

Comments

In the transcription of the canntaireachd I have reproduced titles, spellings, abbreviations and capital letters.

Each section of a tune is in three numbered subsections, 1st, 2^d, 3^d, and begins with a capital letter as shown. Each section ends with a horizontal squiggly line, where space permits. These squiggles are marked here by ~ but line breaks without squiggles are not marked.

Line numbers 1, 2, 3 etc are mine.

In the staff notation of the music I have left most of the timings unspecified. Also introduced very few introductions (cadence E's). Also I've used MacDonald grace notings, following a view expressed by the earlier Piob Soc editors (can't find the page reference just now). All these things are left open to any modern interpreter.

I won't comment on the music notation except for a few points. It seems clear that in quite a few places the letter m stands for a full musical note in its own right. See for example the vocable *himto* in bar 4 of the ground. It has to rhyme with *cheendo* in bar 2, so we read *che-en-do* in bar 2, *hi-m-to* in bar 3. The same can apply to the letter n, e.g. in Var 1, bar 11, where I'm reading *ha-ve-n* and *ho-e-n*. The 'm' and 'n' are of course easily pronounced long as *mmm...* and *nnn...*. The difference between *dhe* and *ve* for the same note F in Var 1 is interesting and I suspect it reflects the rhythm, as I've tried to suggest. The symbol of a vowel with a tilde over it, 'ã' 'õ', means a short note as in many tunes. Usually it's a short note on the down-beat of the music, so probably cut very short.

It's quite unusual to find a so-called 'cadence-E' in the Campbell canntaireachd, but there does seem to be one in the ground, bar 8, *hihaemto*.

The metre of the tune is a puzzle at first sight, and I think it was a puzzle to Colin Campbell himself. But I agree with Kilberry and with Archie Kenneth that what Colin was trying to express was very much what we have here. (I'm not going to get involved in questions of which version is 'right' or which one might have been derived from another!). The clues were already spotted by the previous editors who could see that in different places Colin wrote 'Two times' right from the start, or else wrote it and crossed it out, or else didn't write it but went back and put it in later. I suggest that he knew at least one other version as well, such as the one we call 'Sound of the waves...' which is longer and has more repetitions.

What to do with this version?

The point that seems to be giving trouble is that in Variation 1, the second half of the Doubling is the same as the second half of the Singling. After a fair amount of thinking and playing I have come to the conclusion that that's simply the way it is. The old pipers were not so scared of monotony and repetition as we are. I've seen and played at least one tune where a singling and a doubling are identical note-for-note and the only difference seems to be in the timing the line-endings (sorry, I can't remember which one, just now).

My own suggestion is to omit Variation 1 Doubling altogether. There's no real need for it according to piobaireachd conventions. In the Taorluath it's a different matter – the line ending *hodin* in the singling calls for *hodarid* in the doubling simply by the established rules.

A more radical suggestion is to make some alterations in melody notes. In line 2 of Var 1 I've started playing C instead of low A, on the fourth and eight notes of bar 1, the fourth note of bar 2, and the fourth and eight notes of bar 3, then B instead of low on the fourth note of bar 4, and the same changes in the first half of line 3. Then go on with the doubling as written in the MS. The changes are suggestions brought in from 'The Sound of the Waves...'.

RDC

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