COMPETITIVE SCOTTISH BAGPIPE REPERTOIRE FROM 1947-2015: CONVENTION, CHANGE, AND INNOVATION

Andrew Nicholas Bova

A Thesis Submitted in partial fulfilment for the Degree of PhD
at the
Royal Conservatoire of Scotland
and
University of St Andrews

2020

Full metadata for this item is available in
St Andrews Research Repository
at:
http://research-repository.st-andrews.ac.uk/

Identifiers to use to cite or link to this thesis:

DOI: https://doi.org/10.17630/sta/545
http://hdl.handle.net/10023/27946

Competitive Scottish Bagpipe Repertoire from 1947–2015: Convention, Change, and Innovation

Andrew Nicholas Bova

University of
St Andrews

Royal Conservatoire
of Scotland

This thesis is submitted in partial fulfilment for the degree of PhD
at the
Royal Conservatoire of Scotland
and
University of St Andrews

18/10/2020

Declarations

Candidate's declarations:

I, Andrew Bova, hereby certify that this thesis, which is approximately 70,313 words in length, has been written by me, and that it is the record of work carried out by me, or principally by myself in collaboration with others as acknowledged, and that it has not been submitted in any previous application for a higher degree.

Date   16 October 2020   signature of candidate

I was admitted as a research student in July, 2013 and as a candidate for the degree of PhD in 2014; the higher study for which this is the outcome was carried out in the Royal Conservatoire of Scotland between 2014 and 2020.

Date   16 October 2020   signature of candidate

Supervisor's declaration:

I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate for the degree of PhD in the University of St Andrews and that the candidate is qualified to submit this thesis in application for that degree.

Date   16 October 2020   signature of supervisor

In submitting this thesis to the University of St Andrews I understand that I am giving permission for it to be made available for use in accordance with the regulations of the University Library for the time being in force, subject to any copyright vested in the work not being affected thereby. I also understand that the title and the abstract will be published, and that a copy of the work may be made and supplied to any bona fide library or research worker, that my thesis will be electronically accessible for personal or research use unless exempt by award of an embargo as requested below, and that the library has the right to migrate my thesis into new electronic forms as required to ensure continued access to the thesis. I have obtained any third-party copyright permissions that may be required in order to allow such access and migration, or have requested the appropriate embargo below.

The following is an agreed request by candidate and supervisor regarding the publication of this thesis:

PRINTED COPY: No embargo on print copy

ELECTRONIC COPY: No embargo on electronic copy

Date   16 October 2020   signature of candidate

Date   16 October 2020   signature of supervisor

Acknowledgements

This research would not have been possible without the help and guidance of Professor Joshua Dickson. Josh has offered not only insightful academic guidance but thoughtful support through what has proven to be an emotionally and mentally trying experience. For his time, effort, and kindness, I am deeply grateful. Sincere thanks also go to Professor Alistair MacDonald for his thorough review of my work and supervision of my academic development throughout this process.

I offer my deepest thanks to all of the pipers and drummers who openly and candidly shared their knowledge and experience with me for this research, as it is central to my work. These are musicians of the utmost calibre, and persons for whom I have the highest respect. I hope that this dissertation does them justice.

Special thanks must be paid to The National Piping Centre and the former College of Piping, including Roddy MacLeod, MBE, principal of The National Piping Centre, and Fraser MacInnes, former manager of The College of Piping. These institutions have consistently supported me academically and professionally during my time in Scotland, and this dissertation would not have been possible without them. Additionally, I would like to extend thanks to the staff of these institutions for their support, especially librarians James Beaton and Hugh Anderson for sharing their workspaces with me during the last five years. These institutions have now become one, and I look forward to their combined influence for good on the future of piping.

My thanks go to Dan Nevans, whose wit, humour, and knowledge have contributed greatly to this thesis through our podcast, Chanter Banter. He has been an excellent sounding board for ideas throughout this process. Dan, I have been, and always shall be, your friend.

To all of my friends who have offered support over the last five years, I offer my thanks. Special thanks to Jonathan Greenlees, Lindsey Ellis, James Slimings, James Beaton, and Jamie Mathieson for their efforts in proofreading my work.

Thanks go to my teammates from Shotts and Dykehead Caledonia Pipe Band for their support and friendship throughout this experience. Pipe Major Ryan Canning has given freely of his time, knowledge, and friendship since my move to Scotland. I am a better man for having known him.

Finally, and not least, I must thank my family for believing in me with unwavering resolve. Their support in my pursuit of this goal was paramount to its completion. To my family, I owe all things.

Abstract

This thesis examines the development of competitive Scottish bagpipe repertoire from 1947 through 2015, focusing on the concepts of convention, change, and innovation within the highest levels of light music competition. Research encompasses both solo and band competition, focusing on The Northern Meeting, The Argyllshire Gathering, The Glenfiddich Solo Piping Championships, The Uist and Barra Annual Invitational Piping Competition, and The World Pipe Band Championships. The inauguration of the modern iteration of The World Pipe Band Championships in 1947 serves as the starting point for this study. As a member of the communities in question, emic observation and reflexive exercises throughout the course of study have shaped my role as researcher and informed my own performance practice. Chapter three explores concepts fundamental to this thesis: tradition, convention, change, and innovation. Chapter four offers an introduction to repertoire data collection and the synthesis of quantitative data with interview evidence from key figures in the piping community. Chapters five, six, and seven explore the solo march, strathspey, and reel competition; the pipe band march, strathspey and reel competition; and the pipe band medley, respectively, focusing on the development of repertoire and community reflections on these competitions and the decision-making processes of competing pipers. Building on this analysis, chapter eight explores the concept of repertoire canons in competitive piping, both identifying areas where canons do and do not exist and listing the repertoire that comprises said canons. Chapter nine offers commentary on the organological development of the bagpipe within the specified time period, identified as having had a key impact on competitive practices through analysis of interview data. Finally, these findings are synthesised, identifying areas in which convention, change, and innovation have occurred in competitive piping and the complex relationships that have influenced and driven the artform from 1947-2015.

Table of Contents

1 Introduction

1.1 Rationale for research: autoethnography, Total Possible Repertoire, and research parameters

1.1.1 Autoethnographic rationale for research and Total Possible Repertoire

My interest in bagpipes did not come from family or heritage, but rather happenstance exposure to the music that then led to a desire to play the pipes. Nevertheless, I feel a strong responsibility towards piping traditions. Before I began playing pipes I trained as a classical musician, and have maintained my study of classical music, as well as a broader scope of music, continuously, and have worked as a professional classical musician as well as a professional traditional musician.

This dichotomy of piper and wider musician clashed very early on. Growing up and learning the pipes I found myself questioning what was presented to me as traditions, norms, and musical ideas in piping. The more I questioned, the further I distanced myself emotionally from competitive piping, to a point where I considered altering career paths away from piping and focusing solely on classical music. Luckily, I had the good fortune of excellent university professors who helped me realise that this dichotomy did not have to clash but could influence one another in a positive and constructive way.

In the course of this research I became increasingly interested in the ideas of convention, change, and innovation within competitive Scottish bagpiping.

Consequently, a key impetus to my research is my views resulting from my lived experience in pipe bands, specifically involving repertoire, the breadth of repertoire performed, and repetition of repertoire, especially concerning the pipe band march, strathspey, and reel (henceforth referred to as the MSR). With 10 years of Grade 1, the highest competitive grade, pipe band experience, I have noticed a frequent repetition of tunes not only within the larger Grade 1 band genre, but within my own personal Grade 1 band experience. Before moving to Scotland, I was already questioning the high rate of repetition within pipe band MSRs, and I identified a need to study this repetition with statistical detail. However, after moving to Scotland and beginning my PhD research, I discovered that I was becoming increasingly displeased with my own pipe band MSR repertoire experience, as it was a source of annual personal frustration and discontent as a musician.

This discontent and frustration arose from three issues. Firstly, I was discontented to be learning and performing repertoire that I had heard ad nauseam over the course of my pipe band career. It occurred to me that with so many bands playing the same MSR material, the competition had lost a crucial aspect of individuality between bands, leading to a heavy emphasis on tone and technique rather than musical personality within the MSR. Granted, there is still an emphasis on musical expression, but it strikes me that more emphasis is placed on unison playing and tone of the pipes, which is hardly a music competition. This heavy repetition of repertoire with an emphasis on tone and technique began to erode my identity as a musician and replaced it with that of an athlete. That is to say, I ceased considering my efforts in the band MSR as a musical exercise, and rather began focusing on exact repetition of this repertoire in terms of technique and tone.

Secondly, I became frustrated, and in my frustration began questioning why there is not more music from which to choose. With as many new piping tune collections being launched every year as there are, it would stand to reason that there should be more modern compositions being composed that would suit the pipe band idiom. Beyond that, I thought that surely there must be more tunes within already published collections that would suit pipe bands. This led me to question why we as a community play such a limited repertoire, and to question just how limited that repertoire really is.

Finally, as a musician I began to become bored of playing and hearing these tunes. This came to a point where I stopped listening to band MSR competitions altogether because I found them predictable and unexciting. This boredom and frustration manifested itself in my pipe band career as I began to resent practices where we worked on our MSR playing, coming to a head when upon receiving the tune *Pretty Marion* at the start of the 2018 season. I played the tune once through and found myself dreading the thought of playing it for another 2 to 4 years. This caused quite a level of concern with me, as I quite like the tune, and sometimes rehashing an old tune is like visiting an old friend; it can take me back to a different time in my life and cause me to reflect on how far I have come since last playing the tune. However, the notion of playing the tune every day for the next few years caused immediate disillusionment and frustration.

As such, I undertook a statistical analysis of the repertoire I have performed over the course of my 10 years in Grade 1, as an exercise to enable a better appreciation of my experience in top pipe bands. My years in Grade 1, the bands in which I've played, and our MSR repertoire during those years are listed on the following page.

Year	Band	March	Strathspey	Reel
2007	Windsor Police Pipe Band	Jimmy Young	Atholl Cummers	John Morrison of Assynt House
		Miss Elspeth Campbell	Blair Drummond	Charlie's Welcome
2008	Peel Regional Police Pipe Band	The Clan MacRae Society	The Cameronian Rant	Pretty Marion
		Lord Alexander Kennedy	The Ewe With the Crooked Horn	Loch Carron
2011	78th Fraser Highlanders (Toronto)	Jimmy Young	Blair Drummond	Charlie's Welcome
		The Stirlingshire Militia	The Ewe With the Crooked Horn	John Morrison of Assynt House
2012	78th Fraser Highlanders (Toronto)	Jimmy Young	Blair Drummond	Charlie's Welcome
		The Stirlingshire Militia	Dora MacLeod	John Morrison of Assynt House
2013	78th Fraser Highlanders (Toronto)	The Stirlingshire Militia	Dora MacLeod	John Morrison of Assynt House
		The Argyllshire Gathering	The Caledonian Society of London	McAllister's Dirk
2014	Shotts and Dykehead Caledonia Pipe Band	The Highland Wedding	Susan MacLeod	John Morrison of Assynt House
		The Links of Forth	Atholl Cummers	The Smith of Chilliechassie
2015	Shotts and Dykehead Caledonia Pipe Band	The Highland Wedding	Susan MacLeod	John Morrison of Assynt House
		The Links of Forth	Atholl Cummers	The Smith of Chilliechassie
2016	Shotts and Dykehead Caledonia Pipe Band	The Highland Wedding	Susan MacLeod	John Morrison of Assynt House
		The Clan MacRae Society	Blair Drummond	The Smith of Chilliechassie
2017	Shotts and Dykehead Caledonia Pipe Band	The Highland Wedding	Susan MacLeod	John Morrison of Assynt House
		The Clan MacRae Society	Blair Drummond	The Smith of Chilliechassie
2018	Shotts and Dykehead Caledonia Pipe Band	Miss Elspeth Campbell	The Islay Ball	Pretty Marion
		The Clan MacRae Society	Blair Drummond	John Morrison of Assynt House

At a glance, I noticed a repetition of repertoire throughout the table, to be discussed in the next section, but also a heavy repetition of repertoire from year to year. For example, after a two-year hiatus from Grade 1 to focus on my solo career, I joined the 78th Fraser Highlanders (henceforth The Frasers), and found myself playing *The Ewe with the Crooked Horn*, which I had played in my previous Grade 1 band, Peel Regional Police Pipe Band (henceforth Peel), and *Charlie's Welcome*, *John Morrison of Assynt House, Blair Drummond,* and *Jimmy Young,* all of which I played my first year in the top grade with Windsor Police Pipe Band (henceforth Windsor Police).

In my first three seasons in Grade 1, I played with three different bands, albeit with a two-year break between the second and third bands. As such, one might reasonably expect a change in the MSR repertoire I was playing. However, as indicated above, there was already a fair amount of repetition. Moving on from this, I played with The Frasers for three consecutive years, and then Shotts and Dykehead Caledonia Pipe Band (henceforth referred to as Shotts and Dykehead) for 5 years, with whom I still currently play at the time of writing this dissertation. Within these consecutive years of membership, there is a high rate of annual back-to-back repetition of the repertoire. These are outlined on the following page.

Tune	Consecutive Years Played
Jimmy Young	2011 – 2012
The Stirlingshire Militia	2011 – 2013
The Highland Wedding	2014 – 2017
The Links of Forth	2014 – 2015
The Clan MacRae	2016 – 2018
Blair Drummond	2011 – 2012
Blair Drummond*	2016 – 2018
Dora MacLeod	2012 – 2013
Susan MacLeod	2014 – 2017
Atholl Cummers	2014 – 2015
Charlie's Welcome	2011 – 2012
John Morrison of Assynt House	2011 – 2018
The Smith of Chilliechassie	2014 – 2017

Blair Drummond was played consecutively on two separate occasions

This table clearly demonstrates a high rate of repetition within repertoire, the best example being *John Morrison of Assynt House* which I have played every year from 2011 through 2018. This matches a wider reportorial analysis later in this dissertation, which identifies *John Morrison* as the most popular pipe band MSR reel from 1991 through 2015. Of the 13 instances of repetition outlined above, six are for two years, three are for three years, three are for four years, and one is for eight years. This repetition of music year after year quickly began to wear on me, as I felt as though I was stagnating in my playing and musical development.

Before discussing the overall repertoire that I have played in Grade 1, it is important to identify a key tool used throughout this dissertation to illustrate the frequency of repetition of tunes within piping, allowing for analysis and comparison of data sets. This is the method of Total Possible Repertoire or TPR. In this method, the total number of tunes actually played or submitted is divided by the total number of performances or possible submissions, resulting in a percentage which indicates the percent of performances with unique repertoire. For

example, if 10 soloists compete in a jig competition in which they are required to submit one jig, the maximum number of jigs that could be played is 10. If all 10 pipers submit different tunes, then 100% of the total possible repertoire for that competition has been submitted. However, if six of the pipers submit the same tune, and the rest submit different tunes, then a total of five unique tunes out of a total possible 10 were played, or 50% of the total possible repertoire was performed. It is of utmost importance to clarify that, in the context of this research, 100% TPR is not necessarily desirable or, given competitive trends, achievable. However, this is a useful tool for the analysis of the rate of repetition of repertoire within competitions and the breadth of repertoire therein. TPR can be, and is, in this dissertation, compared between different time periods to track the expansion and contraction of repertoire over time. Using this tool, we can analyse my own pipe band MSR repertoire, outlined below.

March	Number of Plays
The Highland Wedding	4
The Clan MacRae Society	4
Jimmy Young	3
The Stirlingshire Militia	3
Miss Elspeth Campbell	2
The Links of Forth	2
Lord Alexander Kennedy	1
The Argyllshire Gathering	1

Strathspey	Number of Plays
Blair Drummond	6
Susan MacLeod	4
Atholl Cummers	3
The Ewe With the Crooked Horn	2
Dora MacLeod	2
The Cameronian Rant	1
The Caledonian Society of London	1
The Islay Ball	1

Reel	Number of Plays
John Morrison of Assynt House	9
The Smith of Chilliechassie	4
Charlie's Welcome	3
Pretty Marion	2
Loch Carron	1
McAllister's Dirk	1

Using the TPR method, I could have, in theory, played 20 unique MSRs over the course of my 10-year Grade 1 career, as Grade 1 bands are currently required to submit two MSRs each year. In reality, I have played eight marches, eight strathspeys, and six reels in my Grade 1 career. This means I have played 40% of the TPR in marches and strathspeys, and 30% of the TPR in the reels. In other words, I have repeated more than half the repertoire I have performed in Grade 1 at least once. No tune could be played more than 10 times, as tunes cannot be used in two sets in the same year, which makes the top strathspeys and reels important to note, in that I have played *Blair Drummond* for six of my 10 seasons in Grade 1, and moreover, I have played *John Morrison of Assynt House* every single season except for one.

This example, drawn from my own experience, clearly shows the high rate of repetition within pipe band MSRs, and illustrates why I became frustrated with the pipe band MSR genre over the course of my pipe band career. This repetition is explored further throughout this dissertation in the solo MSR, the band MSR, and the band medley.

In conclusion, the impetus for my research has come from a longstanding personal strife: the struggle between respect for the tradition as it has been transmitted to me and the desire to innovate. What is tradition? What parts of our tradition are slow to change, if they change at all? Alternatively, what parts of our tradition do change? And what parts change so drastically that it could be called innovation? Finally, why do these various components of our tradition fall into the categories of being preserved or being open to change?

1.1.2 Research parameters

My research area has, over the course of this study, narrowed from the broad spectrum of Scottish piping to the much narrower category of competitive Scottish piping. It is important to be clear that the term 'Scottish' here refers to the instrument, not the country. Piping, pipers, and repertoire from countries outside Scotland are included in this research, but the research solely revolves around the Great Highland Bagpipe. Within the context of competitive piping, I have decided to focus solely on light music, avoiding the topic of piobaireachd altogether. I concluded that the inclusion of piobaireachd would make the scope of my research too broad, as piobaireachd is such a different category of music from light music and comes with its own separate history, conventions, tradition, and practice.

Within the light music category, I have decided to study both bands and solos in order to provide a comparison between the two genres, as well as compare and contrast how convention, change, and innovation affect each. The competitions studied are the pinnacle of the art forms. The solo competitions I have chosen to research are The Northern Meeting, The Argyllshire Gathering, The Glenfiddich Solo Piping Championship (formerly the Grant's Championship, henceforth the Glenfiddich), and The Uist and Barra Annual Invitational Solo Piping Competition (henceforth the Uist and Barra). In bands, I have researched the Grade 1 World Pipe Band Championships (henceforth the World's) march, strathspey, and reel competition and the Grade 1 medley competition.

The temporal parameters of 1947 to 2015 became an obvious choice for two reasons. On the macro-scale of choosing a time period I knew that I wanted to research piping in the latter half of the 20th century as previous scholarly work, such as Dr. William Donaldson's (2000) *The Highland Pipe and Scottish Society, 1750-1950*, and Dr. Decker Forrest's (2009)

dissertation *Ceòl Beag: The Development and Performance Practice of the 'small music' of the Highland Bagpipe c. 1820-1966*, end mid-20th century, thus leaving a gap in academic research concerning the development of competitive piping during the ensuing years. Other dissertations, such as Dr. Simon McKerrell's (2005) *Scottish Competition Bagpipe Performance: Sound, Mode, and Aesthetics*, Dr. Erin Grant's (2013) *The Ladies Pipe Band Diaspora: Bands, Bonnie Lassies and Scottish Associational Culture, 1918–2012*, and Dr. Fraser Clark's (2009) *The Development of Piping in Southern Ontario* do concern piping in the late-20th and early-21st century. Grant and Clark's dissertation involve competition but focus more heavily on sociocultural issues in piping. McKerrell's dissertation focuses on competition but lacks the wider time frame of my research. On the micro-scale of choosing a specific starting point, 1947 marked the inauguration of the World Pipe Band Championships by the then Scottish Pipe Band Association. This competition replaced The Cowal Gathering as the World Championships, which began in 1906, but for the purposes of keeping my research manageable, I have chosen to base my research on the current form of the World Championships, unless otherwise noted. 2015 has been chosen as a closing point to allow time for analysis of data, although the documentation and analysis of repertoire data is a process which can continue as long as these competitions continue to be held.

Beyond contribution to the body of research, another reason for researching this time frame is the documentation of a period during which piping underwent a great expansion in players, bands, professionalism, commercialism, and globalism. It is widely agreed that piping is more globally popular now than it ever has been, and this is reflected in the growth of competitions. In terms of the rapid growth in piping, in 1962 only 79 bands competed in the World Pipe Band Championships, compared to 230 in 2015, indicating the competition nearly tripled in size in just 53 years, and this statistic does not take into account the increase

in band size since the 1990s. Similarly, in solo competitions, the 1950 Argyllshire Gathering 2/4 march competition saw a total of 24 entrants compared to 1998 which saw a total of 89 entrants spread across two grades, indicating that the contest nearly quadrupled in size in a space of 48 years. With such an influx of pipers to the competition community, the study and documentation of this time-period, which is still within living memory, is urgent.

