

Tulloch Ard

There are settings of this tune in the following manuscript sources:

- **Donald MacDonald, jnr.**'s MS, f.31 (with the title "Tulichard")
- **Peter Reid**'s MS, ff.39-40;
- **Angus MacKay**'s MS, i, .92 and again at i, 245-246;
- **D. S. MacDonald**'s MS, ii, 71-2;
- **David Glen**'s MS, ff.273-275;
- **Robert Meldrum**'s MS, ff.156-158;

and in the following published sources:

- **C. S. Thomason**'s *Ceol Mor*, pp.372-3;
- **William Stewart** et. al., eds., *Piobaireachd Society Collection* (first series), iv, 10-11.

Donald MacDonald jnr. This is an altogether different tune from the one published as "Tulach Ard" in *The Piobaireachd Society Collection*, second series, iv, 172-3, and detailed in the manuscript and published sources noted below. It is not reproduced here.

Peter Reid calls the tune "Tullochard The MacKenzies March" and sets it as follows:

*Julbock and
The MacKenzie's March* 39

pipes | drums



Angus MacKay's setting is marked "Tullach ard from Mr Reid," and follows the main outlines of Reid's arrangement:

Lalach ord sin Mo Buid

245

The image shows a handwritten musical score for the tune 'Lalach ord sin Mo Buid'. The score is written on five staves. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some performance instructions like 'N.M.T.' (No More Than) and 'N.L.' (No Less). The score is written in a cursive, handwritten style.

and so on.

D. S. MacDonald's score is an outline merely, without gracenotes or pointing, and is not reproduced here.

David Glen's setting is a transcript of C. S. Thomason's version in *Ceol Mor* (see below) and is not reproduced here.

Robert Meldrum's setting appears to be derived from the *Piobaireachd Society Collection* (first series) – see below – and is not reproduced here.

Of the published settings, **C. S. Thomason** treats the tune as follows:

372. CCLVII THE MACKENZIES' GATHERING-TULLOCHARD. Reid's Version according to A. Mackay.

Although giving Reid as the ultimate source, Thomason cuts the siubhal "up" in contrast to Reid's down-pointed style, which he was at liberty to do, of course, since MacKay's manuscript (which is where he found Reid's setting) could be interpreted in this way.

Thomason gives two different tunes under the "MacKenzies' Gathering/Tulloch Ard" title (*Ceol Mor*, pp. 111, 372-3), the alternative one being found in Donald MacDonald's MS, and Angus MacKay's published book. See the *Commentary* section below.

The Piobaireachd Society Collection (first series), sets the tune in a notational style strongly reminiscent of David Glen. Here the siubhal movement is pointed "down," the taorluath "up" and the crunluath timed as even quavers:

Gulach Ard

(The Mackenzies' Gathering).

Ùrlar.

Musical notation for the first section, Ùrlar. It consists of three staves of music in treble clef, 2/4 time. The first staff begins with a 'Bis' marking. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes.

Siubhal Ordaig.

Musical notation for the second section, Siubhal Ordaig. It consists of three staves of music in treble clef, 2/4 time. The first staff begins with a 'Bis' marking. The melody is more melodic than the first section, with some longer note values.

Siubhal.

Musical notation for the third section, Siubhal. It consists of two staves of music in treble clef, 2/4 time. The first staff begins with a 'Bis' marking. The melody is similar in style to the second section.

Dùblachadh.

Musical notation for the fourth section, Dùblachadh. It consists of two staves of music in treble clef, 2/4 time. The first staff begins with a 'Bis' marking. The melody is a variation of the previous sections, featuring a 'Bis' marking.

Taor-luath breabach.

Musical notation for the fifth section, Taor-luath breabach. It consists of two staves of music in treble clef, 2/4 time. The first staff begins with a 'Bis' marking. The melody is a variation of the previous sections, featuring a 'Bis' marking.

pipes | drums

The image displays a musical score for the tune "Tulloch Ard" in treble clef, 6/8 time. The score is divided into three distinct sections:

- Section 1:** Labeled "Dùblachadh." (Duple). It consists of a single staff of music.
- Section 2:** Labeled "Crùn-luath breabach." (Triple). It consists of three staves of music. A "Bis" marking is present under the first staff of this section.
- Section 3:** Labeled "Dùblachadh." (Duple). It consists of four staves of music. A "Bis" marking is present under the first staff of this section.

The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The "Bis" markings indicate a repeat of the preceding phrase.

Commentary:

"Tulloch Ard" is a tune assembled, albeit pleasantly, from a number of conventional gestures and there is relatively little variation in the way the tune is treated in the written tradition. However, it shares its characteristic motifs with a number of other tunes showing it at the centre of a web of thematically linked musical ideas. These include the tunes published by

General Thomason as "Nameless No.4" and "The Inverness Gathering" (*Ceol Mor*, pp.382, 216). The latter tune, seems first to have been committed to paper in Angus MacKay's MS, it being one of the pieces he learned from "Blind" Macdougall. Some of the links for this piece are discussed in the "Commentary" section of "Corrienessan's Salute" in the Set Tunes Series.

Historically, two completely different tunes have gone under the names of "Tulloch ard"/"The MacKenzies' March/ Gathering." The alternative tune (not reproduced here) appears under the title "Tulichard" in Donald MacDonald jnr.'s MS (f.39); in Donald MacDonald snr.'s MS (ff.157-160) with the title "MacKenzies' Gathering"; and in Angus MacKay's *Ancient Piobaireachd*, (pp.12-13) also under the "MacKenzies' Gathering" title.

James Logan mentions Tulloch Ard in the notes to "The MacKenzies' Gathering," in *Ancient Piobaireachd*, as follows:

Tulloch ard, or high hillock, was the height on which the beacon was lighted, to warn the country of impending danger, and there burned, while the *Croishtaraidh*, or fiery cross, was sent through every strath and glen to rouse the inhabitants, who with alacrity obeyed its summons.

This hill forms the crest of the family of Seaforth, but is often mistaken for a volcanic mountain, being heraldically termed a mountain inflamed, and is accompanied by the motto, "Luceo non uro," i.e. I enlighten, I do not burn.

The MacKenzies became very powerful in the north, and had many subordinate tribes who followed their banner.

("Historical and Traditional Notes on the Piobaireachds," p.3)

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