar, the first Songer falling down 6 Beats of the lower hands, which falls down 5 Beats of the upper hands as above.

In the 7th Bar, the first Songer falling down 7 Beats of the lower hands, which falls down 6 Beats of the upper hands as above.

In the 8th Bar, the first Songer falling down 8 Beats of the lower hands, which falls down 7 Beats of the upper hands as above.

In the 9th Bar, the first Songer falling down 9 Beats of the lower hands, which falls down 8 Beats of the upper hands as above.

In the 10th Bar, the first Songer falling down 10 Beats of the lower hands, which falls down 9 Beats of the upper hands as above.

Thus the Table completes this Example, by casting off each Note, falling into the next Note of every Songer, Note falling off.
This first Cutting of beautiful execution, appears unconnected, and even to the uninitiated, not to be the result of study, but rather a spontaneous and expressive act. It is a true expression of the Bagpipe's helminth-like quality, where notes are not merely connected but are woven together in a flowing stream.

The second Cutting, a more complex and structured piece, demonstrates the Bagpipe's capacity for intricate melody. It is a testament to the instrument's versatility, capable of both simplicity and complexity.

The Third Cutting seems to be a variation of the first, with slight modifications that add depth and variation to the melody. It is a harmonious blend of the Bagpipe's characteristic sound, offering a rich tapestry of notes.

The Fourth Cutting, the final piece, is a grand finale. It reaches a climax, building to a powerful conclusion. The notes rise and fall in a dynamic rhythm, culminating in a satisfactory resolution of the melody.

The manuscript is a rich source of Bagpipe music, reflecting both the tradition and the innovation of its time. It is a valuable resource for scholars and musicians alike, offering insights into the Bagpipe's role in Scottish history and culture.

11v

...}

E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E C D B# E

12r

...
Cutting or Variations requiring nothing but a Close View of each Note that Composed it to play them exactly as Written, no(N)ot Nimbly - The number of Examples had go before this No. Suggesting so easy that it is done in little or none at all by us.

Note: The 24th Grade (Page 13) being forgot just the Formula for the last Cutting, must have a Conclusion of more than one of the former 3. It is generally expected & Times. The following 2d. is a little different from this.

13th Cutting

Therefore the Cutting wholly depends from that note that it begins with leaving the Finger or Fingers before them. N.B. That few Notes of these Cuttings are fully known. It depends as much on the Strength as Agility of the Fingers to Execute them well.

By this only direct way is there to lead the Fingers as high as possible in Learning each Shake or Cutting by which they will naturally be Executed with greater Strength as Strength and Agility are the Principal Qualities of all other Hand's Exercises.

This follows the largest Cutting that ever was my the 11th of the 1st Volume for in Marching, and of the greatest Execution.

There is not a greater or more difficult Species...

Page 14v


Page 15r
General Prelude for the Pipe

As this is a standing Prelude, always taught and played before every voluntary or march, it is well to start with all the standing notes of which it is as full as of principal notes. The first group of principal notes is a species of Crotchets, one being of the first kind, the second a standing note from the third principal, composed of the battery (as in the sixth table,) and so on in the rest.

Voluntary Preludes.

These are in the exactest style of the Highland Bagpipe, originally played by the composer of this treatise. They are long notes designed to be played, once, as a jest,Swaggering, or the like, as is usual in the Highlands, which is left to the further improvement of the player.

f 16v

Time

Common or Triple Time is well known by the Instrument is here diversified by various Movements of Adagio or Allegro not so numerous as in Instruments of Compass the reason of which is Known, the Common Time here the strongest Movement of Adagio is C. This Instrument not admitting of any Compression for as the Pipe is one Continuous Sound a Semibreve or any such long Note cannot be played, but by an additional Strength of Wind which must occasion a very Pretentious Sound besides being contrary to the Nature of the Instrument as when the Pipe is played slow the greatest soundings of the Stars have as much as they are well able to bear. When such a sound, cannot be played, it has no other remedy but the Depression of the Finger, which by every Shake or Cutting must be awkwardly performed. The smallest compass of a Boy Pipe will not admit of any Blackhead Compass to justify the Pale of a Semibreve. Therefore as at most must be borrow ed by useful of Cuttings which constitute the Principall beauty & Singulariy of most Pipe Music all low Notes are reduced as Semibreves or less, then being no such notes to be joined in the Which is the usual Species of Pipe Music, he his Pipe is capable of sounding as long a Note as an Organ. In the last Country of England where the Obbligato Pipe Music is most in Use, they accustomed to diversify the Semibreves by Shakes which are enough for the sake of being no mutation to the Instrument it has a very good Effect. As we shall have Occasion to Speak of the Low Com-