1.2 The Competition-Performance Paradigm and relationship between practitioner and practice

Before the 1970s and the expansion of piping via the folk revival (Dickson, 2009), piping performance was widely limited to what I call the competition-performance paradigm. That is to say that competitions were the primary venue for pipers to perform high-level music, and to be a respected player one had to succeed in the competition arena. Failure to do so might result in a lesser reputation, despite ability. In *A Piper's Tale*, Dougie Pincock (in Muirhead, 2013, p.128) said of Duncan Johnstone, a talented and influential piper, 'He just didn't compete. …Because he didn't have a cabinet of medals and prizes, he doesn't figure highly in some people's lists of significant pipers'.

This performance paradigm meant that judges were the most influential consumer of their music, resulting in a small group of individuals controlling the artistic direction of piping. This created a formula for success, where to be considered a talented piper you must win competitions, to win you must appease the judges, and, as a result, the judges' preferences, at times, informed repertoire and stylistic decisions. Terry Tully (ibid., 2013, pp.147-148), former Pipe Major of the St. Laurence O'Toole Pipe Band, discussed music selection's effect on results, '…we played what we liked to play ourselves as opposed to what judges wanted to hear. We now have a better cross section of music in the band in terms of what we play in

competition …and it seems to be going down a lot better with the judges'. This is reflected in their results, with St. Laurence having placed third in the World's in 2009, followed by winning the world title in 2010.

However, since the 1970s, there has been an exponential increase in the number of competitors, which has resulted, arguably, in a more competitive environment. So, while there are now alternate routes, such as the folk scene, to be recognised as a competent or accomplished player, the task of attaining prizes and rising to the top of the competitive field has become more challenging simply due to a growing field of competitors. This changing dynamic sometimes affects pipers and the decisions we make, and plays a role in the relationship between practitioner and practice.

As both a bandsman and soloist, I have been witness to, participated in, and had internal debates about musical decisions for competition performances where the opinion of the judge played a large factor. When a less musical option is pursued to appeal to the judges' tastes it feels like a sacrifice of my artistic integrity as well as a possible detriment to the development of my music. I have landed on both sides of this situation; having won prizes giving performances that left me dissatisfied, and knowingly lost contests by playing controversial material. Other musicians involved in the pipe band community acknowledge this paradigm issue, such as Craig Colquhoun (in Stokes and Bohlman, 2003, p.119), former bass drummer of the 78th Fraser Highlanders Pipe Band from Toronto, who argues, 'If the motivation in our music were to come from searching for the groove instead of searching for the trophy, I think our place in the world of music would be much healthier'. Ian Duncan (in Muirhead, 2013, p.43), former Pipe Major of the Vale of Atholl Pipe Band, directly says, 'I believe competition does stifle music'.

While members of the competitive community have identified negative attributes of the competition-performance paradigm, positive attributes have been suggested. The most immediate and frequently discussed value of the competition-performance paradigm is that it increases the standard of piping due to the intense competitive nature of the music, with each player and ensemble striving to be better than their opponents. Additionally, there are those who would argue that the competitions helped to preserve piping, especially through piobaireachd competitions.

The relationship between practitioner and practice plays out in terms of social behaviour and the function of music in society, even if that society is a micro-society, such as the competitive piping community. For example, some musicians may develop a unique identity over time in order to assert independence from others in their musical community or, alternatively, may embrace 'musical styles which correspond with their aspirations to be (and be seen to be) members of a certain social group' (Hargreaves and North, 1999, pp.14-15). In the piping community, this may manifest as competitors choosing relatively unknown repertoire to stand out from their peers or, conversely, choosing well-known repertoire in order to be identified as serious competitors. In the latter example, there may exist a desire to be recognised as a member of the competing elite, as recognition from existing members is necessary to entry into this social class. This acceptance is addressed by Merriam (2006) who identifies the necessity for social acceptance into the role of professional musician rather than a self-ascribed identity.

The relationship between artist and competitor, and this relationship's effect on decision making with regards to repertoire, is a complex one that is explored in interviews throughout

this dissertation. An additional component is that of tradition and the competing piper's role as a tradition bearer. The social and personal functions of this role are explored in chapter three, further elucidating the multifaceted identity and decision-making processes of competing pipers.

The competition-performance paradigm is referenced throughout this dissertation. Furthermore, the effects of competition on the decisions pipers make are explored throughout the analysis of each competition genre.

1.3 Aims, objectives, and research questions

The key aim of this research is to produce a clearer understanding of light music competition from 1947 to 2015 with specific regard to the conventions, changes, and innovations which shaped the paradigm during this time period. This investigation aims to define these terms within the context of competitive Scottish bagpipe performance practice, explore their roles within that paradigm, and identify areas in which convention, change, and innovation have occurred. Additionally, the research explores why convention, change, and innovation occur within the context of competitive piping, focusing largely on competing pipers' decision-making processes in relation to these three concepts. The desired output of this research is a clearer understanding of the development of light music competition from 1947 through 2015 than is currently available, arriving at this understanding via the synthesis of quantitative repertoire data with the testimony of key members of the piping community.

I have identified the following objectives:

1. Define and explore the terms convention, change, and innovation within the context of competitive light music from 1947 to 2015.

2. Identify areas in which convention, change, and innovation have occurred in repertoire selection and breadth, canon formation, competitive formatting, and musical arrangement and structure.

3. Analyse whether or how competition drives pipers' decisions regarding convention, change, and innovation.

4. Synthesize the above objectives to offer an understanding of the development of light music in competitive piping from 1947 through 2015.

From my research aims and objectives I have identified the following research questions:

1. What are convention, change, and innovation in competitive piping?

2. In what areas have change and innovation occurred in light music competition and what areas have become or remained static or somewhat static, especially with regard to repertoire selection?

3. Why does convention, change, and innovation occur in light music competition?

4. Does competition affect pipers' decisions regarding change and innovation and, if so, how?

5. Focusing on convention, change, and innovation, how has light music competition developed from 1947 through 2015?

2 Methodology

2.1 Literature review

It is impossible to accurately study any subject in depth without contextualising it within a broader framework of academic work. To that end, literature has been reviewed throughout this dissertation with regards to key concepts, especially tradition, convention, change, innovation, and canon. A wider review of literature has been undertaken to understand the history of competitive piping, facilitating an understanding of the broad framework of academic research on the subject.

A study of the concept of tradition ensures that this research is informed by previous scholarly work and adds to the overall body of research concerning tradition. This study has aided in the construction of a framework to better understand the key terms of convention, change, and innovation within this research, and their relationship to piping, as well as how they will be utilised and applied within the confines of this research. Given the close relationship, or even homogeneity, between piping and Scottish culture, understanding the complex concept of tradition is vital when researching and discussing this genre of music and paradigm of music performance, which is regarded as tradition by many members of the piping community.

Additionally, the literature review has shed light on areas that deserve more research or, in some instances, a fresh perspective on previously completed research, as well as ensured that this research is original and fills a gap in current academic knowledge.

2.2 Reflexivity, autoethnography, positionality, and lenses

As a practitioner of both conventional and innovative piping, a contributing member of the culture, and in the role as both competitor and, on occasion, adjudicator, I have utilised my own experiences and creative input as examples to support my research, gain a further understanding of my own position within competitive piping, and finally use that understanding of positionality to produce research that addresses the ways by which my positionality could and does influence my research and findings. In order to do this, through a period of ongoing reflexive study I have identified the lenses, to borrow the term from Watson (2012), through which I observe competitive piping. These include, but are not limited to, competitor, musician beyond competitive piping, researcher, American, emic member of the piping community, and etic member of the piping community. These lenses may be used independently or jointly in order to better understand subject material or support research. As mentioned in my autoethnographic rationale, I do not feel as though I fully exist in any one musical category, and indeed the extent to which I feel I belong in any one musical category is fluid, and as such the lenses through which I make observations come with both advantages and disadvantages. For example, as a contributing member of piping culture I observe through an emic lens, highly vulnerable to subjectivity due to participating in competitions and preconceived notions built on taught 'traditional' values, coupled with a sense of responsibility to those who passed these traditions on to me. As a classical musician and researcher, I observe through an etic lens, which in many ways facilitates open-mindedness and objectivity because I am less bound by emotional attachment and preconceived notions. This reflexive study, in addition to aiding both the quality and transparency of my research, has also progressed my personal journey as a musician, performer, teacher, and researcher, highlighting not only the fluidity with which I can move

between roles, but the ways in which I can combine those roles in order to be a more consummate professional in my field.

2.2.1 Scholarly work on autoethnography, reflexivity, and positionality

The three concepts of autoethnography, reflexivity, and positionality are by no means new to research and have a firm standing as a methodological tool for use by researchers. This tool can help to unpack and more completely explore research, as supported by Sultana (2007, p.376) who says, 'A reflexive research process can open up the research to more complex and nuanced understandings of issues, where boundaries between process and content can get blurred'. She supports and furthers this idea citing Al-Hindi and Kawabata (2002, p.114), quoting their argument that reflexive research requires researchers to be willing to put themselves in discomfort by recounting and inherently reliving embarrassing and uncomfortable experiences, therefore opening themselves up to the scrutiny of their peers and immortalizing these experiences in writing. The idea of discomfort in recounting one's personal experiences is further supported by Bartleet (2010, p.717) in her autoethnographic article *Behind the Baton: Exploring Autoethnographic Writing in a Musical Context* where she discusses her internal doubts and perceived shortcomings.

The topic of reflexive writing takes us to the topic of positionality, wherein one identifies not only how one positions oneself within a community but how others within that community position the person in question. On occasion, this positioning of the researcher by the researched can take the form of 'othering' (Sultana, 2007). However, the researcher also makes judgements on his or her position within the community in question as stated in MacDonald (1995), McKerrell (2005), Watson (2012), and Miller (2013). The identification and exploration of one's position within the community being researched lends strength to

the findings of the research by identifying potential bias as well as helping to analyse the thought process and procedural implications therein.

As a Gaelic speaker, Allan MacDonald (1995, p.45) in his dissertation identifies a potential bias in his analysis of piobaireachd stating '…there may be a contradiction implicit in this study in that I might be more prepared than a person without a Gaelic language background to accept, with less criticism, the attempts at notation being frequently at odds with what I identify as the most natural rhythm of the tune'. McKerrell (2005, p.16) identifies a potential othering in his dissertation in that, when interviewing pipers, he is 'fairly junior' when compared to the interviewees whom he describes as 'at the top of the competitive tree, with many more years of experience'. He additionally raises the issue of nationalism and the othering of non-Scottish pipers as being somehow of less standing than pipers born within Scotland (ibid., p.18). Reflexively, he positions himself within the competitive community in that he has an understanding of the terms and music discussed in interviews, allowing him to 'discuss concepts in broad terms' and 'cover a lot of conceptual ground' (ibid., p.19). This notion of emic positionality resulting in casual use of nomenclature and familiarity with everyday concepts of piping is reflected in Milosavljevic (2014) and Miller (2013). Familiarity with everyday concepts of piping is further examined in the solo MSR chapter of this dissertation, with specific regard to assumed cultural knowledge.

2.2.2   Reflexive autoethnographic process and key moments

Throughout the course of this research I have documented and explored my own positionality within the piping community, competitive and otherwise, through a process of autoethnographic documentation and reflexivity, identifying my own key moments, thoughts, and observations. Arising from these notes, three case studies are included below, outlining

key moments in my autoethnographic process: Krekhts, nationalism and Scottish music, and winning the World Pipe Band Championships. These three case studies identify my sense of ownership and responsibility to the tradition of piping, as well as my emic versus etic outlooks, whether they be self-imposed or imposed upon me by others.

2.2.2.1   *Case study one: Krekhts, for Great Highland Bagpipe and Orchestra*

During my first year of study, this PhD focused on the larger scope of piping during the second half of the 20th century into the early 21st century. This included non-competitive piping such as piping in traditional ensembles and innovative use of pipes in new genres or formats. As a part of this I agreed to take part in the composition and performance of a concerto for pipes and Orchestra with Annika Socolofsky, a colleague with whom I attended Carnegie Mellon University. As a composer, Annika draws from ethnic music for inspiration and as a performer she frequently plays traditional Scottish and Irish music with various ensembles. In university, Annika and I played together in our own traditional ensemble, during which time the idea for this concerto was first brought to my attention.

Looking back at my research journal from my first year of PhD study I had the following to say about the genesis of this piece.

> Annika approached me while I was still at CMU about her piece, a concerto for bagpipe and orchestra, which I already imagined would push the limits of piping as we previously collaborated on a composition entitled 'Yakiri' in which I played electric bagpipes run through a computer to alter pitch, octave, and volume. Annika described this new concerto as being completely removed from the Scottish tradition, using the tonal quality of the pipe rather than the musical aesthetics of piping music.

A description of the piece, taken from the debut program notes written by Socolofsky, is as follows.

> Though written for the Great Highland Bagpipe, Krekhts is not a commentary on Scottish traditional music or Scottish piping. The piece is most immediately influenced by the wordless melodies of the Hasidim known as niggunim. … While all of the musical material in this piece is original, it is deeply influenced by the tradition and practice of niggunim as well as the traditions of the klezmorim. It follows that the bagpipe should be thought of as a voice in this piece, rather than an instrument.

Hearing this description of the piece caused a dilemma for me, where my desire to innovate clashed against my sense of responsibility to the tradition of piping as it had been handed down to me. At the time, I felt as though it was my position as a piper, responsible for the respect of a tradition handed down to me, pitted against my position as a wider musician, desiring to explore new ideas and create a unique musical identity for myself. I did not immediately agree to participate in the piece but took time to reflect and decide whether or not I would contribute to such an extreme use of the bagpipe. After a few days I agreed to participate in the piece for two reasons. The first was that Annika, as a participating member of the traditional music community, has an understanding and respect of traditional music. As a piper, this gave me peace of mind that she, as a composer, had at least an understanding of my desire to respect my tradition. This decision was helped by a quote from Watson, which has helped give me peace of mind with a number of musical decisions I have made during the course of my PhD work.

> I think, especially as a young musician, coming through and trying to balance that feeling of looking after Traditional music and kind of inheriting it and keeping it safe, and developing it; and then also wanting to pursue your own kind of sounds as well: it can be quite tricky to balance those two things and make them work for you and find a way of making music that you're happy with, which doesn't treat traditional music with

any kind of 'disrespect'. I think those are quite important issues, to me anyway.

<div align="right">(Watson, 2012, p.122)</div>

The second reason I decided to pursue this work was that as a self-proclaimed supporter of innovation in piping I believe experimentation is important. In my journal I wrote of this rationale saying 'It [experimentation] allows for new ideas and techniques to emerge. The good ones can be kept and folded into my artistic practice, the not-so-good ones can be discarded or shelved for later development.'

In pursuing the collaboration on the piece I came up with a new system of fingering for the pipes, altered the scale of the instrument, played without drones, developed new techniques to elicit new sounds from my chanter, and used a fifteen note scale instead of the normal nine note scale used on the pipes, all of which provided Annika with a wide palate to draw upon and create an innovative, unique piece of music.

This experience proved to me that it was possible to blend my different positions in order to create unique, innovative outputs and that this did not necessarily have to contradict my respect of tradition. It also made more evident to me the value of questioning decisions, thoughts, and experiences while conducting my research in order to more fully understand my work, as referenced in the previously mentioned writings of Sultana (2007) and Al-Hindi and Kawabata (2002).

2.2.2.2   Case study two: nationalism and Scottish music

As mentioned earlier with reference to Dr. McKerrell's dissertation (2005) there are those who consider Scottish citizenship, or at least Scottish heritage, to be a prerequisite to being a

piper. This etic position, sometimes imposed on pipers of non-Scottish descent or non-Scottish citizenship, is something with which I've grappled since very early in my piping career. From the early days of my piping there were questions about the name Bova for a piper, and after moving to Scotland my American citizenship and traits became a somewhat defining characteristic of who I am within the community. In discussing a presentation on positionality with a piping colleague, I indicated that on occasion I feel like an outsider. Without prompt of the reason why he stated that it was because I was an American. By stating that before I had a chance to, he confirmed that my American-ness may be used to other me.

Growing up, including when I moved to Scotland, I did not always feel as though I truly belonged in this culture of piping, as if I was vacationing in it rather than living in it. Eventually I determined that this has less to do with my American citizenship and more to do with my lack of piping pedigree. As far as I know I am the first piper in my family and describe in my research journal my feelings on being this.

> It's like new money versus old money. I've got what everyone else has, but somehow, I'm not quite equal. I lack the knowledge that comes with it [a pedigree], the upbringing, the culture. Maybe that's a good way to describe it, in terms of old money and new money, that I've got the cash but not the culture. In that regards it's less about my American-ness and more about my background. I don't have a real connection to my Scottish ancestors, which I do know that I have. And I didn't grow up with Scottish culture in the home (I was raised in a largely Italian and Polish tradition), made all the more obvious to me when I started dating a Canadian whose parents are from Glasgow.

I go on to describe the tropes of an emigrant Scottish home in Canada; Haggis on special occasions, Scottish vernacular, imported Scottish food and drink, and connections to pipe

bands. The observation I made had less to do with what she had growing up so much as what I didn't have.

After winning the World Pipe Band Championships, the pinnacle achievement of any pipe bandsperson's career, in August of 2015 with Shotts and Dykehead Caledonia Pipe Band, I met with a colleague, bandmate, and fellow PhD candidate Megan Canning to perform a reflexive interview about winning the World's and what it meant for my positionality. Megan is not only the most successful female piper in Grade I history, but an American from California who has made a home for herself in Glasgow. Our conversation steered towards my simultaneous feeling of finally belonging to the community, having won the World's, and yet still feeling like somewhat of an outsider as an American. This identity crisis surprised and perplexed her, and she indicated that was an emotion she had never experienced. I pointed out to Megan that she grew up in a household where the piping and drumming elite, such as Ian McLellan and Joe Noble, were frequent dinner guests. It was in this moment I realized that maybe the issue was not that I am foreign, but that I am first. This goes back to my idea of pedigree being more important than nationality. I further explore this idea in my journal saying,

> I've never experienced any of my friends from back home, Canadian or American, talk about piping this way. To that end I wonder if maybe I've put too much pressure on myself, something I'm very want to do, or over analysed my positionality within my community (before the onset of this program, I might add). At the end of it all a huge portion of my stress about piping comes from a sense of responsibility to the instrument and to the music. Piping owes me nothing. I owe piping so much.

My observations on my positionality in regard to my nationality and piping pedigree have helped give me ownership of my research and influenced my interviews by empowering me to discuss my research questions with elite pipers and drummers. Furthermore, the longer I

live in Scotland the more I appropriate portions of the culture into my life, or if I don't appropriate them, they become background noise, the norm rather than the exotic. To that end, the longer I live within the culture the more I feel as though I am part of it.

2.2.2.3   Case study three: The World Pipe Band Championships, 2015

As someone who struggles with self-doubt, chronic imposter syndrome, and a deep-seated desire to succeed and prove myself in the piping community, winning the World Pipe Band Championships in 2015 was the most important step in my reflexive journey during the course of this PhD. It is also the most difficult to write about, not only because it feels self-aggrandising, but because it is an intensely personal experience which is, at times, difficult to discuss. However, as mentioned by Al-Hindi and Kawabata (2002, p.114) and previously discussed in this dissertation, part of autoethnography and reflexology is the discussion of discomfort.

Winning the World's is, without a doubt, the personal achievement of which I am proudest to date. In the days following winning the competition I enjoyed the congratulations, kudos, and well wishes of those around me. It was Anna Birch, research lecturer at the Royal Conservatoire of Scotland, who first caused me to question the impact of this achievement upon my research, asking me to give a short presentation highlighting how winning the World's might affect my research with specific regard to autoethnography and positionality. This was something I had not yet considered, and the thought of presenting on this subject made me uncomfortable, as speaking on my own success is not in my nature.

As I reflected on what this win meant to me, I realized that at the core of the achievement was a sense that I truly do belong in the community to which I've devoted my life. The sense

of being etic, not good enough, or somehow not worthy of my position within the piping community began to melt away, though not all at once. On the recommendation of Lori Watson, I set up the aforementioned interview with Megan Canning, where I would explore the significance of winning the World's and how it might affect, or already had affected, my positionality. Megan kindly agreed to participate in the reflexive exercise by providing a sounding board off of which I could bounce my ideas and by asking questions about what I said, using her own experience as a five-time world champion to inform those questions.

Over the course of two hours we discussed the world championships, what it means to win, what it means to win as an American, and how it changes one's position within the piping and drumming community. The real answer is not all that much, but there is a recognition of the hard work you have put in and a respect for having achieved something that most pipers and drummers in the world never will. It is an accolade which lends strength to your opinions in the piping world, because as a community we often value success in competition above all else.

In terms of my research, I found that interviews took a slightly different tone after winning. Potential interviewees, at times, seemed more willing to meet with me to participate in interviews for my research, and when I did conduct these interviews there was sometimes slightly more respect felt from the interviewee. That may be subjective, in my own head, a reflection of my own confidence boost after winning. Whatever the case, my emic position within the piping community is firmer now than it was before winning the World's.

2.3 Interviews

In a study of competitive piping from 1947 through 2015, the knowledge, experiences, and opinions of current players, adjudicators, and those involved in the competitive piping community are of the utmost importance. At the time of this dissertation's composition, the period under scrutiny still exists within living memory, and as such the documentation of this knowledge, experience, and opinion is paramount to both this research and the knowledge of future generations. With regard to the conducting of this research and composition of this dissertation, the accounts of those with lived experiences have shaped the way in which quantitative data have been analysed and brought to light information unattainable through quantitative data collection and analysis. Both formal and informal, as well as public and private, interviews have been conducted to target specific points of interest identified through data collection and literature review and led to the identification of new points of interest for this research. Additionally, these interviews have uncovered leading pipers' opinions on contemporary competitive performance practice as participants, propagators, and, in some instances, protectors of this culture.

2.3.1 Chanter Banter

Chanter Banter is an online podcast available to the public through iTunes and SoundCloud, and is hosted by Daniel Nevans and myself. Rather than calling the episodes 'interviews' we preferred to call them 'conversations', which we did with the intention of putting the guest at ease by way of making the experience less formal. The concept was to make the guest feel as though there was no agenda to the conversation, so that we could have a natural semi-structured talk. This is explained in more detail later in this section. For the sake of ease and consistency, these conversations will be referred to as 'interviews' during this dissertation.

2.3.1.1 Rationale for Chanter Banter

I am of the opinion that research in piping and drumming should be made easily accessible to the piping and drumming community in a user-friendly manner. Piping and drumming research that is kept within the confines of academic publications and institutions loses some of its value to the general piping and drumming community, though its existence in these circles is certainly of use to the wider academic community. Given that, from very early on in my PhD project, interviews were a planned part of my research methodology, it made sense to create a format through which my interviews could be made publicly accessible to the community when appropriate, in this case the piping and drumming community at large, which would most benefit from this information. In addition to making these interviews available, I wanted to make them accessible in such a way that they would be enjoyable to listen to both from an academic and an entertainment standpoint, bridging the gap that sometimes appears between learning and entertainment, and thus becoming listenable to a larger, more diverse audience.

The idea for a podcast came up between Dan Nevans and me, which led to the idea for Chanter Banter, a bi-monthly online podcast featuring conversations with pipers and drummers from around the world. Due to the time constraints of doing a PhD and the ethical considerations involved, obstacles later compounded by technological difficulties, the structure went from bi-monthly to seasonal.

Piping and drumming radio programs already existed when we came up with this idea and have existed for quite a long time. These include programs such as BBC Radio's *Pipeline* hosted by Prof. Gary West and *Radio Planet Pipe* hosted by Lorne MacDougall. However,

these two programs largely tend to be music oriented, although both do regularly contain interviews, but focus on musical tracks from players, bands, and featured guests. An online radio program launched in April of 2016 called *Unreel.fm,* which features artists whom the creators of Unreel.fm describe as innovative. However, this online radio program, like *Pipeline* and *Planet Pipe*, is music-centric.

In addition to these radio programmes, there also exist interview programs such as James Beaton's *Noting the Tradition*, Andrew Berthoff's *Pipes|Drums* interviews, and Allan Hamilton's *Piper's Persuasion* to name a few. But none of these utilise Chanter Banter's unique approach of a non-interview conversation packaged for entertainment value.

The decision to pursue interviews in a conversational format was intended to put our interviewees at ease, facilitating honest conversation. The format of an interview where a guest sits down for a predetermined period of time to be asked a list of questions has the drawback of being formal and therefore sometimes eliciting formal, calculated answers. There are instances where, by listening to multiple interviews with the same interviewee, one can identify a trend in answers to a recurring question. This indicates that the same question is being asked of interviewees in multiple interviews, rather than exploring new areas about which to ask questions of an interviewee. While this is useful by way of making information available in multiple locations it also does not most effectively utilise the interview candidate's time. In returning to the idea of formal answers, there are instances where interviewees seem to give calculated answers to certain questions, as if they expect the question to be coming and have a prepared answer. Dan and I aimed to avoid that, to get honest and original answers to new and hard questions. By pursuing a conversational format, the guest, ideally, would not feel as though they were being intensely questioned, but rather

feel as though they were contributing to an enjoyable conversation about piping and drumming.

2.3.1.2 *Dan Nevans as co-interviewer*

Bringing Dan, a good friend and colleague of mine, into my research was a carefully considered and calculated decision. We met in Shotts and Dykehead Caledonia Pipe Band, of which we are both members. Since then, we have gone on to collaborate on musical endeavours, compositions, competitions, workshops, and recitals. As professional colleagues, we have a level of professional trust and as friends, we have a natural rhythm to our conversation. My rationale for bringing Dan into my research was that he brought two important qualities to Chanter Banter and, as such, my research, which directly aligned with the idea that the podcast should be academically useful as well as enjoyable.

First, he comes from a piping family. His father, John Nevans, is a former Grade 1 Pipe Major and current RSPBA adjudicator. Because Dan was raised in Scotland in a piping family, he has a colloquial knowledge of piping, especially the piping scene in Scotland, that I simply do not, having grown up in a non-piping family in the American Midwest, as discussed in my autoethnographic discussion. Dan has studied with many talented tutors, worked as a pipe maker at MacLeod's Highland Supplies in Glasgow, played in excellent bands such as The Vale of Atholl and Shotts and Dykehead Caledonia Pipe Band, and has had a rich pedagogical career, teaching at Lathallan School, the former College of Piping, and, most recently, The National Piping Centre. His experience with piping in Scotland, both through his father and through his own professional experience, meant that he was, in some ways, better connected than I in the Scottish piping scene and also had an extensive knowledge of the people involved, as well as their history. Because of this background

knowledge I thought he might ask questions I would not know to ask, thus broadening the academic scope of the interviews and making the podcast more information rich.

Second, Dan has an entertaining and witty personality which would, according to my rationale, both put the interviewee at ease and help to make the podcast enjoyable for the general public. An integral component of this method was to make the interviewee feel at ease and relaxed which Dan's sense of humour could help achieve. In addition, it was important to me that this knowledge be not only publicly available but made to be enjoyable to listen to in order to aid in the dissemination of the knowledge gained through these interviews.

2.3.1.3   *Methodological and ethical considerations surrounding a co-interviewer*

Bringing on a co-interviewer posed a myriad of methodological and ethical considerations. These were thought through and discussed with my advisors before pursuing this method of interview, ensuring good academic and ethical practice not only from myself, but also from Dan. For transparency, these considerations, as they were discussed, are listed below.

First, there was a consideration that I no longer had complete control over the content of the interview or the direction in which it went. Dan may have his own ideas about what he would like to discuss or what he would like more details about, resulting in the possibility that the discussion may go a direction I did not want. This was, at times, useful, if Dan took a line of questioning that I did not know to take but could also be counterproductive if the line of questioning was not useful to my research or detracted from an active line of questioning which related to my research. To this end, we reached an agreement that, at times, I may redirect the conversation to be more applicable to my research if need be.

Second, there was the risk that Dan and I may place differing values on different conversation topics. That is to say he may have wanted to explore some conversation topics more than I would have liked, or some conversation topics less than I would have liked. This risk directly relates to my first point of no longer having complete control over the direction of conversations. Despite the fact that we were not asking a list of direct questions to the interviewee, Dan and I still created a list of topics we wanted to discuss with the guest. However, Dan could have naturally latched onto a subject without thinking about the relation to my own research and spent more time discussing it than I would prefer, or in the opposite he could have shifted onto a new topic before I was finished exploring the current one. He also could have unknowingly cut off an interviewee mid answer to pursue a topic in the first half of the answer.

Third, there was the risk that Dan may say something offensive or off-putting to the interviewee. Dan's actions are outwith my control and, should the interviewee say something that upsets him, I could not ensure without doubt that Dan would not engage in a confrontation. There was also the concern that Dan might unwittingly say something offensive. Of course, that concern existed with me as well, but having another interviewer in the room compounded that risk.

Fourth, there was a risk that Dan would have his own pre-determined agenda with a guest. That is to say, he may very badly have wanted to ask a question about which he wanted a specific answer, or he may have wanted to explore a sensitive topic. Dan and I discussed our interviews before they occurred but that still does not guarantee that he could not have had his own motives with an interviewee.

Fifth, there was a consideration of confidentiality. Part of the agreement with our interviewees was that should they want anything to remain anonymous Dan and I would not discuss it outside the interview using their name and if they wanted any information to remain confidential, we would never discuss it, even under the guise of anonymity. This idea will be explored in full in section later in this chapter. This is imperative on two counts. First, for the purpose of this academic study it was absolutely essential that anonymity and confidentiality be granted in full when requested, as per the ethical agreement our interviewees signed. This was vital for the validity of my research and for my reputation as a researcher. Second, it was vital for our roles as public researchers and journalists. If we did not grant anonymity and confidentiality to the full extent when it was requested, then our reputation would have been tarnished and the trust we aimed to have with our guests would be compromised, thus compromising both our ability to elicit honest responses from our guests and the integrity of our programme. While the importance of anonymity and confidentiality are clear to me as a researcher, and this had been discussed with Dan, I could not control what he said, or to whom he said it.

2.3.1.4   Ethical considerations surrounding sponsorship

After launching the podcast, Dan and I were soon approached by a number of piping and drumming related companies, websites, and individuals eager to sponsor the programme. We agreed that financial sponsorship would be acceptable on two conditions. First, that we would not take a profit off the show. This would be unethical from a research standpoint. We agreed that all financial sponsorship would be put into the costs of running the programme such as web hosting, transport to interviews, and advertising. We agreed that any money remaining would be used to advance piping and drumming through donations and sponsorships of

events. Second, that sponsors would need to agree that they would have no influence or input on the content of the programme or the guests we chose to appear.

In addition to the financial stability of the podcast, we found that sponsors shared the show via social media, which expanded our audience and aided in the dissemination of the knowledge gained via interviews.

2.3.1.5   Interview preparation and method

Before each interview, Dan and I met to research the guest and formulate our plan for the conversation. We began preparation by conducting a review of the available interview data for our interviewees. Online resources were consulted, such as *Pipes|Drums*, *Noting the Tradition*, and *Piper's Persuasion* for existing interviews, reading or listening to them and taking notes on the topics covered as well as what was discussed during the interview. We then searched the internet to look for any other available online information we may have missed or that may be available on less frequented sites, continuing to take notes on information found. Finally, we checked written resources such as *A Piper's Tale* (Muirhead, 2013) and *Our Journey* (Laughlin, Laughlin and MacDonald, 2013) for interviews. We then compiled a biography for the guest including their performance history, band history, topics covered in previous publications, teaching history, who taught them, notable accomplishments, and any other information, including non-piping or drumming information, that might be interesting to listeners or pertinent to my research.

From here, we discussed what topics we would like to pursue based on the present body of information available on the guest and what might be helpful to my research. By going into the interview with a knowledge of the current public information on the guest we could

quickly move past topics that have already been covered or delve deeper into topics that had already been discussed in previous publications. This strategy provided two benefits. First, it meant that the majority of the information provided via Chanter Banter was new information previously undiscussed in a published format, ensuring that the content of the program was both fresh and unique to my research. Second, it let the interviewee know that we already had a good grasp on his or her career and that we were interested in fresh questions.

In keeping with the discussion format, this list of topics was not a list of pre-planned questions we intended to ask the interviewee but rather topics Dan and I could use to keep the conversation flowing if conversation ground to a halt or if we came to what Dan and I refer to as a 'cul-de-sac of conversation' where we or the interviewee began repeating ourselves, thus failing to move forward from an idea. We did agree ahead of time if there were any conversation topics we insisted on covering to ensure that we would steer the conversation in that direction early on, and likewise agreed if there were any topics we would choose to avoid.

In order to help the interviewee feel more at ease, I chose a non-invasive method of recording the conversation. Rather than using close up microphones or clip-on microphones I chose to use tabletop microphones. By doing this, sound quality was sacrificed, but the interviewee was less distracted by the presence of a microphone.

The format was audio recording, never video. This allowed for edits of any portion of the interview which needed to remain confidential, as described in the next section, without it being too obvious to the listener that something had been omitted.

2.3.1.6 Confidentiality

A key component of my interview method, both via Chanter Banter and individual interviews, was the confidentiality agreement. Piping and drumming is a community where reputation can make or break a career, and saying the wrong thing about the wrong person, organisation, band, etc. can lead to immense hardships. To mitigate this issue and increase the quality of my data, I constructed a three-tier confidentiality agreement which would provide the opportunity for interviewees to speak their minds freely.

The first level of anonymity was completely public. That is to say the information provided would be included in the podcast and, if they had agreed for me to utilise the interview as a part of my research, it could be included there with their name attached to the information. The second level was that of anonymity. In this instance, a topic would be edited out of the podcast, including all context clues that would indicate the interviewee discussed the topic. However, this information could still be included in my research, albeit under an anonymous source. The omission of context clues within the podcast meant that information in my research could not be linked back to the interviewee via the Chanter Banter interview. The third level was complete confidentiality. In this instance, the topic discussed would be deleted from the podcast, omitted from my research, and Dan and I would agree never to discuss the information presented with any third party.

By identifying protection for our interviewees, these interviews were able to be more natural. This allowed interviewees to give answers that might not be given in a formal interview where everything was on the record. However, this edited material still had the opportunity to be made public via my research, protecting sources from public backlash and allowing my interviewees to speak their minds.

There exists a dilemma with this method in that it allows the person being interviewed to say anything they want about anyone or anything without it being attached to them, opening up the door to unsubstantiated libel. As a researcher I have had to carefully consider what anonymous information I include in my research, always looking for a secondary source to back up the anonymous information to ensure good academic practice.

2.3.2   Non-Chanter Banter interviews

In addition to the Chanter Banter format, there was a need for interviews outwith the public podcast. These took place in two formats. First, at the end of Chanter Banter interviews when I had remaining questions specific to my research and second, interviews completely separate from Chanter Banter. The rationale for the second format was that there were some guests I had such specific questions for that the purely conversational and informal format of Chanter Banter did not allow for the depth and breadth of information I wanted to discuss to be covered. In these instances, it would have taken hours to conduct both the podcast interview and a private interview, so private interviews were chosen to ensure I could sufficiently cover the topics I wanted to cover. The hope is that these interviewees will be willing to conduct a podcast interview at a later date.

2.3.2.1   Non-Chanter Banter interview preparation and method

The interview preparation and method for non-podcast interviews was identical to the Chanter Banter format, save Dan's contribution and a stricter adherence to written questions. In instances where interview questions took place following a Chanter Banter interview Dan gave privacy or, if that was not an available option, silently observed the interview without

contributing. In interview situations outside Chanter Banter Dan was not involved. The same conversation format was kept as much as possible but augmented with a list of specific questions related to my research, including some questions that were asked of all the individual interview candidates.

2.4 Grounded Theory and coding

In order to more objectively analyse the raw data collected from interviews, I have used methods drawn from grounded theory, specifically coding data, and then comparing the coding to search for and identify trends (Dey, 1999; Charmaz, 2006; Glaser and Strauss, 2009; Corbin and Strauss, 2015). By analysing data before forming hypotheses, I aimed to gain a more objective understanding of my interview data and discover trends and information that otherwise may have been missed, helping to avoid issues involving my emic perspective. A part of this analysis was a study in identifying any areas of discussion that appeared frequently across interviewees that were outside my initial research questions. Organology emerged as an important topic, discussed by a majority of those with whom I spoke, and as a result is included as a chapter at the end of this dissertation. Additionally, after analysing these data, follow up conversations were occasionally held when topics proved that they required further examination.

2.5 Quantitative data collection, analysis, and Total Possible Repertoire

To gain an understanding of trends and patterns in competitive piping a list of competitions, competitors, repertoire, results, etc. has been compiled, drawing from resources such as the *Piping Times*, *Pipes|Drums*, *Piping Press*, and recordings of solo piping and pipe band contests. From this list, developments have been charted and trends observed, largely through

the method of total possible repertoire analysis. My spreadsheet has been modelled after Professor Joshua Dickson's (2006) competitive records in his book *When Piping was Strong*, with changes made to more accurately reflect the goals of my research. The scope of quantitative data collection and analysis is more fully discussed in the Introduction to Data Analysis chapter of this dissertation.

With regard to Total Possible Repertoire, or TPR, as stated in the introduction to this dissertation, this is a method of identifying the rate of repetition within repertoire. TPR is identified by taking the number of unique tunes played in a competition and dividing it by the total number of tunes played. This produces the percent of unique tunes in any given competition. For example, in a competition with 10 competitors, if all 10 competitors play different tunes it is 100% of the Total Possible Repertoire. Likewise, if in a competition of 10 players, six players submit the same tune and four players submit unique tunes, a total of five unique tunes are played out of a total theoretical possible 10, producing 50% TPR. The objective of TPR analysis is not to support an argument that there can or should be 100% TPR, and that argument is not made within this dissertation. The objective of TPR is to produce quantitative data regarding repertoire repetition, which facilitates tracking the breadth of repertoires in competitions. Furthermore, it facilitates the comparing and contrasting of competitions to gain a better understanding of not only how these competitions compare against one another, but how competitions change or stay the same over time.

3 Key Concepts: Tradition, Convention, Change, and Innovation

3.1 Introduction

In this study of the development of competitive piping from 1947 through 2015, there must first be a firm foundation of terminology, built upon a clear understanding of the key terms of tradition, convention, change, and innovation used and applied throughout this dissertation. To do this, the definitions of these terms and what they mean to other individuals and communities must be explored, discussed, and finally clarified as to their use within this study. As such, this chapter explores the concept of tradition, including its role in music, what makes things 'traditional', and in what ways tradition is or is not a part of the creative musical process. How central the role of tradition is to this dissertation will be viewed differently depending on the reader, and no amount of study or analysis will identify all the views on tradition that will come into play on the part of the reader. The core undeniable concepts in this study are those of convention, change, and innovation as they pertain to competitive piping. These concepts' existence in competition piping is inherently linked to tradition, and what each individual piper considers tradition to be, and how he or she feels or does not feel bound by that tradition. However, in the frame of this research they are viewed simply as facts. There are conventions, there are changes, and there are innovations in competitive piping. These are the 'whats' of competitive piping. How they link to tradition is, at times, explored due to the presence of interview data and social commentary on competitive piping, and in these instances the research delves deeper into the 'why' of competitive piping. This question of why often serves to explore the decision-making processes of pipers and the relationship between practitioner and practice. The relationship between practitioner and practice is explored in this chapter through the discussion of

tradition and social norms, building a framework to better understand this relationship throughout this dissertation.

A discussion of these four concepts is vital to creating a common foundation between writer and reader, if not in agreement, at least in understanding, upon which the rest of this dissertation can be built. Once these concepts have been established in their definition herein, they can then be applied to competitive piping, facilitating a clear understanding of their use throughout this work.

3.2   Tradition

The concept of tradition has been eminently studied and discussed by scholars in various fields and has been discussed in terms of piping on many occasions. Simon McKerrell (2005, p.278) described the wide range of thoughts and opinions on tradition, saying, 'Tradition can be viewed in as many ways as there are "traditions."' Through analysis of these writings it becomes clear that there are generally two views on tradition; there are those who believe it to be fixed in time, an artefact to be preserved and handed down, and there are those who believe tradition to be fluid, a living and ever-evolving set of cultural parameters. In more recent academic work, and within this research, the second definition holds true, that tradition is a process. However, it must be stated that within the piping community there are those who consider themselves 'traditionalists', and who view tradition as a reception and transmission of unchanged artefacts, preserving particular methods and information and passing them on to a new generation.

The role of tradition in music is a cultural paradigm. When discussing tradition, one naturally discusses the playing, activities, and practices that have been handed down by a community

of people. Thus, the word lives at the epicentre of the practices of a community, concerning the way things are done. Tradition in music involves the way music is played, the repertoire that is played, and the cultural activities and practices surrounding the music. At its most basic, tradition is a particular practice, simply a way of doing things.