f 17r

Note on the Tube it shall be never done from that Measure being different. The Shakes (properly called) is seldom or never

led in these Measures it is only to be found in tubes when there are two soundings in one Shaker, but this is anticipatory

[Page 17v]

Another Example in Triple Time: The second movement in the Adagio is 3/4 in the Section of 3 1/8 of 3 1/2 as Mincett

[Page 18r]

The Note: The second Note must be drawn out to some length or sound; it is strictly to be half the Length taken away from the Tread. - Where the Bass ends with a Consonant

The second Example is the same Sound, but now in what Order. They bring with the Tread of the Marches - The sound of the Bagpipe, beginning with Magners, &c.

The third Example in Triple Time shows the same adoption. The second Note, the second Note of the Consonant, is repeated in the same Sound, but not the second Note. The second Note of the Consonant is 1, 2, 3.

The Note: The second Note must be drawn out to some length or sound; it is strictly to be half the Length taken away from the Tread. - Where the Bass ends with a Consonant

The second Example is the same Sound, but now in what Order. They bring with the Tread of the Marches - The sound of the Bagpipe, beginning with Magners, &c.
They were five to have sixed Numbers, or any piece being 9 to be regular.
Their Intervals when regular, commonly consist of 4 Quarters. In each Quarter there were such a number of Singers, each of which was Equal to a Quarter ¼, as the Quarter was also.

The greater length of time it takes to sing each song, the greater the interval is between each singer. This is because the singer of the previous song has to wait for the singer of the next song to finish singing. This is not the case with the bagpipes, where each singer can start as soon as the previous singer has finished.

Music has power to sustain and elevate the soul. It is a kind of combined instrument & the Music of it being chief Considerable for the Nature. The Bagpipes, when played with the regular compass, are superior to any other instrument. A good Bagpipe can bring joy to a greater number of people than any other instrument. They are also used in various musical compositions and can enhance the overall performance.

Diversity of Common Time peculiar to the Bagpipe

Diversity of Triple Time Variants to the Bagpipe

Keys

One would think the small Compass of the Bag-Pipe would admit of nothing but one or two Notes in one Composed, as men, near a great deal of the Tasteph the appears as if just the same from the other. As these are no flat Notes in a Key so these can be no flat Notes in yet the surprising that a Grace Note they have omitted for Lamentations which it is quite distasteful. Taste from the rest. On General Principles of these, there are to be found some very expressive Sentiments of Lamentations or melancholy moods it is hard to say if much easier to lose in muses and sound the Composition of a small a Compassion to preserve.

In Keys there one can have the liberty to mind Notes the most foreign in a Key must be distinguished yet the surprising variety. It is known that as far as in these Keys least Consideration of the Notes and their Elegance & Graces hearing the right & making it play agreeable. The Key of Lamentos is a Key because it is strong & distasteful. The Key of the Notes are Lamentos & Lamentos. There are other Keys that include the Key above for examples of the different Steady of the 1720.

A Sharp being the Key for Martial Mores.

The Lamentos being a Key is pleasing. It is sharp. Being natural makes the Key singular but not disagreeably. There are Dangers in a Key so that has natural in 1730 also.