A more detailed statement is that tradition is a way a group of people participates in a particular practice. Certain practices, repertoires, and cultures evolve within a specific group of people and become known as tradition. Martin Smith (in Stokes and Bohlman, 2003) links practice to place, utilising the example of Australian bush bands, a form of traditional music in Australia, which evolved due to a heavy influx of Irish migrants in the 19th century. Here, two traditions merged to become 'Australian Folk;' music intrinsically linked to the place in which it was created.

Furthermore, traditional music is linked to society. The role of the musician and music within that society requires attention, as well as society's influence on traditional music. 'For American folklorists, *tradition* is not merely the collective group lore, but much more; it is the cultural canon of folk society' (Ben-Amos, 1984, p.105). This quote highlights the fact that tradition has multiple meanings and means different things to different people. Folklorists believe that tradition involves a societal aspect in addition to the practices of tradition. However, to some people the term 'tradition' may only refer to the practices or beliefs surrounding tradition with no greater social meaning. If we use the folklorist view on tradition, then the same can be said about traditional music, that it is not only the way the music and repertoire that is played but also the culture surrounding these things, the 'why' as well as the 'what'. In his book, *The Highland Pipe and Scottish Society: 1750-1950*, William Donaldson (2000) outlines the effects of the Highland Society Competitions upon piping. He

looks not only at the standardisation of repertoire but also the effects of the competitions on the music and musical style, as well as the relationship between competitor and judge, who often was a gentleman amateur rather than a professional player (ibid, 2000). Additionally, 'their [musicians] behaviour is shaped both by their own self-image and by the expectations and stereotypes of the musicianly role as seen by society at large' (Merriam, 2006, p.123).

Alan Merriam's statement here is telling, indicating that the music played by traditional musicians can be shaped by external social factors. Additionally, cultural factors come into play when discussing the shaping of traditions. In discussing the Ottawa Valley Irish and the development of their traditional music, Johanne Delvin Trew says,

> The experiences of 5 generations in Canada has considerably influenced what was once an Irish population and identity. Marriage with other ethnic groups, absence of contact with the 'old country,' and the very different realities of life in a climate and a landscape uniquely Canadian have contributed to the development of an emerging new Canadian identity.
>
> (Trew in Stokes and Bohlman, 2003, p. 116)

In this specific instance of the Ottawa Valley Irish there is an excellent example of sociocultural influence on the Canadian identity and, in turn, the traditions of this largely migrant community. The intermarriage and therefore exposure to other ethnic groups indicates a blending of sociocultural ideas and norms as multiple ethnic groups make a common land their new home. However, the lack of contact with the 'old country' does not necessarily indicate a change in tradition but might indicate a preservation of tradition as indicated by Ben Miller (in *Piping Today*, 2011; ibid., 2012) in his series, *Evolution of the Highland Bagpipe within the Musical Traditions of Scotland and Cape Breton*.

Tradition does not necessarily have to be tied to a sense of place but can be attributed to a placeless group of people. An example of this is the tradition of classical music and the behaviours, repertoire, and history of the practitioners of classical music. Though classical music developed greatly in such places as France, Austria, Germany, and Italy, the pieces composed in these places are frequently performed in the same concert and with the same performance practice such as dress and concert etiquette the world over. The classical tradition might therefore be considered a placeless tradition.

Accepting that tradition is a way that a group of people do things brings us to the question of the difference between societal practices and traditional practices, or, 'what makes things traditional'. The key to making practices traditional is age and/or history, specifically tying the present to the past through transmission of beliefs and practices. Looking at the many writings on tradition, the theme of history comes up frequently. Dorothy Noyes (2009, p.234) says of the origins of the word 'The core meaning of *traditio* in classical Latin is 'handing over' or 'delivery'; clustered around this are notions of entrusting, betrayal, surrender, recounting, and oral teaching'. This is an important observation to make: the idea that the root of the word 'tradition' involves the passing on of ideas and practices through time. Noyes' observation that there is an element of entrusting others with knowledge and practice is incredibly valuable as this notion of handing down traditions often involves the surrender of a tradition to a new generation after a lifetime of looking after it. However, I think that Noyes could add written history to this list in addition to oral history, especially in the 21st century with the current abundance of notated tradition.

'Tradition is a temporal concept, inherently tangled with the past, the future, with history' (Glassie, 1995 p.399). Here, Glassie hits on the temporal idea of tradition, the idea that

tradition is inescapably intertwined with our idea of time. He misses a key word in this quote though, that tradition is linked with the present. How people currently perceive and utilise tradition is a cornerstone fundamental to tradition's relation with history. Furthermore, Gary West (2012, p.23) says of our understanding of tradition 'Most of us understand that tradition began somewhere in the past…'. This short statement contains an important piece of information that greatly shapes our notions of tradition; that tradition began at a point in the past that many people may not know. This lack of knowledge surrounding the origins and the invention of tradition can lead to misunderstandings of where traditions came from and as a result can either increase or decrease a tradition's perceived value.

Dan Ben-Amos (1984, p.105) says of the generational qualities of tradition, 'It refers to the knowledge of customs, rituals, beliefs, and oral literature as defined and practised by a particular group, and as transmitted within its confines from generation to generation'. This relates to Noyes' writing, identifying an idea of transmission of tradition through time. And finally, there is Charles Seeger's (in Leach and Fried, 1972, p.826) three separate meanings in the use of tradition; '1) an inherited *accumulation* of material; 2) the *process* of inheritance, cultivation, and transmission thereof; 3) the *technical* means employed'. When looking at Seeger's three meanings, it is worthy of note that points one and two both include the terms 'inheritance' and point two contains the term 'transmission' that indicates links to the past.

As seen above, the task of defining tradition holds a number of pitfalls and complications with numerous opinions, some firmly held as beliefs. While I understand that there are those within piping who view tradition as fixed, or 'pure', and in need of protection and consistency, my view on tradition differs. My view, the one used within this dissertation, is

that it is a particular way of doing things, practised by a group of people, which has been

handed down from generation to generation, changing to meet the needs of new times.

However, the expert testimony throughout this dissertation comes from pipers who are also

members of the same tradition community that I am. As such, their thoughts on the tradition

of piping likely differ from mine and inform their relationship with their own practice.

When considering the definition of tradition, one must also consider the function of tradition.

In her essay *Tradition: Three Traditions*, Noyes outlines three concepts of tradition, though

they may also be read as three functions of tradition.

Her first notion of tradition is tradition as communication. She discusses the different

methods through which tradition might be communicated through the generations be it oral,

written, theatrical, cinematic, or in some cases a mix of these methods, although West (2012,

p.25) points out that in today's age we can add the computer screen to the list of potential

transmission methods. But this idea that tradition is a tool for communication then begs the

question of what is being communicated or why is communication to new generations

necessary. At this point we can begin to look at the content of the traditions. Early on, she

mentions the Brothers Grimm, the famous 19th century German folklorists, as an example of

tradition as inheritance (Noyes, 2009, pp.237-239). Linda Dégh says of their work,

> Their interest turned specifically toward the national poetry of the folk.
> Tales, songs, and beliefs of German peasants were, for the Grimms,
> splintered remnants of the mythology of pagan ancestors suppressed by
> the medieval church. Their aim was to reconstruct this mythology by
> piecing together the splinters for the education of the people. According
> to the brothers, language, religion, and poetry, as well as heroic virtues
> manifested in the ancestral epic, would make the Germans conscious of

their national values and effective in the struggle for national survival and independence in their age of political turbulence.

<div align="right">(Dégh, 1979 pp. 84-85)</div>

So, one identifiable purpose of the Grimm's literature, the 'why', was the communication of historic national values to their contemporaries. However, over time, the themes of these tales have mellowed to be less gruesome and more child friendly, representing tradition's ability to change to meet the needs and values of a less violent culture (ibid., 1979). This exemplifies tradition's ability to change as time passes in order to stay relevant and vibrant.

Noyes' (2009, p.239) second notion of tradition is that of tradition as temporal ideology. In this notion, tradition 'implies separation as well as continuity', which gives us the 'great divide' between a modern tradition and the tradition of old, believed by some to be the 'pure' form of the tradition, though saying this inherently implies that a new form of the tradition is no longer 'pure' and therefore lesser than its predecessor. In this function it is thought that as time marches on traditions will erode; 'Tradition is thought inevitably to decline as modernity rises; both cannot occupy a common space' (ibid., pp.239-240). Here, there is need for a tradition to be rescued, preserved, and documented so that its practice may die but its ideas can be passed on to generations to come as a link to the past. 'Evolutionists…would declare the necessity of documenting tradition for scholarship while eradicating it in practice' (ibid., p.240). This statement is directly reflected in the aims of the Highland Society of London, founded in 1778, and the Highland Society of Scotland, founded in 1784, which were dedicated,

> (1) to establish by statistical and other means of enquiry a full and accurate account of the present condition of the Highlands and western islands of Scotland; (2) to modernise the Highland economy, through the establishment of towns and villages, upgrading the communications

infrastructure by means of road and bridge building to promote integration into the rest of the U.K., increasing productivity by agricultural improvement, the extension of fisheries, and the introduction of trades and manufactures, developing a co-ordinated approach by landowners, and petitioning for Government support for these activities; (3) they were also to take appropriate steps to preserve the poetry, music and language of the Highlands.

<div align="right">(Donaldson, 2000, pp. 63-64).</div>

The aims of the Highland Society of London and the Highland Society of Scotland were to preserve the traditions of the Highlands while modernising the country. This would supposedly lead to the demise of the Highland traditions as Scotland moved into the modern era because, in the view of the tradition as temporal ideology, traditions do not truly survive if they change, and they would certainly change as time passed. But this still does not answer the 'why' of tradition as temporal ideology. The key function in the concept of temporal ideology is preservation, so one might argue that the 'why' is the documentation of a way of life before it dies in a modern era. This allows future generations to look back on the way things once were, to a 'purer' form of their culture and traditions before modernity and change took hold.

Noyes' (2009, p.245) third notion of tradition is that of tradition as communal property. This can be interpreted in a few ways, one of which is the commercialisation of tradition, the ability for tradition to be packaged, bought, and sold, or isolated and reserved for a select group of people. 'The vehicle that turned the national treasure into common property was the printed book, a commodity exchanged for money and not dependent for its diffusion on face-to-face relations with their attendant social control'. Another interpretation is the use of tradition as a commodity to achieve a goal, as cited throughout Donaldson's (2000) *The Highland Pipe and Scottish Society, 1750*-1950, wherein he discusses the Highland Societies of London and Scotland used the tradition of piping to create events that could be used not

only to 'preserve' piping but to recruit soldiers for the British army. Finally, there is the use of tradition as communal property to give both a sense of belonging and a sense of being an outsider. 'Indigenous groups, more concerned with protecting their integrity, are exploring the legal concept of moral rights to prevent even well-meaning outsiders from having access to secret traditions' (Noyes, 2009, p.247).

This quote from Noyes touches on the positive and negative of identifying members of a group, at the same time creating a second group consisting of outsiders. On one hand creating a divide can serve as a tool to protect a group of people's integrity from those who would seek to harm them by giving a sense of community and togetherness in their fight. However, this divide can also prevent the 'well-meaning outsiders' from gaining access to a tradition or a community that might be detrimental to both or either the outsider or the insider. So then, the 'why' of tradition as communal property might be reduced to profit and protection; the human condition of trying to get by in the world and the feeling of belonging, sometimes to the extent of needing protection from those who do not belong.

These three concepts concerning the function of tradition and why tradition exists also identify the functions of convention, change, and innovation within tradition. Convention, a state of stagnation, exists to protect and to maintain, and in doing so pays respect to those that came before and their way of life. It gives a deep-rooted sense of identity and place, the innate human desire to have a sense of belonging. Alternatively, change and innovation exist to keep tradition alive, to make it accessible to a modern era of people. Change and innovation in tradition allow it to adapt to whatever situation arises.

These concepts of convention, change, and innovation require further exploration, as they, like 'tradition', may mean different things to different people, and are clearly intertwined with concepts of tradition. In the next section of this chapter, these three key, central themes are unpacked, leading to a base upon which the discourse of this research can be founded.

3.3   Convention, change, and innovation

My dissertation is built on a foundation of three pillars; convention, change, and innovation in music and practice. Not unlike the term 'tradition', these words may mean different things to different people or may be interpreted differently by people, depending on their ideas of what the terms mean and represent. Some trends, events, and developments that I consider to be changes may be considered to be innovations by others, or vice versa. Here, as with the previous section establishing my use of the term 'tradition', I outline my ideas and definitions for these terms to ensure clarity for the reader throughout this work. Additionally, I build on thoughts presented in the previous section, identifying to what extent change and innovation are fundamental to the creative musical process. Finally, this section explores catalysts for convention, change, and innovation in music, moving into the realm of socio-cultural conditions that encourage change in music.

The three terms - convention, change, and innovation - represent three differing levels of advancement. To illustrate these ideas, I like to borrow Hamish Henderson's idea as described by West (2012) of tradition as a flowing stream and later expanded by West to include tradition as a pond. Later in this chapter, I will add my own contribution to this list of metaphors.

The first level of advancement is convention. In this level there is no advancement, nothing is changing in the music or practice. West describes this as a pond, stagnant and unchanging.

> It [tradition] is not static, it is not a pond, which is perhaps a better metaphor for 'convention', where things do tend to remain unchanged. A convention is encoded in strict rules which are unthinkingly adhered to because 'it has always been this way.' A convention is a dead tradition.
>
> (ibid., 2012, p.13)

West, in this statement, accurately describes my use of the term 'convention,' identifying it as stagnant, unmoving, and static. Throughout this dissertation, the word 'stagnant' is frequently used to describe conventions. Additionally, conventions are in place due to 'strict rules' that have been imposed by some member or members of the tradition, whether knowingly or unknowingly, which put in place inclusivity and exclusivity of acceptability. Finally, the statement that conventions are dead traditions plays into my definition of tradition as being fluid. Once a convention is in place, the tradition ceases to evolve, and stagnates in terms of development. However, it is important to note that just because a tradition has become a convention does not mean that the community involved in said tradition ceases to practise it. This simply means that the tradition is in a state of arrested development.

The next level of advancement is that of change. In change, there is an established way of doing things, maybe even a convention, that undergoes development. There is newness in change but only within the confines of the status quo. Here I like Henderson's aforementioned idea of tradition as a stream, picking up ideas as it goes but always being recognisable as the same stream. There is freshness here, a living environment that is healthy and supportive of longevity. Change indicates newness, but recognisable newness. For an

example of what I consider change in piping one can look to Shotts and Dykehead Caledonia Pipe Band in 1996, when they used only new compositions by Robert Mathieson in their medleys, save for the strathspeys (Cadden in Stokes and Bohlman, 2003, pp.132-133). As will be seen in the analysis of the medley, by 1996 the medley format was established but Mathieson brought change to the format by using new compositions. However, these new compositions fit within the current system that utilised marches, strathspeys, reels, hornpipes, jigs, and slow airs within fairly set formats. Thus, it was a change to the repertoire but not a change to the conventional format. It was something new, but something recognisable.

The final level of advancement is that of innovation. I consider innovation to be something completely new, previously unseen, unrecognisable, something that can change the paradigm of a musical tradition or practice. To build on the previous two water-related metaphors, I compare innovation to a flood. Flooding, in essence, is water going beyond its boundaries into new areas. Of these three metaphors, floods are the most controversial as floods can be positive and can be negative, sometimes at the same time. A manmade flood behind a dam might provide power to a community, but also might make another community relocate. In this instance we see where one group of people sees the flooding as positive, creating a higher standard of living, while another group sees the flooding as negative, destroying their way of life. Innovation in music is similar in that it might be seen as a positive or a negative. Some may view innovation as good, healthy for the development of an art form or tradition, helping to ensure the survival of a practice. However, some may see innovation as threatening conventions, traditions, or traditions' natural flow. To continue using pipe band medleys as examples, an innovative medley is Toronto Police Pipe Band's 2008 medley entitled *Variation on a Theme of Good Intentions*. This medley was not truly a medley in that rather than being a collection of tunes compiled into a single musical entity it was one piece

of music built on a structure of theme and variation. Additionally, rather than beginning with the conventional two three-pace rolls, introductory E, and a march, the tune began with a beyond-tune melodic introduction, to borrow the term from Lori Watson (2012). This is a prime example of innovation in light music, something that completely breaks the mould of previous conventions, practices, and music to give something totally new and previously unseen or unheard. This medley is explored further through a case study in the Pipe Band Medley chapter of this dissertation.

To put these terms concisely, they can be summed up as follows. Convention is stasis, made up of rules and boundaries that are strictly adhered to. There is inclusivity and exclusivity in convention. Change is something different and new, but which exists within the confines of existing practice. Finally, innovation is something totally new, unique, and previously unseen or unheard, which breaks away from existing practice to create new practices and methods.

Building on the previous section on tradition, and using the terms outlined above, the extent to which change and innovation are fundamental to the creative musical process in traditional music must be discussed in order to gain a better understanding of the importance of change and innovation to traditional music. As traditions are handed down from generation to generation, changes, whether intentional or otherwise, begin to occur. However, that sense of oldness, what some would consider 'pureness', if thinking of tradition as a static artefact, can be important to tradition. This leads to an important question; to what extent is change a fundamental part of tradition and the creative musical process? Philip Bohlman (2003 p.xix) describes folk musicians as 'an agent of change and creativity'. Henderson, as previously mentioned, compared tradition to a stream, able to adapt to meet the needs of the time, and Corey Gibson comments on this, saying;

> The revival he helped to formulate was not simply a renewal of antiquated artistic models and forms, but was the continuation of a long tradition which had experienced ebbs and surges throughout its history. This tradition could naturally adapt to suit the modern age whilst also retaining something of its heritage. Its longevity can indeed be attributed to this adaptability…
>
> (Gibson, 2009, p. 54).

Donaldson (2000, p.373) referenced the development of light music in the late 19th and early 20th century. '…Continuity, not fixity, was its essence. Stability did not mean invariance – it sprang from a deeper level than the text and worked in more subtle ways than the 'educated' sponsors or fixed scores could begin to comprehend.'. These examples show that change is naturally occurring and helps to provide longevity to traditions.

This idea, that change is necessary to the survival of tradition, is supported by Henry Glassie (1995, p.396) who says 'The point at which traditions die, at which one tradition replaces another, might be described by the historian as the moment in which a superior force replaces an inferior'. If tradition does not continue to adapt in order to meet the requirements of contemporary times it will be replaced by substitutes that better fulfil the purpose of that tradition.

Tamás Hofer supports the idea that change is not only necessary but also fundamental to tradition.

> In former times, the assumption that traditions were natural, that they came into being spontaneously and were deeply rooted in history led to efforts to criticize consciously-created traditions as unjust manipulations and to brand them as false or fake. Now, it is generally understood that traditions are continuously created and recreated in the life of any modern society and that it is difficult to draw a dividing line between the

'invention' of a new tradition and the creation of a new 'tradition awareness' for an old one.

(Hofer, 1984, pp.135-136)

I argue that the so-called 'invention' of new tradition is often really an established tradition changing to meet the needs of the times. This is supported by Matthew Gelbart (2007, pp.6-7)., who says 'Folk music and art music, being recent constructions that have portrayed themselves as timeless categories, share much with the idea of "invented traditions." Forged to fulfill specific social purposes when they were new, they also have the power to adapt'. Additionally, Noyes (2009, p.239) states 'Whereas earlier scholarship assumed continuity and tried to explain change, today flux is assumed and it is stability for which we must account'.

As mentioned above, there are pipers who do not believe that change or innovation should occur in piping, that the traditions handed down are artefacts to be preserved and communicated to new generations, and that deviance from what came before may cause irreparable damage to what has been handed down for safeguarding. Donaldson (2000 p.325) referenced a letter, written in 1919, wherein a piper from the Isle of Coll claimed piping was in a state of irreversible decline due to the wide variance of piobaireachd styles, whereas in previous generations all the great pipers had played in the same manner. While an old example, the sentiment lives on in some pipers today who believe that change to our practice is detrimental to the preservation of the art form.

But these believers in tradition as convention have their naysayers, such as Scott Reiss (in Stokes and Bohlman, 2003, p.154) who argues 'Denial of change participates in the redemptive myth that authenticity issues from a pure source located in antiquity'. In summary, according to the scholars quoted above, change and innovation are not only

fundamental parts of tradition and the creative musical process, but also necessary to the survival of traditions.

Having established that change and innovation are fundamental parts of tradition, this leads to the question of what are some of the driving forces behind change and innovation in tradition. One driving force in change and innovation in traditional music is the performer. Bohlman (1998) says that the discussion of tradition can often exclude the concept of creativity, but that this exclusion is based on incorrect assumptions that creativity and tradition are mutually exclusive. He describes that creativity occurs via the performer in a myriad of ways within traditional music. For example, some musicians intentionally pursue new ideas, looking to purposely inject change into tradition. This may come in the form of artists wanting to pursue a personal idea of what the music or the tradition could be for them individually, such as Watson (2012, p.122) who describes a desire to pursue her own kind of sound within the context of traditional music, taking the established tradition and making it her own. In this sense, it is the individual artist's desire to put his or her own stamp on their musical product, the innate desire for musicians to be creative and unique, which can drive change and innovation in music.

Bohlman (1998, p.75) goes on to point out that change and innovation via the individual may be accidental, occurring due to incomplete knowledge of the tradition, thus 'forcing the musician to draw from another stock of convenient techniques during performance'. In this sense change may occur due to a break in aural tradition or a loss of records, requiring later musicians to fill in the gaps as best as possible. A possible example of this is piobaireachd tradition, a largely aural tradition that has arguably changed over the years due to gaps in the aural tradition (MacDonald, 1995; Donaldson, 2000).

Another example of unintentional change may come about due to a professional musician traveling extensively, playing in a myriad of regions, and experiencing a wide range of musical ideas that he or she will unintentionally incorporate into his or her own musical practice (Bohlman, 1988, p.75). However, Bohlman (1988, p.86) also states that the innovative and creative individual does not go unchecked. He says, '…innovation and creativity do not exist without restrictions. If the folk musician breaches these restrictions, community approbation ceases, and, in some cases society censures'.

As mentioned above, migration, including emigration and immigration, drives change and innovation in traditional music, as referenced at the start of this chapter through the invention of 'Australian folk' via the influence of Irish migrants to Australia (Smith in Stokes and Bohlman, 2003). Bohlman (1988, p.128) describes the influence of modernisation and urbanisation as being highly influential in increasing migration and thus change within traditional music. He says 'The tremendous mobility characteristic of modern societies makes such realignments commonplace. Indeed, migration, even within rural areas, has long been a factor associated with musical change and the formation of new canons'. He goes on to say, 'The formation of new groups resulting from shifting populations has become one of the most fruitful areas of folk music study' (ibid., 1988, p.128). Using the United States as an example, he expands on migrant tradition citing a large influx of Asian immigrants as the next step in understanding 'the social basis of music in a pluralistic society' (ibid., 1988, p.128). Additionally, there is a dialectic here in that there are two or more traditions that may be studied; the tradition of the established community and the tradition of the migrant community. In some instances, the two traditions may merge to become one new tradition but

in other instances the traditions may stay separate but act as catalysts for change, influencing one another due to their close proximity.

Another driving force behind change, but less so innovation, is competition. In competition, traditional musicians often seek change to give themselves an edge above other competitors but avoid innovating to keep from alienating adjudicators and other practitioners of their tradition. Chris Goertzen (1997, p.174-175) describes the fiddle competition tradition in Norway and describes the difference in tempos between competitors and dance fiddlers. The competitors have slowed their tempo to allow for extra melodic and rhythmic ornamentation. As a result, the listeners of this music are more critical than in the past, which has driven tempos down in dance playing as well, however these tempos do remain quicker than those utilised by the competition fiddlers. A direct parallel may be drawn here to piping, where competition has gradually slowed the tempo of performance so that competitors will have more chance of playing all the technique correctly with no flaws. This is especially true in the 2/4 competition march, where soloists have greatly reduced their tempo, resulting in a discourse amongst pipers regarding the musical validity of performing marches at such a slow tempo. This is a conversation regularly heard at piping competitions; that competitors are playing far too slowly in order to achieve clarity of technique to the detriment of the music. Areas of competition's effects on piping are discussed throughout this dissertation, and for more analysis see McKerrell (2005).

In summary, catalysts for change may be internal or external, the result of individuality or a group shift towards a changed tradition, checked by the performer, group, and sometimes by the culture or society. Change and innovation in tradition may also be the function of socio-

cultural conditions such as modernisation and urbanisation, ever blurring international boundaries in an increasingly globalised world.

The coming chapters are built upon the above understanding and definition of tradition and its relationship to music and socio-cultural conditions, the concepts of convention, change, and innovation as I have defined them, and the conditions that instigate their existence.

4 Introduction to Data Analysis and Case Study: The Solo Hornpipe and Jig

4.1 Introduction

In the following chapters I divide the 69 years of piping competitions in question, both solo and band, into manageable sections and explore the conventions, changes, and innovations that occurred during each period as they relate to repertoire selection and the decision-making processes of competing pipers. The division of this period has been accomplished by utilising a number of criteria, focusing on changes in competitive format, but also incorporating interview data and available repertoire information from competitions.

The rationale for selecting 1947 and 2015 as parameters for research has been described in the methodology of this dissertation. This period has been divided into three sections: 1947–1969, 1970–1990, and 1991–2015. By dividing the research parameters into three sections, it not only creates more manageable data groups, but assists in creating a narrative of how repertoire selection developed over this 69-year time frame. This is accomplished by comparing and contrasting the findings within each period. 1970 has been selected as the start of the second time-period because it was in this year that the pipe band medley was introduced. The rationale for selecting 1991 as the starting point for the final time period is slightly more complex and consists of a few individual reasons. The Argyllshire gathering was split into A and B grade competitions in 1989; the late 1980s and early 1990s have been cited as a time when pipe bands were developing and changing, which is reflected in analysis; and 1991 was the last year Strathclyde Police won the World Pipe Band Championships, giving way to a period when the competition would be dominated by three

bands. In order to keep the division of the time periods more equal, 1991 was chosen as a start date for the third time-period.

There are, of course, a number of different ways to divide this time period into smaller studies, and further exploration into alternative methods of dividing this time period is welcome at a later date. The ensuing chapters explore the solo MSR, band MSR, and medley. Each subject is examined through analysis of the available repertoire data, followed by analysis of interviews, resulting in a synthesis of both data sets to provide a more holistic understanding of each subject and, in turn, the state of competitive piping from 1947 – 2015. The solo hornpipe and jig competition is utilised as a case study at the end of this chapter, offering insight into analytical methods used within this dissertation.

4.2   Data collection, data gaps, community reflexivity, and analysis

4.2.1   Data collection and data gaps

Repertoire data have been compiled utilising a number of sources, including competition results published in piping publications, as well as competition reviews, summaries, and recordings. Key resources include *The Piping Times*, *Pipes|Drums*, *The Piping Press*, *The World Pipe Band Championships* album series, and various event programmes when they were available. However, it is important to note that there are, at times, sizeable gaps in the repertoire data that are available, despite the wide range of sources consulted. As will be seen in this chapter, there are extremely limited repertoire data available for the hornpipe and jig competitions researched as a part of this study. As such, it is impossible to draw any significant conclusions from the quantitative data that are available, and, as such, no conclusions are made regarding specific pieces played in competition. Similarly, in the pipe

band MSR analysis, there is sparse repertoire information available in the first two time periods and, as such, there is no TPR analysis from 1947-1969 or 1970-1990 as there are not enough quantitative data to draw significant statistical conclusions about the repertoire. However, using the available information from these time periods, combined with expert testimony from members of the piping community, some observations on repertoire are made.

Despite, and sometimes because of, these gaps, significant observations and conclusions on light music competition can be made by juxtaposing the available information from different periods against one another and contextualising the quantitative repertoire data through the qualitative perspectives of practitioners interviewed. Additionally, these data gaps offer insight on the value placed on repertoire information by the piping community. This information, when synthesised, begins to create a more holistic description of the state of light music competition during the time period in question, and the ways by which it came to be, as per my research questions. Issues of data gaps are further explored within each separate chapter as they pertain to each individual genre of competition.

4.2.2   Community reflexivity

The gaps in the repertoire data that have been collected offer an opportunity for reflexive thought within our community, specifically regarding what the piping community values. Do we value the competition or the music? Is it one or the other, a mix of the two, or is the value system more complex than this? If it is a mix, then is it an even split between competition and music, or does one receive more weight than the other? I argue, based on analysis of interviews, that the lack of repertoire information presented in reviews of competitions reflects a number of conditions present within our community, namely, focus on the

importance of competitive results, predictability of repertoire, and, at times, apathy towards repertoire performed. These three ideas are explored throughout the ensuing chapters. However, there are other possible reasons for these repertoire gaps which are more practical and less ethnographic in nature.

First, there is the question in printed information of whether or not the writer was present at the competition or knew the repertoire well enough to identify the tunes he or she was hearing. If the writer was not present for the whole contest then it would make sense that he or she would not know what tunes were played, especially if repertoire was submitted on the day, or if the writer did not have access to the submitted music. If the writer was only present at the prize-giving ceremony then it would stand to reason that he or she would only hear the names of the competitors as repertoire is rarely, if ever, announced with results. Additionally, if the writer was not an experienced piper or dedicated proponent of pipe music then it is possible that he or she would not know the names of the tunes he or she was hearing, meaning that only the names of the competitors would be available. To evidence this, I have regularly submitted competition results to publications in the past. This has been both as an audience member and a competitor. There have been many occasions when I was only able to submit the prize list of competitors, rather than the prize list along with the repertoire played in competition. At times this is due to not hearing the full competition, sometimes due to my own competitive activities and responsibilities.

Second, there is the issue that before the internet, physical space in a publication was a consideration. An editor could easily cut out the repertoire to present the competitive results, save space, and therefore save money on printing and shipping. However, consider a review of a piping competition compared to a review of a classical concert. Classical performance

reviews always, or at least in the vast majority of cases, talk about the performance and mention the repertoire, whereas published information regarding piping performances knowingly omits the information about what was played. There is, of course, an issue with this comparison as most classical concert reviews are reviewing a concert, not a competition, but I put it forward that, considering the competitive performance paradigm, the comparison between concerts and competitions is apt. There is also an issue of the amount of musical information which would require publication. In most classical concerts there are only a few pieces played, whereas in a solo piping competition each competitor might play as many as six tunes within an MSR, and if the top six pipers are listed then that is 36 pieces of music which require listing, which would take up a considerable amount of print space.

Of course, in our digital age, print space is no longer always an issue, due to online publications, but plenty of results are posted which omit repertoire data. The issues explored earlier concerning attendance and knowledge of repertoire may, at times, influence the publication of repertoire via online sources.

This all leads to a question of the importance placed on the repertoire we play in competition. Do competing pipers and supporters of competition piping simply not care about the repertoire being played? Is the emphasis solely placed on the competition and who or what band wins? Or, perhaps, the issue is one of predictability. That is to say that our repertoire is so small and predictable that it is redundant to publish the music played as it is consistent enough that it is of little interest to the reader. These questions will be explored throughout the ensuing chapters as it pertains to solo competitors' and bands' decision-making processes when it comes to what tunes they play and why.

4.2.3 Analysis

The presentation and analysis of data for each competition genre is divided into two sections: analysis of quantitative repertoire data and interview analysis. The quantitative analysis takes into account the repertoire performed in these competitions, largely through the method of Total Possible Repertoire, when sufficient data allow, while the interview analysis offers commentary from the piping community on the development of these competitions. These two sections combine to create a holistic understanding of the development of these competitions, including the development of repertoire played, the decision-making processes of pipers, and, at times, other notable and important developments within the competitions.

4.3 Introductory case study: the solo hornpipe and jig competition

As cited above, there are, at times, data gaps in the repertoire information available for these competitions. When these gaps are only a few years, the broad spectrum of repertoire available mitigates this issue. But when data gaps are substantial, this prevents significant statistical analysis of repertoire. However, when combined with interview data, these data gaps can help to create an understanding of the state of competitive piping by identifying trends in repertoire and the values of competing pipers. In the initial plan for this dissertation, analysis of the solo jig, and later hornpipe and jig, competition was to be included as a standalone chapter, compared and contrasted with equal weight against the solo MSR, band MSR, and band medley. However, throughout the data collection phase it became increasingly apparent that repertoire data for these competitions was sparse, and the final data collected are not sufficient to draw any significant statistical conclusions on the repertoire submitted in these competitions. As stated above, the lack of statistical repertoire data have

been combined with interview testimony to gain an understanding of the importance of this event to the competing community. As an introductory illustration of this analysis in practice, the repertoire is still presented for the reader's observation. Significant conclusions are only reached once the interview analysis is considered.

4.3.1 Repertoire

In total, there are 21 total years in my data with repertoire information available. The competitions studied are the Argyllshire Gathering Jig; Northern Meeting Jig, later a hornpipe and jig; and the Uist and Barra Jig, also later a hornpipe and jig. Within these years, there are only data available for a total of 92 jigs and 26 hornpipes. The prevalence of jigs over hornpipes is to be expected, as jig competitions are more common than hornpipe and jig contests. For example, the Uist and Barra was solely a jig competition until 2012, when it became a hornpipe and jig contest (*Piping Times*, 2012, 64(8), pp.54-55). The repertoire data for the jigs are shown on the following page as a list of tunes and the number of times they appeared in my data.

Tune	Appearances
John Patterson's Mare	10
Donella Beaton	8
The Thief Of Lochaber	5
The Old Wife Of The Mill Dust	4
Kenny Gillies Of Portnalong	4
Paddy O'Rafferty	4
The Curlew	3
The Hens March	2
Shaggy Grey Buck	2
Donald Willie And His Dog	2
Alex Macdonald	2
The Braes Of Mellinish	2
The Rakes Of Kildare	2
The Baldooser	2
Connaughtmans Rambles	2
The Kitchenmaid	1
Aunty Kristy	1
Braeriach	1
The Stool Of Repentance	1
Roddy Mackay	1
Alexander Macaskill	1
Skyeman's Jig	1
Stewart Chisholm's Walkabout	1
The Bobs Of Balmoral	1
John Macdonald's Exercise	1
Alan Macpherson Of Mosspark	1
Center's Bonnet	1

Tune (cont.)	Appearances
The Bride's Jig	1
The Geese In The Bog	1
PM Donald Maclean	1
Super Scot	1
John Macdonald's Exercises	1
Davie Patricks Ceilidh	1
Mrs Sharon Duthart	1
Queen Of The Rushes	1
The Snuff Wife	1
The Seagull	1
Glen Orchy	1
Archie Beag	1
I Laid A Herring In Salt	1
The Judge's Dilemma	1
The Old Wife's Dance	1
Cutting Bracken	1
Turf Lodge	1
The Jig Of Slurs	1
Rory Macleod	1
The Old Chanter	1
Caileach An Dutain	1
PM Jimmy Macgregor	1
Dr Flora Macaulay Of Carradale	1
Michael Macdonald's Jig	1
The Skylark's Ascension	1
The Deerstalker	1

While there are not enough data to draw any meaningful statistical conclusions about the entirety of the jig competition, there is still valuable and interesting information within this data set. Of the total 92 performances for which I had data, there were 53 unique tunes. Within this list, there are a number of what might be considered newer tunes, such as *Alan MacPherson of Mosspark* by Pipe Major Angus MacDonald, *Mrs. Sharon Duthart* by Bruce Gandy, and *Michael MacDonald's Jig* by Jim McGillivray. As will become clear in the analysis of the solo MSR, it is rare for new tunes to be introduced in that genre of competition, but there is at least evidence here of repertoire being submitted within the composer's lifetime. Additionally, even within this short list of 92 performances, there were 10 repetitions of *John Patterson's Mare* and 8 repetitions of *Donella Beaton*, indicating that they may be popular jig competition tunes. Here, my own experience as a competing piper comes into play, as I have heard these tunes played in jig competitions with great frequency during my piping career and I have myself regularly submitted *Donella Beaton* in competition.

The hornpipe data are far less expansive, but, again, will be displayed for transparency.

Tune	Appearances	Tune (cont.)	Appearances
Ina MacKenzie	3	High Level	1
Lucy Cassidy	2	Jack Aloft	1
Crossing the Minch	2	Redondo Beach	1
The Man from Skye	2	Duncan Johnstone	1
The Train Journey North	2	Stornoway Hornpipe	1
Jimmy Blue	1	Tam Bain's Lum	1
Raigmore	1	Rhonda Blair	1
Londonderry Hornpipe	1	Dora Watt	1
Hazel Thomson	1	Mad Hornpipe	1
Bobbie Cuthbertson	1	Colin MacKay	1

There are only 26 performances for which I could find data in the hornpipe, and in these 26 performances there are 20 unique tunes. Again, there are examples of tunes which might be considered newer, such as *The Train Journey North* by Tom Anderson, *Colin MacKay* by Reay MacKay, and *Hazel Thomson* by George MacIntyre. Beyond this, there are no significant statistical conclusions that can be reached, due to the limited sample size.

However, these data gaps might inform the reader on the importance that is placed on hornpipe and jig competitions. For example, the results of the Northern Meeting Jig competition are frequently reported on without repertoire data in years when the march, strathspey and reel, and Former Winners MSR results and tunes are published. Additionally, in the Uist and Barra, the results of the jig competition are not reported at all until 2009, despite results of other events being published as far back as 1988. Finally, the Glenfiddich Solo Piping Championship, considered by many to be the pinnacle of solo competitive piping, does not contain a jig or hornpipe and jig competition at all. This indicates that the hornpipe and jig competition might not be given the same consideration as the march by competing pipers. By combining this lack of data with interview evidence, the greater picture of the importance placed on the hornpipe and jig becomes clearer.

4.3.2 Interview evidence

In the course of interviewing various competing pipers and adjudicators, I asked about their repertoire selection process for the solo MSR. Additionally, I asked about their repertoire selection process for the hornpipe and jig, and if it differed at all from their MSR process. In the process of coding these interviews, a number of themes emerged regarding the hornpipe and jig competition. First, soloists do consider the repertoire they play, and whether or not it might be considered 'traditional', however, many competitors are willing to be experimental

with their repertoire selection, and as such submit what might be considered newer tunes. Second, when many pipers were asked about the solo hornpipe and jig repertoire, they frequently referenced the large number of tunes being composed for bands by modern composers. Finally, competitors do not tend to treat the hornpipe and jig competition with the same weight as the solo MSR competition.

I asked Finlay Johnston about his repertoire selection process for hornpipe and jig competitions, and he indicated that he tends to play traditional tunes, but that the most important thing for him is finding a tune that he likes. He continued on, though, saying that pipers do play modern jigs, and identified a tune that he and others play which might be considered more modern.

> There's people now playing modern jigs. Like, actually, there's a good tune that's a good example that quite a lot of people are playing at the moment. I play it too. *Flora MacAulay*. … Well, I mean, when I say it's new, I think it's Allan MacDonald's tune, isn't it? So, it's been in his lifetime. So that's relatively modern in terms of content, isn't it? Say the last 30 years or something like that.
>
> (Finlay Johnston Interview 21/03/2017)

Glenn Brown, a contemporary of Johnston's, had a similar opinion, saying that one of the most important parts of his hornpipe and jig selection process is finding tunes that he likes. However, he indicated that a tune's age has no bearing at all on whether or not he will play it in competition. 'In my book, a good tune is a good tune. It doesn't matter if it was written 50 years ago or yesterday.' (Glenn Brown Interview 15/03/2017)

Willie McCallum described his repertoire selection process for hornpipe and jig competitions in terms of acceptability of repertoire, and how adventurous he is willing to be in competition with his repertoire.

I think in a hornpipe and jig competition you might be a wee bit more adventurous. You know, there's more tunes that you can play in that, I think. A bigger, a repertoire of tunes that not everybody plays. So, I think there is more freedom there. I think you have to be careful that it's not something way out, though. I suppose that's being kind of the conservative person, but I think if it makes sense musically and it's not completely mad then it sounds like a good idea to play it.

(Willie McCallum Interview 22/03/2017)

Ian McLellan reflected on his time as a competing piper, the introduction of new tunes, and how these new tunes have developed into standard repertoire.

Well, there were tunes that came out of that era that are just old hat now, right enough. I mean, probably, one of the hornpipes I had the most success with at that time was one of Big Ronnie's tunes, *Ina MacKenzie*, and that had just came on the scene and I played it. … John MacLellan was judging. After the competition, he says, "Where did you get that hornpipe you played?" I said, "It's one of Big Ronnie's Tunes." It hadn't been published; it was new on the scene. … But most of the tunes you played were all pretty well-known.

(Ian McLellan Interview 23/03/2017)

One piper, who is still an active competitor, described a story of putting a lesser-known tune into a jig competition and being marked down for it by a judging panel. He was told by an adjudicator that he should not play modern compositions in competition, however, the tune in question was composed by Archie Cairns in the 1970s. Despite the adjudicator's error, this displays that there is a concept of acceptable repertoire in hornpipe and jig competitions, at least on behalf of some judges.

Donald MacPhee reflected on when he began competing in Scotland, and what tunes were frequently being played in jig competitions.