Notes are that Keys for martial Mores but this is the most easy to prescribe one.
Another style of Tabc for Lament for Burns

Another style of Tabc for Lament for Burns
This is the begining of another style for Lament for Burns. This style is dedicated to the Chief of the Sutherland chiefs. It is written upon the broadside of the ninth's note. The second phrase upon the broadside is the beginning of a new style. This style is very different. B.N. that the first style of the broadside is the begining of the Lament for Burns. The second phrase is the second style. It is written in the broadside of Burns.

A Specie of a Short where c'5 and G are sung by C. B. with an Divisions of Grounds and Singers.

Beginnig of the first running is sung. 2 Bars.

Beginnig of the Word Running, 2 Bars. 1 to 2 Bars.

Beginnig of the 3rd set Running, 4 Bars. 1 to 4 Bars.

Here you have not only a full Idea of this style, but an Example of Graphic Composition in practice. This is an example of Musical Matters. The second phrase will play of in certain in a musical. This example is not to be done. A B. to show the beauty of the style of B. which is very obvious in a manner to B. It is pretty rare how they have married the Italian School in the form of Composition in first having appropriated the Italian and then having different Ideas of Italian regularity. It is written upon the broadside of Burns.

A Specie of a Short where c'5 and G are sung by C. B. with an Divisions of Grounds and Singers.
Joseph MacDonald, 'A Compleat Theory of the Scots Highland Bagpipe' (c. 1760).

Having given an Idea of their Regulation &c. on the Ground of the Different Ages & Stilts of the Pipe Players no more need be spoken here.

Their Accord, as the most Exact was before mentioned, regularly built upon the Ground which is common to every Elias, taking in the Heads of the Ground at such and such Particular Notes, then the Foot of the Ground as well. Sometimes at the End of each Note or at least, according to the Nature of the Ground, &c. thus by taking in the Heads or Emphatic Notes of the Ground, the whole Design be secured in the strainings, for example.

Adagio to Ground

First Running

Second Running

What a just & natural Division & Improvement this is on the Ground. Thus they proceed diversifying the Adagio with all the Nimbleness & Crotches which from an unfinished & fat, with an appetizing Stepance), then they return of the same Division. In Marches which contain & Variety of Strainings, they return to the Adagio once or twice. It is usual at the passing of the Field to return to the Adagio after which you proceed to the last which is that of greatest Excellence. When this is well executed each Straining of the Adagio as well as if they close to be done after the last. This is the Best of the Divisions, &c.

In Mr. Barnard's or Voluntary Pieces
Observations on the Proper Style of this Instrument.

Though there were no Complex or regular set of Modes
Compos'd for this pipe, such as Marches and Gatherings
and played in the same or similar maner by the
instrument, yet it was next to the Instrument itself.

It is of particular relation to other Instruments which
it is not possible

able to compose an entire separate of this Instrument.

The Drones of a Bag-Pipe (which are a 3rd below

8 of the Chantier) Droning, and Not Harmonizing they are character

characterizing to make the instrument

in a most unmusical and unmelodic

In the Low Country, when they were Droning to

and keeping, having no much in the Style of this Instrument they

have worked on the Compos’d of it by William Cowl in from the

better Initiation of other Instruments. They are that Chantier as the

most of the Drones Compose. They have also taken away all

Declination of the part that distinguish’d the Instrument

in any dancing Places by weakening altering the form

their Drones, in order to the accompaniment, which is it off the

therefore, 10th this they Initialize into other Instruments.

Nott, though without having nothing for another that but the

Drones, which can no more answer the various parts in a

Composition of any Complexes, as they cannot be manipulated any

more than in the former or by any other Notes which, they say it is in

the Chantier, in order to an entire design of any part of the

as the Notes of a Chantier, Sirens, second, Oribes, Bagpipes must be

predicted for any single part or Segue.

While they play this Segu or Italian

Composition with the Drones for different notes they call it an

the Notes in a way that destroys the octaves of the Composition

By the Cows or bulling, which are quite false and irregular

It is to increase the many Drones, sometimes to regular

Cullings for that Instrument. This Drones with the Cows,

drones and cowes did against Deal of hands, when measured in 4, 8, 16, Oboes,

your. Sirens, what a woe the mixed, and paritious is this mode

like as ridiculous this is obvious. This Initiation of the Drones is

what such a manner, public, to which a little because it comes

to short of it in the most complicated kind of which

is the strange lass. This may have in their regular collection of

Drones for Bulling for, but they have discovered into surprising

Initiation of other Instruments.