Hornpipe and jig competitions, when I first started coming over, was confined to a jig competition. So, hornpipes weren't really coming into play. … So, jigs were very, very much *John Patterson's Mare* and [tunes from] Donald MacLeod's collection. … When I first started coming over here, the *Old Wife of the Milldust* was in everybody's repertoire. I remember one games, I think it was up in Dornoch, it must have been a favourite of the judge because, you know, it seemed as though you'd go up there and call four jigs and if *Old Wife of the Milldust* was… he wanted every competitor playing it.

(Donald MacPhee Interview 19/03/2017)

MacPhee went on to describe these tunes as 'tune winning acceptable repertoire', which coincides with the anecdote from the previous anonymous competitor, that there are, in the view of some judges, tunes that are considered 'acceptable' in competition.

These interview data may offer insight into the lack of repertoire data available for the solo hornpipe and jig competition. If competitors are submitting tunes that are not long-established stalwarts of the competitive repertoire, this may affect reporting on repertoire data in that those recording the competition may be less likely to know the tunes being played.

These examples demonstrate that soloists do and, at times, should consider the age of tunes and whether or not judges will be familiar with their repertoire. Despite this, soloists do submit newer tunes to competition. However, an area frequently referenced as having a healthy compositional output was pipe bands. Roddy MacLeod discussed this in his interview, saying, 'It's funny, because there's a whole plethora of new hornpipes that are composed every year for pipe bands. A lot of hornpipe compositions by modern composers like, say, Michael Grey or Bruce Gandy. You've got a lot of hornpipe tunes out there. But they tend not to be featured too much in the solo competitions, so you hear them in the pipe band repertoire.' However, MacLeod continued to identify that there is a difference between

solo hornpipes and band hornpipes and, regardless of age, there is a style that is expected in solo hornpipes.

> …there are some [hornpipes] that just kind of conform to what we consider to be the traditional style of hornpipe that could be a modern-day composition. I'm thinking of Reay MacKay's tune *Colin MacKay*. That's quite a traditional style of hornpipe as opposed to, you know, maybe a tune like Ryan Canning's *Blockbuster* or something like that.
> (Roddy MacLeod Interview 16/03/2017)

Donald MacPhee also referenced some of Ryan Canning's music as being better suited for band playing rather than solo playing, and Glenn Brown referenced modern composers such as Chris Armstrong, Finlay MacDonald, Michael Grey, Bill Livingstone, Terry Tully, Bruce Gandy, and also Ryan Canning as writing many good tunes for bands. To this end, in a discussion regarding modern hornpipes and jigs, many pipers felt it appropriate to reference the large output of modern compositions for pipe bands.

The final theme which arose in interviews was that pipers place less weight on the hornpipe and jig than other genres of competition, such as the MSR or piobaireachd. One piper described this explicitly, expressing that the hornpipe and jig competition does not carry the same weight as other competitions. 'There's so much less weight put on a hornpipe and jig competition, which means nobody really cares that much about it. So, it's like, oh, I'll go and relax and enjoy that bit.' This specific theme of treating the hornpipe and jig competition in a more relaxed manner was echoed by Willie McCallum.

> WM: *I try to treat these competitions as fun, you know? Because they are.*
> *And you might do that leading up to a competition, and you get up there*
> *on the platform you want to play really well. Just like everything else. But*
> *the approach to it might be a wee bit different in terms of preparation.*
>
> AB: *Just more relaxed?*
>
> WM: *Aye, maybe just a wee bit less prepared in it, sometimes.*
>   (Willie McCallum Interview 22/03/2017)

Pipers, when asked about the hornpipe and jig, had less to say than they did about MSR or medley competitions. Despite this, it should be mentioned that all of the competitive pipers I interviewed are just that, competitive, and through describing their thought processes in repertoire selection identified themselves as serious and thoughtful competitors, even if there is less weight placed on this particular genre of competition.

4.3.3   Conclusions

There is a dearth of information available regarding repertoire submitted and played in hornpipe and jig competitions. Evidence, such as lack of reporting, absence of a hornpipe and jig competition at the Glenfiddich, and testimony from competing pipers, combines to suggest that the competition is considered less important than other competitive genres. However, through interviews, it becomes clear that this competitive genre of piping, while containing less gravitas than other areas of competition, still has conventions in place regarding acceptable repertoire. As such, some pipers take into consideration what repertoire adjudicators will be familiar with. Despite this, the hornpipe and jig still exists as a competitive area in which pipers can choose to induce change by introducing previously unheard tunes.

5   The Solo March, Strathspey, and Reel (MSR)

This study of repertoire data since 1947 begins with the solo MSR. The timeline of the MSR since 1947 has been broken up into three manageable groups: 1947–1969, 1970–1990, and 1991–2015. By dividing the timeline into three sections it not only creates more manageable data groups but assists in creating a narrative of how repertoire selection developed over this 69-year period by providing the necessary division to enable the juxtaposition of time periods. The study of these time-periods will be further divided into the analysis of the marches, strathspeys, and reels played, thus allowing comparison between time-periods for each individual tune type.

Before starting this analysis, it is important to mention that in these data, involving multiple contests in multiple years, there is sometimes an anomaly in that one competitor may be selected to play the same tune in multiple competitions and, if that tune happens to be going well for the player, there are instances where a tune appears in the prize lists multiple times played by the same player, which does not reflect on a tune's broader popularity within the competing community. However, this may, as is explored later in this chapter, identify a tune's popularity with adjudicators. Within the context of this dissertation, this is the only area studied where this occurs, as tunes are submitted by competitors and selected by adjudicators, and the tunes a competitor chooses to submit between contests may change in the middle of a contest season.

An example, further explored in the march analysis of this chapter, of a tune appearing multiple times in a single time period is that of Alasdair Gillies appearing in the prize list nine times between 1991 and 2015 with the tune *Mrs. John MacColl*. These anomalies are identified throughout this chapter to ensure transparency of the effect of repeated competitive

success by one competitor with one tune. Despite such anomalies and given the limited size of the canon of repertoire in question, as is explored in Chapter Eight of this dissertation, combined with interview evidence presented later in this chapter that evidences a limited repertoire, the data presented on the solo MSR still offer a significant sample of the repertoire performed in the competitions in question.

5.1 Repertoire analysis of the solo march

The first time-period to be analysed is 1947–1969. Beginning with the march, there are four competitions being considered during this first time frame; at the Argyllshire Gathering the Open March and Former Winners' MSR will be considered, and at the Northern Meeting; the Open March and Silver Star, also known as the Former Winners MSR, will be taken into account. The chart on the following page is a list of the repertoire performed from 1947 to 1969, according to the data I was able to locate and compile. This chart presents only music that was performed and does not include information on repertoire that was submitted but not chosen for performance by a panel of adjudicators.

Tune	Plays	Tune (cont.)	Plays
74th's Farewell to Edinburgh	13	The Highland Wedding	4
Mrs. John McColl	12	Craigs of Stirling	3
The Abercairney Highlanders	11	Miss Elspeth Campbell	3
Leaving Glenurquhart	10	The Marchioness of Tullibardine	3
Bonnie Anne	8	Colonel Stockwell	3
The Argyllshire Gathering	8	Jeannie Carruthers	3
Stirlingshire Militia	8	The Pap of Glencoe	3
South Hall	7	Arthur Bignold of Lochrosque	3
Parker's Welcome to Perthshire	7	Captain Colin Campbell of Drum a Voisk	3
Ross-shire Volunteers	7	Glengarry Gathering	2
John MacFadyen of Melfort	7	Pipe Major John Stewart	2
The Duke of Roxburgh's Farewell to Blackmount Forest	6	Lonach Gathering	2
The Edinburgh Volunteers	6	Millbank Cottage	2
Lord Alexander Kennedy	6	Dr. MacLeod of Alnwick	1
Angus Campbell's Farewell to Stirling	6	Portland Castle	1
John MacDonald of Glencoe	6	Inveran	1
The Braes of Brecklett	6	71st Highlanders	1
Leaving Lunga	5	Pipe Major Willie Gray's Farewell to the Glasgow Police	1
Charles Edward Hope Vere	4	Donald Cameron	1
Lochaber Gathering	4	Brigadier General Ronald Cheape of Tiroran	1
The Duchess of Edinburgh	4	The Braes of Castle Grant	1
MacLean of Pennycross	4	Mrs. MacDonald of Dunach	1

In the material referenced, there are 44 unique tunes documented as having been performed in these four competitions during this 23-year period. There is a total of 200 performances which have repertoire data for the march attached to them. Utilising the method of Total Possible Repertoire, there could have been, theoretically, 200 different marches played. This means that 22% of the total possible repertoire was performed in these 200 performances.

Repeat performances by the same competitor in these data include Donald Morrison, who appears three times with *The 74th's Farewell to Edinburgh* and John Burgess, who appears three times with *Bonnie Anne*. John Burgess also appears in these data three times playing *Edinburgh Volunteers.* While the success of these competitors affects these tunes' overall

standing in terms of popularity, this does not alter the fact that all three of these tunes appeared multiple times during this time period outwith their own performances.

From 1970 to 1990 the scope of competitions to be considered broadens. In 1974, the introduction of the Grant's Solo Piping Championship, later to become the Glenfiddich Solo Piping Championship, presents another valuable resource for information on competitive repertoire at the very highest level. Additionally, it is in 1988 when repertoire data on the Uist and Barra piping competition began to be reported in piping publications and is therefore included in this research. Of additional note is the Silver Star competition at the Northern Meeting, in that sometime between 1982 and 1988 the format of this competition changed from an MSR in which each tune was played twice over to a double MSR wherein each competitor played two unique marches, two unique strathspeys, and two unique reels. That doubles the repertoire information available in the years where tune data are published for the Northern Meeting Silver Star. It was also during this time period that the open events, the march and the strathspey/reel, were split into grade A and grade B. This occurred first at the Northern Meeting in 1980, and the Argyllshire Gathering followed suit in 1989.

Tune	Plays
The Braes of Castle Grant	14
The Highland Wedding	9
The Braes of Brecklet	9
Donald MacLean's Farewell to Oban	9
Pipe Major John Stewart	9
The Abercairney Highlanders	9
South Hall	8
Jeannie Carruthers	8
John MacFadyen of Melfort	8
MacLean of Pennycross	8
Lonach Gathering	8
Hugh Kennedy	8
Leaving Lunga	7
Pap of Glencoe	7
John MacColl's March to Kilbowie Cottage	7
Clan MacColl	7
Bonnie Anne	6
Leaving Glenurquhart	6
Ross-shire Volunteers	6
Mrs. John MacColl	6
Lochaber Gathering	5
Captain Carswell	5
The Marchioness of Tullibardine	5
John MacDonald of Glencoe	4
Balmoral Highlanders	4
The Duke of Roxburgh's Farewell to Blackmount Forest	4
Angus Campbell's Farwell to Stirling	4
Duchess of Edinburgh	4
Craigs of Stirling	4
Knightswood Ceilidh	4

Tune (cont.)	Plays
The Renfrewshire Militia	4
Arthur Bignold of Lochrosque	4
Charles Edward Hope Vere	4
Colin Thomson	3
Argyllshire Gathering	3
93rd at Modder River	3
Inveran	3
Brigadier General Ronald Cheape of Tiroran	3
Major Manson at Clachantrushal	3
The Royal Scottish Pipers Society	2
Glenfinnan Highland Gathering	2
Pipe Major Willie Gray's Farewell to the Glasgow Police	2
Stirlingshire Militia	2
Dugald MacColl's Farewell to France	2
Kantara to El Arish	2
74th's Farewell to Edinburgh	2
The Taking of Beaumont Hamel	2
Glengarry Gathering	2
Lord Alexander Kennedy	2
Millbank Cottage	2
Edinburgh City Police	2
John MacDonald's Welcome to South Uist	2
Captain Campbell of Drum a Voisk	2
Craigendarroch	1
Willie MacLean	1
Allan Dodd's Farewell to Scotland	1
Edinburgh Volunteers	1
Inverlochy Castle	1
Pipe Major George Ross's Farewell to the Black Watch	1
Dr. E.G. MacKinnon	1

In the material referenced, there are 61 unique tunes recorded as having been performed during this 21-year period. There is a total of 267 performances with repertoire data available, so, in theory, there is a possibility for 267 unique tunes, indicating that 22.8% of the total possible repertoire was performed, nearly identical to the previous time period during which 22% of the total possible repertoire was performed.

The most extreme example of repetition in this time period is with Murray Henderson, who appeared seven times playing *The Lonach Gathering* out of a total eight times that it appeared in these data. *The Braes of Castle Grant* appears so far out in front due to Dr. Angus MacDonald and John MacDougall each appearing in these repertoire data three times with this tune. Gavin Stoddart also appears three times in these data, but with the tune *The Highland Wedding*. Angus MacDonald appears three times playing *John Roy Stewart* and Arthur Gillies appears three times playing both *MacLean of Pennycross* and *Leaving Lunga*. Gordon Walker and Robert Wallace each appear playing *Mrs. John MacColl* three times and Hugh MacInnes appears with *The Renfrewshire Militia* three times.

The final march period to consider is 1991 to 2015. There was no change in the formats or competitions being referenced during this time period in comparison with the previous, that could possibly affect the availability of repertoire. The repertoire is listed on the following page.

Tune	Plays	Tune (cont.)	Plays
Mrs. John MacColl	20	Pipe Major John Stewart	4
John MacDonald of Glencoe	13	Miss Elspeth Campbell	4
The Abercairney Highlanders	11	Lochaber Gathering	3
Hugh Kennedy	10	The Duke of Roxburgh's Farewell to Blackmount Forest	3
The Clan MacColl	9	Stirlingshire Militia	3
The Highland Wedding	9	The Edinburgh City Police Pipe Band	3
The Pap of Glencoe	9	Mrs. Duncan MacFadyen	3
MacLean of Pennycross	9	Bonnie Anne	3
The Argyllshire Gathering	9	Brigadier General Ronald Cheape of Tiroran	3
The Duchess of Edinburgh	8	The Taking of Beaumont Hamel	3
Leaving Lunga	7	David Ross	2
Ross-shire Volunteers	7	The Young MacGregor	2
The Braes of Castle Grant	7	Lonach Gathering	2
Leaving Glenurquhart	6	South Hall	2
Kantara to El Arish	6	John MacDonald's Welcome to South Uist	2
Major Manson at Clachantrushal	6	Donald MacLellan of Rothesay	2
The Knightswood Ceilidh	6	The Marchioness of Tullibardine	2
Captain Campbell of Drum a Voisk	6	Millbank Cottage	1
Inveran	6	Father John McMillan of Barra	1
Craigs of Stirling	6	Laird of Luss	1
Angus Campbell's Farewell to Stirling	5	Hugh Low of Tiree	1
The Braes of Brecklet	5	Lord Alexander Kennedy	1
Arthur Bignold of Lochrosque	5	Donald MacLean's Farewell to Oban	1
74th's Farewell to Edinburgh	5	91st at Modder River	1
John MacColl's March to Kilbowie Cottage	5	Dugald MacColl's Farewell to France	1
John MacFadyen of Melfort	4		

In this 25-year period there was a total of 52 unique marches performed in a total of 254 performances with repertoire data available. There was a slight decline in the breadth of the repertoire performed in relation to the total possible repertoire possible during this period, with only 20.5% of the total possible repertoire being performed.

As stated in the introduction to this chapter, Alasdair Gillies appears in these data nine times playing *Mrs. John MacColl.* However, as is explored in interviews later in this chapter, there is sometimes a trend for adjudicators to select tunes that they know competitors can play well, resulting in their repeated appearance in competitions. In this instance, Alasdair placed first in six of these nine performances. Roderick MacLeod also features heavily with a particular tune, appearing in these data six times playing *Hugh Kennedy*, also appearing three times with *The Clan MacColl*. Gordon Walker appears playing both *John MacDonald of Glencoe* and *The Braes of Castle* Grant four times. Stuart Liddell appears three times playing *The Abercairney Highlanders*. Douglas Murray was recorded as having played *The Highland Wedding* three times. Slightly different from other examples, James Murray appeared in these data playing *The Pap of Glencoe* six times, but of these recorded performances he was only awarded a prize for four of them. This instance can be taken as an example that simply because tunes feature in the prize lists does not mean that they are not featured outside it as well. Angus MacColl was appears six times playing *The Argyllshire Gathering* and four times playing *MacLean of Pennycross*. Iain Speirs appears playing *The Duchess of Edinburgh* four times but, similar to James Murray, only three of these earned a prize. Bruce Gandy appears three times playing *Leaving Lunga*.

The number of tunes, total performances with documented repertoire, and variety of tunes played within to total possible for these three years can be summed up thusly:

Time frame	Number of unique tunes	Total performances with documented repertoire	% of total possible
1947 - 1969	44	200	22%
1970 - 1990	61	267	22.80%
1991 - 2015	52	254	20.50%

Here we see that the shortest time period, 1970 – 1990, has the highest number of unique tunes, total performances with documented repertoire, and the most possible tunes being played. However, an increase of 38.6% in the number of unique tunes and an increase of 33.5% in total performances with documented repertoire resulted in only a 0.8% increase in the variety of music compared to the total performances. Taking that further, an increase or decrease in number of unique tunes positively correlates to an increase or decrease in both total performances and percent of total possible. However, this correlation is not equal across all three metrics, as pointed out in the change between 1947–1969 and 1970–1990. Between the second two time periods, 1970–1990 and 1991–2015, there is a decrease of 14.8% in unique tunes, a decrease of 4.9% in total performances with documented repertoire, and a 10.1% decrease in the possible variety of music being performed.

Moving beyond the metrics, the repertoire played during these three periods can be compared, contrasted, and discussed, providing an indication of what specific music was in the competitive canon from 1947–2015 and whether or not tunes remained as stalwart selections to be performed.

1947 - 1969		1970 - 1990		1991 - 2015	
Tune	**Plays**	**Tune**	**Plays**	**Tune**	**Plays**
74th's Farewell to Edinburgh	13	Braes of Castle Grant	14	Mrs. John MacColl	20
Mrs. John McColl	12	The Highland Wedding	9	John MacDonald of Glencoe	13
Abercairney Highlanders	11	Braes of Brecklet	9	Abercairney Highlanders	11
Leaving Glenurquhart	10	Donald MacLean's Farewell to Oban	9	Hugh Kennedy	10
Bonnie Anne	8	Pipe Major John Stewart	9	Clan MacColl	9
The Argyllshire Gathering	8	Abercairney Highlanders	9	Highland Wedding	9
Stirlingshire Militia	8	South Hall	8	Pap of Glencoe	9
South Hall	7	Jeannie Carruthers	8	MacLean of Pennycross	9
Parker's Welcome	7	John MacFadyen of Melfort	8	Argyllshire Gathering	9
Ross-shire Volunteers	7	MacLean of Pennycross	8	Duchess of Edinburgh	8
John MacFadyen of Melfort	7	Lonach Gathering	8	Leaving Lunga	7
The Duke of Roxburgh's Farewell to Blackmount Forest	6	Hugh Kennedy	8	Ross-shire Volunteers	7
Edinburgh Volunteers	6	Leaving Lunga	7	Braes of Castle Grant	7
Lord Alexander Kennedy	6	Pap of Glencoe	7	Leaving Glenurquhart	6
Angus Campbell's Farewell to Stirling	6	John MacColl's March to Kilbowie Cottage	7	Kantara to El Arish	6
John MacDonald of Glencoe	6	Clan MacColl	7	Major Manson at Clachantrushal	6
The Braes of Brecklett	6	Bonnie Anne	6	Knightswood Ceilidh	6
Leaving Lunga	5	Leaving Glenurquhart	6	Captain Campbell of Drum a Voisk	6
Charles Edward Hope Vere	4	Ross-shire Volunteers	6	Inveran	6
Lochaber Gathering	4	Mrs. John MacColl	6	Craigs of Stirling	6
The Duchess of Edinburgh	4	Lochaber Gathering	5	Angus Campbell's Farewell to Stirling	5
MacLean of Pennycross	4	Captain Carswell	5	Braes of Brecklet	5
The Highland Wedding	4	The Marchioness of Tullibardine	5	Arthur Bignold of Lochrosque	5
Craigs of Stirling	3	John MacDonald of Glencoe	4	74th's Farewell to Edinburgh	5
Miss Elspeth Campbell	3	Balmoral Highlanders	4	John MacColl's March to Kilbowie Cottage	5
The Marchioness of Tullibardine	3	The Duke of Roxburgh's Farewell to Blackmount Forest	4	John MacFadyen of Melfort	4
Colonel Stockwell	3	Angus Campbell's Farwell to Stirling	4	Pipe Major John Stewart	4
Jeannie Carruthers	3	Duchess of Edinburgh	4	Miss Elspeth Campbell	4
The Pap of Glencoe	3	Craigs of Stirling	4	Lochaber Gathering	3
Arthur Bignold of Lochrosque	3	Knightswood Ceilidh	4	The Duke of Roxburgh's Farewell to Blackmount Forest	3
Captain Colin Campbell of Drum a Voisk	3	93rd at Modder River	4	Stirlingshire Militia	3
Glengarry Gathering	2	Arthur Bignold of Lochrosque	4	Edinburgh City Police Pipe Band	3
Pipe Major John Stewart	2	Charles Edward Hope Vere	4	Mrs. Duncan MacFadyen	3
Lonach Gathering	2	Colin Thomson	3	Bonnie Anne	3
Millbank Cottage	2	Argyllshire Gathering	3	Brigadier General Ronald Cheape of Tiroran	3
Dr. MacLeod of Alnwick	1	93rd at Modder River	3	The Taking of Beaumont Hamel	3
Portland Castle	1	Inveran	3	David Ross	2
Inveran	1	Brigadier General Ronald Cheape of Tiroran	3	Young MacGregor	2
71st Highlanders	1	Major Manson at Clachantrushal	3	Lonach Gathering	2
Pipe Major Willie Gray's Farewell to the Glasgow Police	1	The Royal Scottish Pipers Society	2	South Hall	2
Donald Cameron	1	Glenfinnin Highland Gathering	2	John MacDonald's Welcome to South Uist	2
Brigadier General Ronald Cheape of Tiroran	1	Pipe Major Willie Gray's Farewell to the Glasgow Police	2	Donald MacLellan of Rothesay	2
The Braes of Castle Grant	1	Stirlingshire Militia	2	Marchioness of Tullibardine	2
Mrs. MacDonald of Dunach	1	Dugald MacColl's Farewell to France	2	Millbank Cottage	1
		Kantara to El Arish	2	Father John McMillan of Barra	1
		74th's Farewell to Edinburgh	2	Laird of Luss	1
		The Taking of Beaumont Hamel	2	Hugh Low of Tiree	1
		Glengarry Gathering	2	Lord Alexander Kennedy	1
		Lord Alexander Kennedy	2	Donald MacLean's Farewell to Oban	1
		Millbank Cottage	2	91st at Modder River	1
		Edinburgh City Police	2	Dugald MacColl's Farewell to France	1
		John MacDonald's Welcome to South Uist	2	Dr. E.G. MacKinnon	1
		Captain Campbell of Drum a Voisk	2		
		Craigendarroch	1		
		Willie MacLean	1		
		Allan Dodd's Farewell to Scotland	1		
		Edinburgh Volunteers	1		
		Inverlochy Castle	1		
		Pipe Major George Ross's Farewell to the Black Watch	1		
		Dr. E.G. MacKinnon	1		

Looking through the first list of tunes and reflecting on my own experience as a solo competitor, I see that the only tunes with which I am not familiar as a competitor are *Parker's Welcome to Perthshire*, *Charles Edward Hope Vere*, *Colonel Stockwell*, and *Dr. MacLeod of Alnwick*. Of these tunes, *Parker's Welcome to Perthshire, Colonel Stockwell*, and *Dr. MacLeod of Alnwick* all disappear from the list of tunes between the first time period and the second. *Charles Edward Hope Vere* reappears in the second time period but ceases appearance by the third. In an informal conversation with James Beaton and Roderick MacLeod, MBE at The National Piping Centre, I asked if they were familiar with this tune, as it continued to appear in my research, but I had never played it. Their response can best be described as nostalgic, referencing their time playing that tune when they were growing up and competing in the junior events, but indicating that it has fallen out of popularity in recent years.

In the second list, 1970–1990, the only tunes with which I am unfamiliar as a competitor are *Craigendarroch*, *Willie MacLean*, *Allan Dodd's Farewell to Scotland*, and *Pipe Major George Ross's Farewell to the Black Watch*. Of note is that these tunes all appear in the bottom percentile for appearances, all appearing only once in the data set, and none appear in either of the other two data sets.

In the third list, 1991–2015, there is only one tune with which I am unfamiliar as a competitor, which is *Laird of Luss*. It appears in the lowest percentile for frequency of appearance, having appeared in the data set only once, and does not appear in any other MSR data set.

Comparing these three data sets, the most consistently documented march is *The Abercairney Highlanders*, which appears in the third most documented group of tunes in each data set. Also of note is *The Braes of Castle Grant*, which goes from the least documented group to the most documented group to the seventh most documented group. However, this spike in documentation in the available repertoire was due to the success of John MacDougall and Dr. Angus MacDonald, who, as stated previously, each appeared three times in these data having placed in competition with this tune. Conversely, *74th's Farewell to Edinburgh* goes from most documented to least documented to the ninth most documented group. Another example of a tune shifting appearances during this time is *Mrs. John MacColl* which goes from the second most documented group in the first time-period to the fifth most documented group in the second time-period to the most documented group in the most recent time period. However, *Mrs. John MacColl* being so popular in the third time-period is due to a statistical anomaly in these repertoire data, that being that Alasdair Gillies appears having placed in these repertoire data nine times from 1991-2015. If this is taken into account and these performances removed, the tune drops to the second most documented, behind *John MacDonald of Glencoe.* That being said, the tune appears in the first two time-periods, before Gillies' solo career, so it is safe to assume that this tune was a consistent part of the solo repertoire before this point. Moving on from this, it is evident in cases such as this that a number of tunes appear in all three lists and, although they are documented at different levels over the years, they are consistently in the repertoire.

The tunes that appear twice instead of three times are *The Edinburgh Volunteers, Charles Edward Hope Vere, Miss Elspeth Campbell, Jeannie Carruthers, Glengarry Gathering, Pipe Major Willie Gray's Farewell to the Glasgow Police, Donald MacLean's Farewell to Oban, Major Manson at Clachantrushal, Dugald MacColl's Farewell to France, Kantara to El*

Arish, The Taking of Beaumont Hamel, Edinburgh City Police, and *John MacDonald's*

Welcome to South Uist.

The tunes that appear only once are *Parker's Welcome to Perthshire*, *Colonel Stockwell, Dr. MacLeod of Alnwick, Portland Castle, 71st Highlanders, Donald Cameron, Mrs. MacDonald of Dunach, Renfrewshire Militia, Colin Thomson, 93rd at Modder River, Royal Scottish Pipers' Society, Glenfinnan Highland Gathering, Craigendarroch, Willie MacLean, Allan Dodd's Farewell to Scotland, Mrs. Duncan MacFadyen, David Ross, Young MacGregor, Donald MacLellan of Rothesay, Father John MacMillan of Barra, Laird of Luss,* and *Hugh Low of Tiree*.

There is a total of 74 marches across all three lists, of which 22 appear in only one data set, 13 appear in two data sets, and 39 appear in all three data sets. Even if the tunes that appear once or twice are combined, a total of 35, it is still half of what appears in all three data sets, indicating a consistent continuum of music being played over the 69-year period.

5.2   Repertoire analysis of the solo strathspey

The strathspeys performed from 1947 to 2015 will be examined utilising the same method as the marches. It is important to note that changes, such as the introduction of the Glenfiddich, affect the strathspey competition in the same way as the March competition. Again, the analysis begins with the first data set, 1947 to 1969.

Tune	Plays	Tune (cont.)	Plays
The Shepherd's Crook	15	The Cameronian Rant	6
Cabar Feidh	14	The Ewe with the Crooked Horn	6
Lady Louden	13	The Piper's Bonnet	6
Blair Drummond	12	John Roy Stewart	5
Arniston Castle	11	Delvinside	5
The Caledonian Society of London	10	Tulloch Castle	5
Highland Harry	10	Monymusk	4
Maggie Cameron	9	Inveraray Castle	3
Atholl Cummers	7	Dora MacLeod	2
Lady MacBeth's Strathspey	7	Bob of Fettercairn	1
Tulloch Gorm	7	Dornie Ferry	1
Caledonian Canal	6	Balmoral Castle	1

During this 23-year period a total of 24 unique tunes were played in a total of 166 performances with documented repertoire. Again, assuming that a unique strathspey could theoretically be played in each performance, the total possible repertoire is 14.5%.

In these data, the only tunes which are repeated by the same performer are *The Shepherd's Crook* and *Cabar Feidh,* both played four times by Donald MacPherson.

Moving forward to the second data set, 1970 to 1990, there is again an increase in the number of competitions available to competitors.

Tune	Plays	Tune (cont.)	Plays
The Shepherd's Crook	16	Delvinside	5
Tulloch Castle	15	The Cameronian Rant	4
The Caledonian Society of London	14	Tulloch Gorm	3
The Piper's Bonnet	13	Monymusk	2
Arniston Castle	11	Bob of Fettercairn	2
Inveraray Castle	11	Islay MacKenzie of Gairloch	2
Susan MacLeod	11	Bogan Lochan	2
The Ewe with the Crooked Horn	11	MacBeth's Strathspey	2
Maggie Cameron	10	The Top of Craigvenow	2
John Roy Stewart	9	Dornie Ferry	2
Blair Drummond	9	The Islay Ball	1
Atholl Cummers	9	Highland Harry	1
Cabar Feidh	7	Captain MacGregor	1
Lady Louden	7	Struan Robertson	1
Dora MacLeod	6	The Fiddler	1
Caledonian Canal	5		

Here there were 31 unique tunes played out of a theoretical possibility of 195, based on performances with repertoire information available. That indicates 15.9% of the total possible repertoire being performed.

In these data, Willie McCallum appeared with *The Shepherd's Crook* three times. *Tulloch Castle* was played by Gordon Walker four times and Hugh MacInnes three times. Robert Barnes appeared with the tune *The Piper's Bonnet* four times and John MacDougall appeared three times playing *The Caledonian Society of London*. Both Tom Speirs and Iain MacFadyen appeared with *Inveraray Castle* three times and Murray Henderson played *John Roy Stewart* three times.

The final period, 1991 to 2015, sees a marked increase in the number of performances with recorded repertoire data; a total of 251 performances have been documented.

Tune	Plays
The Piper's Bonnet	21
John Roy Stewart	20
The Shepherd's Crook	19
The Caledonian Society of London	18
Maggie Cameron	17
Dora MacLeod	15
The Ewe with the Crooked Horn	14
Cabar Feidh	13
Susan Macleod	13
Tulloch Castle	12
Arniston Castle	12
Lady MacKenzie of Gairloch	11
Atholl Cummers	9
Lady Louden	9
Delvinside	6

Tune (cont.)	Plays
The Islay Ball	6
Highland Harry	5
Pipe Major Hector MacLean	5
Bob of Fettercairn	5
MacBeth's Strathspey	4
The Cameronian Rant	4
Inveraray Castle	3
Doune of Invernochty	2
Struan Robertson	2
Tulloch Gorm	2
The Top of Craigvenow	1
Loch Loskin	1
Blair Drummond	1
Catlodge	1

Here 29 unique tunes were performed out of a total 251 documented performances, or 11.6% of the total possible repertoire.

The Piper's Bonnet was a featured tune of Gordon Walker, who appeared in these data with this tune seven times; Roddy MacLeod, who appeared four times; and Alasdair Gillies, who appeared three times. Alasdair also appeared four times in these data with *John Roy Stewart*, as did Angus MacColl. Roddy and Angus also featured with *The Shepherd's Crook*, Angus appearing with this tune six times in these data and Roddy three times. Both Douglas Murray and Brian Donaldson appeared three times playing *The Caledonian Society of London*. Nearly half of the record for *Dora MacLeod* are attributed to Willie McCallum, with seven recorded performances of this tune. Alasdair Gillies appeared in these data four times playing *Tulloch Castle*. Roddy MacLeod is recorded four times playing *Arniston Castle*.

In summation, the following chart displays a comparison of the number of unique tunes, number of tunes documented, and percentage of the total possible repertoire.

Time Frame	Number of unique tunes	Total performances with documented repertoire	% of total possible
1947 - 1969	24	166	14.50%
1970 - 1990	31	195	15.90%
1991 - 2015	29	251	11.60%

In comparing the time-periods some noteworthy conclusions may be elicited. First, between time-period one and time-period two there is an increase in all three columns of data, indicating a possible increase in the variety of repertoire performed during this time. In time-period two there are seven more unique tunes, 29 more performances with documented repertoire data, and 1.4% more of the total possible number of tunes. This indicates that between time-period one and time-period two, the number of unique tunes increases by 29%, total performances with documented repertoire by 18%, and percent of total possible tunes by 10%. Interestingly, there is a considerably larger increase in the percentage of unique tunes versus number of documented performances. That possibly indicates that this was a period with a wider variety of repertoire being performed.

The next comparison, between time-period two and time-period three, is more drastic. There is a drop in the unique number of tunes and percent of total possible repertoire, despite a large increase in the number of documented performances. In data set three there are two fewer unique tunes, 56 more documented performances, and 4.3% less diversity of repertoire. In other words, a 7% drop in number of unique tunes, a 29% increase in the performances with documented repertoire, and 27% decrease in the possible diversity of music for which I could find repertoire data.

Of particular note and worthy of careful consideration is the aforementioned drop in unique tunes and increase of documented performances. There are a number of possibilities for this occurrence. It could be that while from 1970 to 1990 the repertoire expanded, and, from 1991 to 2015 the repertoire contracted. However, the repertoire in time-period three contains only two fewer tunes, which is arguably statistically insignificant. What makes this comparison important is the lack of change in the unique number of tunes when considered against the drastic increase of documented performances. Between time-period one and time-period two, the number of unique tunes increases more than the number of documented performances, 29% and 18%, respectively. However, between time-periods two and three there is a decrease in the number of unique tunes despite a large increase in the number of documented performances, a 7% drop and 29% increase, respectively. When compared against the correlations between time-periods one and two in the strathspeys, and all three time-periods in the marches, one would expect an increase of documented repertoire to correlate with an increase in number of unique tunes. To that end, it is reasonable to assume that the repertoire has contracted, or at least stagnated, between time-periods two and three in the strathspeys.

Another possibility is that the canon of competitive strathspeys is simply not very large, indeed possibly around 30 or 40 tunes. This could explain why the drastic increase in documented performances between data set one and two did not correlate with an increase in repertoire. In the discussion of canon later in this dissertation, I more specifically discuss the canonical aspects of the competitive 2/4 march repertoire, and, through the above analysis, identify canons throughout the history of the strathspey from 1947 to 2015. Of course, the canon is not completely static, with tunes coming in and out of fashion, and, on rare occasion, new tunes are added to the repertoire, which explains why not all tunes appear in all data sets. Given that information, along with the three data sets above, it is reasonable to conclude that

the active canon of competitive solo strathspeys is approximately 30 tunes at any given time, with 37 unique tunes appearing across all three lists, and that as a result, the variety of tunes will not necessarily increase or decrease in correlation with the number of documented performances.

As with the March, the repertoire will now be compared between time-periods.

1947 - 1969		1970 - 1990		1991 - 2015	
Tune	**Plays**	**Tune**	**Plays**	**Tune**	**Plays**
Shepherd's Crook	15	Shepherd's Crook	16	Piper's Bonnet	21
Cabar Feidh	14	Tulloch Castle	15	John Roy Stewart	20
Lady Louden	13	Caledonian Society of London	14	Shepherd's Crook	19
Blair Drummond	12	Piper's Bonnet	13	Caledonian Society of London	18
Arniston Castle	11	Arniston Castle	11	Maggie Cameron	17
Caledonian Society of London	10	Inveraray Castle	11	Dora MacLeod	15
Highland Harry	10	Susan MacLeod	11	Ewe with the Crooked Horn	14
Maggie Cameron	9	Ewe with the Crooked Horn	11	Cabar Feidh	13
Atholl Cummers	7	Maggie Cameron	10	Susan Macleod	13
Lady MacBeth's Strathspey	7	John Roy Stewart	9	Tulloch Castle	12
Tulloch Gorm	7	Blair Drummond	9	Arniston Castle	12
Caledonian Canal	6	Atholl Cummers	9	Lady macKenzie of Gairloch	11
Cameronian Rant	6	Cabar Feidh	7	Atholl Cummers	9
The Ewe with the Crooked Horn	6	Lady Louden	7	Lady Louden	9
Piper's Bonnet	6	Dora MacLeod	6	Delvinside	6
John Roy Stewart	5	Caledonian Canal	5	Islay Ball	6
Delvinside	5	Delvinside	5	Highland Harry	5
Tulloch Castle	5	Cameronian Rant	4	Pipe Major Hector MacLean	5
Monymusk	4	Tulloch Gorm	3	Bob of Fettercairn	5
Inveraray Castle	3	Monymusk	2	MacBeth's Strathspey	4
Dora MacLeod	2	Bob of Fettercairn	2	Cameronian Rant	4
Bob of Fettercairn	1	Islay MacKenzie of Gairloch	2	Inveraray Castle	3
Dornie Ferry	1	Bogan Lochan	2	Doune of Invernochty	2
Balmoral Castle	1	MacBeth's Strathspey	2	Struan Robertson	2
		Top of Craigvenow	2	Tulloch Gorm	2
		Dornie Ferry	2	Top of Craigvenow	1
		Islay Ball	1	Loch Loskin	1
		Highland Harry	1	Blair Drummond	1
		Captain MacGregor	1	Catlodge	1
		Struan Robertson	1		
		The Fiddler	1		

Comparing the three time-periods, there is quite a bit of change amongst the tunes at the top of each set. The most consistently documented tune across all three time-periods, and the only one to appear in the top four most documented tunes of each time-period, is *The Shepherd's Crook*. It sits as the most documented tune in time-periods one and two, and as

the third most documented tune in time-period three. Aside from that, the only tunes which appear in the top four most documented tunes in more than time-period are *The Caledonian Society of London*, third in time-period two and fourth in time-period three, and *Piper's Bonnet*, fourth in time-period two and first in time-period three.

Looking at the repertoire from a competitor's view, there are only two tunes on the lists with which I am unfamiliar: *Captain MacGregor* and *Loch Loskin*. All the other tunes I have either played myself or have regularly heard in competition being played by other competitors.

Most of the tunes appear in all three time-periods, a total of 20 appearing consecutively. Seven tunes appear in two time-periods, and 10 tunes appear in only one time-period. Below are lists of those tunes, with the time-periods in which they appear listed in brackets.

Two Time-Periods
The Caledonian Canal (1, 2)
Monymusk (1, 2)
Dornie Ferry (1, 2)
Susan MacLeod (2, 3)
The Top of Craigvenow (2, 3)
The Islay Ball (2, 3)
Struan Robertson (2, 3)

One Time-Period
Balmoral Castle (1)
Islay MacKenzie of Gairloch (2)
Bogan Lochan (2)
Captain Duncan MacGregor (2)
The Fiddler's Joy (2)
Lady MacKenzie of Gairloch (3)
PM Hector Maclean (3)
Doune of Invernochty (3)
Loch Loskin (3)
Catlodge (3)

A possible anomaly is *Islay MacKenzie of Gairloch* and *Lady MacKenzie of Gairloch*. Given the similarity of the two tunes' names there is a strong possibility that this is one tune rather than two unique tunes. However, *Islay MacKenzie of Gairloch* appears twice in time-period two, and *Lady MacKenzie of Gairloch* 11 times in time-period three. Given that *Islay*

MacKenzie of Gairloch occurs more than once, I cannot find the tune published anywhere, and none of the expert competing pipers I asked about this could elucidate the matter, it would be presumptuous to assume that *Islay MacKenzie of Gairloch* and *Lady MacKenzie of Gairloch* are the same tune and as such I have left them as two unique tunes.

Of note is that time-period three contains two fewer tunes than time-period two, but there are five new tunes introduced during that time period. As mentioned earlier, there are 37 unique strathspeys in my lists. Of these, over half appear in all three time-periods, which correlates to the march in that there is a body of tunes consistently being played from 1947 to 2015.

Comparison of the march and the strathspey repertoire, as well as the stand-alone breadth of the strathspey repertoire, has been mentioned in past piping publications. An article appears in the *Piping Times* in 1975 detailing the repertoire performed at the 1975 Northern Meeting and commenting on the limited range of strathspeys performed.

> As has been shown in a previous survey of this kind, the number of strathspeys used by pipers is astonishingly small compared to the number of marches submitted. Over half the pipers who competed had 'Maggie Cameron' as one of the tunes. which [sic] shows a popularity never likely to be attained by any march. Of the top ten tunes in fact only one of them – 'Susan MacLeod' – is a modern composition, and Donald MacLeod is to be complimented in achieving such success in what is obviously a very difficult field.
>
> (*Piping Times*, 1975, 28(3), pp.26-27)

This quote lends further support to the evidence that the canon of strathspeys is considerably smaller than the canon of marches.

5.3   Repertoire analysis of the solo reel

Analysis of the reels will take place in the same fashion as the marches and strathspeys. The changes which affected the march and strathspey competitions will similarly affect the reel competitions. As before, the first time period to be considered is 1947–1969.