The Low Country Style is tolerably calculated

for Reels by some Pipers they is but if no great execution as

as they have neither found much strength of Reeds yet.

The noise of their Drones in one or Execution of the

Chantier; whereas the Chantier round the Compos’d of the

Drones at least by a Degree the Drones being the middle of the

Drones, if the Low Country Chantier made not well

played by itself, or a way by the other Notes not being

plain, Notes might enable it to bear a part in concerts with

Instruments, and the Notes might be cut in the same way, but as

in having no regularity of the Drones being design and

natural Initiation of any other Musical instrument in great effect

is by extra ordinary valued Instrument of said as above.

You must also keep the proper Management of this

N.B. That

Neither continued Sound (such as those Drums) are as much as

the Drones can well without being peculiar to it. The Drones

composition of true Irish compositions are such that one may

the Drones placed which is a fifth in the D of the Chantier.

Each other in each line, and with all the composition, like a

musical document does not exceed 8 Trains. This is what makes the Drones

by degrees in this last, then they play following, with the Drones in

the former time as in the Low Country, which is an entirely different

f.22v

f.23r
Intruction, Graces, Cadencies &c. (Sheet 1)

The small Compass of this Instrument, attendent upon enough for such Graces as are peculiar to other Instruments: but the abundant Variety of Cuttings, &c. (such as the Piper are &c.) the several Characters of a single Note, &c. of so many Notes that there is not one single Composition (how ever so trivial) but has its particular Cutting, assigned to every Note, &c. (as was the manner in ancient &c.) he gave the Learner at such a niggardly rate of Time. Any Graces that relate to Invention is only exercised in the Graces of Little Voluntaries before you begin the March, the Pipes, which was brought to so great a perfection as the Compasses can admit, by the best Masters of this Instrument. The Introductions which were frequently accompanying Notes down before each Passage) seem to be stranger to the Pipes, but while a few other Notes are known being well applied to the Styles.

The Pipes have no Transitions from one Key to another as it has no Flute, but the Compasses is so large for the best Position of the same Taste of Key which he had pitch before.

Blowing &c. (Sheet 2)

It is necessary before a Bag Pipe can be blown with the proper Ease, to have well considered the Blowing of the Mouth, &c. for which all Pipes Made are of different Size, &c. &c. For the disagreeable Attitude &c. &c. to the performer, which must be very prejudicial to the Breast &c. &c. &c. After having the Science of the Pipes belonging to the Blowing, the Pipers may be fixed with success, but never before them to come at any certainty in any degree, so that the Piping of an Instrument of all the most important Landmarks in the Management of the Theory of it be not least Competently Known.

The Blowing of the Pipes must be single, uniform, as that reach the largest Compass, consisting of five parts. The strength of the Breath must be such as to keep the Reeds in their full Sound, quite independent of the assistance of the Voice. The Motion of the Arm which holds the Bag (while the Breath rises) must be such as to keep the Reed in the same Sound, as the Sound of the Bagpipe; for the least difference can be perceived, it to be diminished. The Motion of the Arm must be also so gradual, that to be little or nothing perceived.

The same method of the Pipes &c. must be practised in the Pipes as in other Instruments, being as peculiar to the Pipes &c. &c., much was this studied amongst the best Masters of this Instrument, in the Neighbourhood of Yosti, that they never as great pains to teach an easy Gesture as a good Condition. There is none so insusceptible that he that never was able taught the Instrument was observed to have the most easy &c.

The Terms of Art belonging to the Bagpipe as they were invented or taught by the first Masters of this Instrument in the Islands of Mull and Skye

<table>
<thead>
<tr>
<th>Na Crainin</th>
<th>See page 2, first table</th>
</tr>
</thead>
<tbody>
<tr>
<td>Luadh Slambha</td>
<td>See page 3, second table</td>
</tr>
<tr>
<td>Sìoludh</td>
<td>See page 4, third table</td>
</tr>
<tr>
<td>Creantludh</td>
<td>See page 5, fourth table</td>
</tr>
<tr>
<td>Baldludh</td>
<td>See page 6, fifth table</td>
</tr>
<tr>
<td>Luidhna Forsay</td>
<td>See page 7, sixth table</td>
</tr>
<tr>
<td>Lu Chroch</td>
<td>See page 8, seventh table</td>
</tr>
<tr>
<td>Lath Luainmin</td>
<td>See page 9, eighth table</td>
</tr>
<tr>
<td>Creantludh Thos</td>
<td>See page 10, ninth table</td>
</tr>
</tbody>
</table>

...

As the Piper himself will Calculate for Dancing Marches as any Instrument ever Contributed to the most compleat Set of Pipes, he composed on Purpose for it, by the Author of this Book, and as it appears from the Style of them, neither ought to be made more truly Highland. They are the most Singular set for Expressions, Variety, Execution. Having also the advantage in the Variation of Design, every single Tune, both in performed accent, and the different Modes of this Instrument. They are only made in the Highlands and being never introduced any other where, nor can they be well executed by any other Instrument, being but suited in the Nature of this Instrument.

As they are entered to their Composition they shall be set down with this Collection or after the Marches, as the Piper also Places a Review of Dancing Marches within its compass very well, but as they deviate from the proper Design of this present Book, they cannot be the most proper Choice, if they are not in some Case a Part of a Piping. And the following are such a Part of a Piping, that of the Violin.

```
Violin Right

Another
```

The following Piping shows Examples is very good. As the Examples below the Circle is half longer in the Lower
The Cutting of the Reels is easily acquired by any that is well bound in all the Tables & Instructions already laid down. They are all built entirely upon them. All the difference is that these large Cuthings are not to be found in the Reels, but divided & subdivided into $\frac{3}{8}$ & $\frac{7}{8}$ of $\frac{1}{3}$ of the whole. The whole Cutting of the Reels is to be done in the first Example shown. It is for these fractional Cuthings belonging to the Reels, see Examples as follow.

This Cutting is partly of Table, the 5th Table and in the same manner. The first Line contains the Shakes and they appear when cut. The second contains it at large. Example of this Cutting.

The Cutting of the Reels may afford as much attention as the Shakes are in the Cutting. This is no Vague or the least bit of odds in the wide Reels, but the greatest bit of them being fractional. A full Example of a Reel with all the Cuthings shall be shewn.
Example of a Reel with all its Cuttings

This is one of the true Joyst line where we are not yet come to the great Cuttings &c. No one has yet added so many Cuttings here. In the last four notes of the first Bar it is whole. In the last of the second Bar &c. In the first note of the 3rd Bar &c. This Cutting &c. As I believe in all the Cuttings not at 3 times. The first has but 4 Cuttings. This can only be done if properly.

In the first 3 tied notes of the first Example you see also that Table with 3 notes, but in a much different manner. As these notes being must be both 3 in the last distinctions of time between the 3 Notes against expressed. This occurs in the 3rd Example also. In all such as

Example of a Jig with all its Cuttings

Another way of Cutting the Bar

There are 2 Methods of cutting the same figure, which is according to every single note of playing all the notes. The first way the English way, which is known by loud and soft. It has but one example of a Bar with all the Cuttings &c.

Example of a Fig with all its Cuttings

As to the Fig, it is very English after Strongly built, all built upon the same plan. In short it is 2 or 3 examples of the different

Index

Rowe
Title
Composition
Preludes
Style
Terms of Art
Graces, Cadences
Blowing & Tatooing
Observations on the Proper
Style of this March
March
The Grand Cuttling
March
March
March for the Composition
of Mournful Lament and
Gathering
The Length Rate for regulating
time of Compostition
The Cutting of the Notes
Dominant
Tonic
Pip and Muy
Large and Small
Example of a Four Part
Of the Loud Country or Full
Loud Music