Tune	Plays	Tune (cont.)	Plays
The Rejected Suitor	13	Arnish Light	4
Pretty Marion	13	Sandy Cameron	4
The Man from Glengarry	12	The Blackbird	3
Mrs. MacPherson of Inveran	12	Willie Murray's Reel	3
The Smith of Chilliechassie	10	Ca' the Ewes/Brown Haired Maid	2
Alick C. MacGregor	9	The Piper and the Dairyn	2
Thomson's Dirk	9	Duncan Lamont	2
The Grey Bob	8	Johnnie MacDonald's Reel	2
The Sheepwife	8	McAllister's Dirk	2
John Morrison of Assynt House	7	Captain Duff	1
John MacKechnie	7	The Old Ruins	1
Miss Proud	7	The Cameronian Rant	1
Lochiel's Away to France	6	Charlie's Welcome	1
The Flagon	6	Dr. MacPhail's Reel	1
Loch Carron	5	John Garroway	1
Cabar Feidh	5	Bessie McIntyre	1
Malcolm Johnston	4	Duntroon	1

During this period, a total of 34 unique tunes were played in a total of 173 performances with documented repertoire, or 19.7% of the total possible repertoire which could have, theoretically, been played. It is immediately of interest that the tunes in this list are still popular today.

In these data, John Burgess appeared playing *Pretty Marion* four times. Thomas Pearston appeared with *Thomson's Dirk* three times, for one of performances which he did not get a prize.

The next time period is 1970-1990.

Tune	Plays	Tune (cont.)	Plays
Mrs. MacPherson of Inveran	20	Dolina MacKay	3
John Morrison of Assynt House	17	The Rejected Suitor	3
The Sheepwife	15	The Man from Glengarry	2
The Smith of Chilliechassie	14	The Flagon	2
Ca' the Ewes/Brown Haired Maid	11	Captain Lachlan MacPhail of Tiree	2
Loch Carron	10	Cabar Feidh	2
Alick C. MacGregor	8	Cockerel in the Creel	2
Willie Murray's Reel	7	Charlie's Welcome	2
Bessie MacIntyre	7	Lt. Col. DJS Murray	2
Sandy Cameron	6	Cecily Ross	2
Lexie MacAskill	6	The Blackbird	1
John MacKechnie	6	Willie Cumming's Reel	1
Major Manson	6	John Garroway	1
Lochiel's Away to France	6	Duncan Lamont	1
Miss Proud	6	Johnnie MacDonald's Reel	1
The Little Cascade	4	Duntroon	1
Pretty Marion	4	Archie MacPhail	1
Thomson's Dirk	4	Grey Wife of Raasay	1
Broadford Bay	4	Malcolm Johnstone	1
Traditional	4	Alick Cameron, Champion Piper	1
The Grey Bob	3		

In this time period there is an increase in all categories. A total of 41 unique tunes were played in a total of 200 performances with documented repertoire. That is 20.5% of the total possible repertoire. Comparing this list against the previous, it is still comprised of tunes popular in competition today.

In these data, John MacDougal is recorded as having played *Mrs. MacPherson of Inveran* four times and Murray Henderson the same tune three times. John MacDougall is also in these data with *John Morrison of Assynt House* three times. Gavin Stoddart is recorded in these data as having played *The Smith of Chilliechassie* three times. *Alick C MacGregor* and *John MacKechnie* appear as having been played by Hugh McCallum three times.

Finally, the most recent time period, 1991-2015.

Tune	Plays	Tune (cont.)	Plays
The Smith of Chilliechassie	21	Cecily Ross	5
The Sheepwife	19	Major Manson	4
Mrs. MacPherson of Inveran	17	Dr. MacPhail's Reel	4
John Morrison of Assynt House	17	Sound of Sleat	4
Ca' the Ewes/Brown Haired Maid	15	Willie Murray's Reel	4
John MacKechnie	12	Alick Cameron, Champion Piper	3
Alick C. MacGregor	10	Lochiel's Away to France	3
The Rejected Suitor	10	Stornoway Castle	3
The Grey Bob	9	Charlie's Welcome	3
The Little Cascade	9	Fiona MacLeod	3
Lt. Col. DJS Murray	9	Broadford Bay	2
Miss Proud	7	Johnnie MacDonald's Reel	2
Sandy Cameron	7	Traditional	2
Loch Carron	7	Willie Cumming's Rant	2
The Cockerel in the Creel	6	Duncan Lamont	1
Thomson's Dirk	6	Roddy MacDonald's Fancy	1
Pretty Marion	6	McAllister's Dirk	1
The Man from Glengarry	6	Kildonan	1
Bessie MacIntyre	6		

In this time period there was a total of 37 tunes played in 247 performances with documented repertoire, equalling 15% of the total possible repertoire.

In these data, Willie McCallum is recorded as playing *John MacKechnie* seven times, Lt. Col. DJS Murray four times, and *The Grey Bob* three times. *The Smith of Chilliechassie* was boosted by four competitors. Roddy MacLeod appeared playing the tune six times while Gordon Walker, James Murray, and Iain Speirs appeared in playing the tune three times each. Roddy and Gordon also featured with *The Sheepwife*, appearing five and four times, respectively. One of Roddy's four recorded performances was not for a prize. Angus MacColl appeared in these data playing *Mrs. MacPherson of Inveran* six times; in one of these performances he was not awarded a prize. Gordon Walker appeared with *John Morrison of Assynt House* six times and Stuart Liddell was recorded as playing *The Little Cascade* three times. Five performances of *Pretty Marion* are attributed to Angus MacColl, for one of which he did not receive a prize.

More concisely, the numeric values above can be summarised thusly.

Time Frame	Number of unique tunes	Total performances with documented repertoire	% of total possible
1947 - 1969	34	173	19.70%
1970 - 1990	41	200	20.50%
1991 - 2015	37	247	15.00%

Between time-periods one and two there is an increase in all three categories; the unique number of tunes increases by seven, total performances with documented repertoire increases by 27, and percent of total possible repertoire performed increases by 0.8%. In terms of percentages, there is a 21% increase in the number of unique tunes, an increase of 16% in total performances, and an increase of 4% in the total percentage of possible repertoire played. Between time-periods two and three, there is a trend which mirrors what happened in the strathspey competition; the number of unique tunes decreases by four while the number of total performances with documented repertoire increases by 47, resulting in a relatively

drastic reduction from 20.5% to 15% of the percentage of the total possible repertoire being played. Again, in terms of percentages, that is a 10% decrease in the number of unique tunes played against a 24% increase in the number of performances with documented repertoire, resulting in a 27% decrease in the total percentage of possible repertoire being performed.

Moving away from statistical analysis of the reel, repertoire will now be compared between the three time periods to gain a more specific understanding of the documentation of various tunes.

1947 - 1969		1970 - 1990		1991 - 2015	
Tune	Plays	Tune	Plays	Tune	Plays
The Rejected Suitor	13	Mrs. MacPherson of Inveran	20	The Smith of Chilliechassie	21
Pretty Marion	13	John Morrison of Assynt House	17	The Sheepwife	19
The Man from Glengarry	12	The Sheepwife	15	Mrs. MacPherson of Inveran	17
Mrs. MacPherson of Inveran	12	The Smith of Chilliechassie	14	John Morrison of Assynt House	17
The Smith of Chilliechassie	10	Ca' the Ewes/Brown Haired Maid	11	Ca' the Ewes/Brown Haired Maid	15
Alick C. MacGregor	9	Loch Carron	10	John MacKechnie	12
Thomson's Dirk	9	Alick C. MacGregor	8	Alick C. MacGregor	10
The Grey Bob	8	Willie Murray's Reel	7	The Rejected Suitor	10
The Sheepwife	8	Bessie MacIntyre	7	The Grey Bob	9
John Morrison of Assynt House	7	Sandy Cameron	6	The Little Cascade	9
John MacKechnie	7	Lexie MacAskill	6	Lt. Col. DJS Murray	9
Miss Proud	7	John MacKechnie	6	Miss Proud	7
Lochiel's Away to France	6	Major Manson	6	Sandy Cameron	7
The Flagon	6	Lochiel's Away to France	6	Loch Carron	7
Loch Carron	5	Miss Proud	6	Cockerel in the Creel	6
Cabar Feidh	5	The Little Cascade	4	Thomson's Dirk	6
Malcolm Johnston	4	Pretty Marion	4	Pretty Marion	6
Arnish Light	4	Thomson's Dirk	4	The Man from Glengarry	6
Sandy Cameron	4	Broadford Bay	4	Bessie MacIntyre	6
The Blackbird	3	Traditional	4	Cecily Ross	5
Willie Murray's Reel	3	The Grey Bob	3	Major Manson	4
Ca' the Ewes/Brown Haired Maid	2	Dolina MacKay	3	Dr. MacPhail's Reel	4
The Piper and the Dairyn	2	The Rejected Suitor	3	Sound of Sleat	4
Duncan Lamont	2	The Man from Glengarry	2	Willie Murray's Reel	4
Johnnie MacDonald's Reel	2	The Flagon	2	Alick Cameron, Champion Piper	3
McAllister's Dirk	2	Captain Lachlan MacPhail of Tiree	2	Lochiel's Away to France	3
Captain Duff	1	Cabar Feidh	2	Stornoway Castle	3
The Old Ruins	1	Cockerel in the Creel	2	Charlie's Welcome	3
The Cameronian Rant	1	Charlie's Welcome	2	Fiona MacLeod	3
Charlie's Welcome	1	Lt. Col. DJS Murray	2	Broadford Bay	2
Dr. MacPhail's Reel	1	Cecily Ross	2	Johnnie MacDonald's Reel	2
John Garroway	1	The Blackbird	1	Traditional	2
Bessie MacIntyre	1	Willie Cumming's Reel	1	Willie Cumming's Rant	2
Duntroon	1	John Garroway	1	Duncan Lamont	1
		Duncan Lamont	1	Roddy MacDonald's Fancy	1
		Johnnie MacDonald's Reel	1	McAllister's Dirk	1
		Duntroon	1	Kildonan	1
		Archie MacPhail	1		
		Grey Wife of Raasay	1		
		Malcolm Johnstone	1		
		Alick Cameron, Champion Piper	1		

Observing the top five tunes, the two most documented are *Mrs. MacPherson of Inveran* and *The Smith of Chilliechassie*, each appearing in the top five spots of all three lists. *Mrs. MacPherson of Inveran* is tied with *The Man from Glengarry* for a spot in the second most documented tune bracket in list one, behind *The Rejected Suitor* and *Pretty Marion*, neither of which appear in the top five for the following lists. *Pretty Marion* drops to a tie in the tenth-place bracket in list two, moving up slightly in list three to a ninth-place tie. *The*

Rejected Suitor drops to an eleventh-place tie in list two but comes up to a sixth-place tie in list three. *Mrs. MacPherson of Inveran* then becomes the most documented tune in list two but goes down to a tie for third most documented in list three. *The Smith of Chilliechassie* starts in the third most documented tune bracket, then dropping to fourth in list two, but ending as the most documented tune in list three. *Mrs. MacPherson of Inveran* has the most plays with 49 total documented plays over the 69-year period. *The Smith of Chilliechassie* is just behind with 45 total documented plays.

The next three most documented tunes are *John Morrison of Assynt House*, *The Sheepwife*, and *Ca' the Ewes/Brown Haired Maid*. I have listed this last tune as such because it is the same tune in two different settings, not dissimilar to *Pipe Major Tom MacAllister* and *The Links of Forth*. Also of note is that *The Man from Glengarry* drops from the second most documented spot to the second least popular spot between lists one and two, coming back up to the ninth most documented spot for list three.

While the prominence of tunes in these lists is subject to repeat performances by the same player, there is still an aspect of popularity to the prominence of tunes. That is to say, as stated in the description of the Competition Performance Paradigm, adjudicators select the music to be played by competitors, and this is the filter through which all of the tunes in this chapter have passed. There is an aspect of performer excellence at play in these lists but there is also the preference of adjudicators. To that end, while this repertoire may not necessarily reflect the preferences of competing pipers, it is influenced by adjudicator preference and therefore reflects what is popular with adjudicators. Given this, the above demonstrates that tune popularity is subject to time, and that tunes come in and out of fashion as time goes on.

These data tie with the marches for the most tunes with which I am unfamiliar as a competitor, including *The Piper and the Dairyn, Captain Duff, The Old Ruins, Duntroon, Archie MacPhail, The Grey Wife of Raasay, Malcolm Johnston, Stornoway Castle,* and *Kildonan*.

Comparing tunes that do not appear in all three data sets produces the following chart.

Two Time-Periods	One Time-Period
The Flagon (1, 2)	Arnish Light (1)
Cabar Feidh (1, 2)	The Piper and the Dairyn (1)
Malcolm Johnston (1, 2)	Captain Duff (1)
The Blackbird (1, 2)	The Old Ruins (1)
Dr. MacPhail's Reel (1, 3)	The Cameronian Rant (1)
John Garroway (1, 2)	Lexie McAskill (2)
Duntroon (1, 2)	Dolina MacKay (2)
Major Manson (2, 3)	Captain Lachlan MacPhail of Tiree (2)
The Little Cascade (2, 3)	The Cockerel in the Creel (2)
Broadford Bay (2, 3)	Archie MacPhail (2)
Lt. Col. DJS Murray (2, 3)	Grey Wife of Raasay (2)
Cecily Ross (2, 3)	The Sound of Sleat (3)
Willie Cumming's Reel (2, 3)	Stornoway Castle (3)
Alick Cameron, Champion Piper (2, 3)	Fiona MacLeod (3)
	Roddy MacDonald's Fancy (3)
	Kildonan (3)

There is a total of 16 tunes that appear in one time-period, 14 tunes that appear in two time-periods, and 23 tunes that appear in all three time-periods for a total of 53 reels. This differs from the march and strathspey data, in that there are more tunes which appear in one or two time-periods rather than all three. This indicates that the reel repertoire may in fact be the most fluid of all three genres, with a smaller core of tunes remaining constant while other tunes come in and out of fashion.

5.4 Statistical comparison of repertoire development within the solo MSR

While statistical changes have been observed above, a concise side-by-side comparison of how repertoire expanded and contracted during this period helps to illustrate the development of the solo MSR from 1947 to 2015. To that end, the following chart has been created to concisely display the statistical changes between the various periods of study.

Genre and Time Period	Number of Unique Tunes	Total Performances with Documented Repertoire	Percent of Total Possible
March (1 to 2)	38% increase	34% increase	4% increase
Strathspey (1 to 2)	29% increase	18% increase	10% increase
Reel (1 to 2)	21% increase	16% increase	4% increase
March (2 to 3)	15% decrease	5% decrease	10% decrease
Strathspey (2 to 3)	7% decrease	29% increase	27% decrease
Reel (2 to 3)	10% decrease	24% increase	27% decrease

There generally exists a correlation between increases and decreases within the columns and time periods, save total performances with documented repertoire going from time-period two to time-period three, where the march data decrease but the strathspey and reel data increase. There are fewer similarities between the specific percentages, although there are two that are the same: the 4% increase between period one and two in the marches and reels, and the 27% decrease between period two and three in the strathspeys and reels.

Attention should be paid to the strathspey and reel going from period two to period three. Here, there is a decrease in the number of unique tunes performed while there is a comparably large increase in the number of performances with documented repertoire. It would be expected, and appears to be the case in all other areas, that the number of unique tunes and number of performances with documented repertoire would move in a correlated pattern. That is to say, if there are more performances with documented repertoire one would

expect a larger number of unique tunes to be played. However, moving from list two to list three in the strathspeys and reels this is not the case, indicating a possible contraction of repertoire, despite better public record keeping of results and repertoire. This argument is supported by the decrease in the number of marches being played, although in this instance there is correlation between all three columns.

This recent period of contraction contrasts against the move from list one to list two, where every single metric expanded. There were more unique tunes, more performances with documented repertoire, and a higher percentage of the total possible tunes played in list two than list one. This raises the question of why things changed from expansion to contraction moving into the most recent period. While there can be no clear quantitative answer for this, the question will be explored in the next section where qualitative interview data from leading experts in the solo competitive genre will explore their expertise and opinions to help provide a more complete understanding of the development of the solo competitive MSR from 1947-2015.

5.5   Solo MSR interview analysis

The statistical data and analysis presented in the previous chapter offers a comprehensive outline of the repertoire performed in major solo MSR competitions between 1947 and 2015. However, while that information elucidates areas of convention, change, and innovation in terms of repertoire, it is only one part of a larger ecology that makes up the competitive solo MSR genre. Of equal importance to these repertoire data is the first-hand accounts of the soloists and adjudicators who submitted and/or selected said repertoire for performance in these competitions. In other words, the statistics largely answer the question of what happened, but the first-hand accounts of competitors and adjudicators contributes to our

understanding of how and why this ecology developed in the manner that it did. These two data sets, statistical data and interview data, exist in symbiosis when attempting to create a holistic description of competitive piping, and together serve to more completely address the research objectives and questions of this study.

The previous chapter, outlining what repertoire was performed and how the frequency of performance for specific tunes changed over time, addressed my second research question of what areas have change and innovation affected in competitive piping, and what areas have remained static or somewhat static. The chapter also partially addressed my second objective, to identify areas in which change and innovation have occurred in competitive piping and their relationship to conventions. This chapter continues to address these areas, expanding the scope of study to include observations from community members who witnessed and contributed to competitive piping during the period of study. However, this chapter also addresses my third research objective and fourth research question, exploring the relationship between musicians and competition, and the ways in which competition drives the decision-making processes of competing pipers, and therefore controls the direction of competitive piping, as well as ways in which competitors ignore or disregard competition and make decisions founded upon their own artistic integrity. The discussion of this relationship between musician and competitor also addresses my third research question, identifying ways by which conventions are formed, as well as how changes and innovations are introduced to the solo competitive MSR.

When discussing the repertoire selection process, responses fall into two broad categories, internal factors and external factors, which synthesize to form pipers' decision-making processes. It becomes clear through analysis of the interview data that pipers cannot simply

play whatever they like in competition but must consider a list of factors both internal and external when selecting their repertoire. Internal decisions include musicality, technical difficulty, and personal ability and preference. Does a piper find a tune musical, technically, challenging, and within his or her ability? These decisions are intrinsic to the competing piper. However, is there a preference for the tune? Is it considered of an appropriate standard for competition and will the adjudicators want to hear it? These are factors which must be considered but are outside a piper's control. The synthesis of these internal and external factors provides a more complete picture of why competitors choose to play the repertoire that they submit, and when compared and contrasted against the statistical data of the previous chapter, provides a more holistic understanding of not only why competitive piping is as it is in the 21st century, but how it came to be this way.

Within this chapter, positionality and reflexivity come to the fore as key parts of my research and research method. When conducting interviews, my position as a competitor and a researcher helped create an environment wherein my interviewees could speak in common piping vernacular without needing to explain issues of culturally acquired knowledge, such as terminology, people, events, or repertoire. This allowed for free-flowing conversations focused on the deeper content and context of the research. However, my position within the piping community also affected the answers that I received, sometimes resulting in the omission of information that I consider crucial to my research due to my assumed cultural knowledge. As with the observations in the previous chapter that can be elicited from a lack of repertoire data, observations can sometimes be elicited in this chapter by what is left unsaid in a conversation between members of the piping community.

Complimenting my positionality within the community, through the course of these interviews there occurred a nexus between my role as researcher and my role as competitor. I have reflected upon and understand the unique and extremely fortuitous opportunity presented to me by way of this doctoral research, where I find myself in the privileged positioned to have in-depth discussions with a selection of the world's greatest pipers in an environment where I am empowered to ask questions freely. This is an opportunity that I, as a competitor, likely would not have were it not for my research. To that end, during my discussions with a number of these pipers, I sometimes asked questions from the standpoint of a current competitor who is trying to advance through the ranks of solo competitions more so than as a PhD candidate researching the competitive piping community, asking questions regarding competitive methodologies and personal competitive experiences. Similarly, during the Chanter Banter interviews, I found both myself and co-interviewer Dan Nevans sometimes asking questions that could be perceived as more introspective and personal than extrospective and directly correlating to research.

These points where I, in my own mind, stepped out of the role of researcher and into the role of competitor resulted in a perfect nexus between these two identities; my positionality within the competitive community not only equipped me with the prerequisite knowledge to conduct the interviews in a comfortable and familiar manner, but in fact organically drove the conversation to important questions regarding my research. This organic nexus of researcher and competitor appears throughout this and subsequent chapters.

In this chapter I present an analysis of my interview data, comparing and contrasting participant responses, but also synthesising these responses with the statistical data of the previous chapter.

5.5.1 Repertoire sources and assumed cultural knowledge

When individual competitors were asked about their methods for choosing the music which they submitted in competition, most answered by describing the qualities for which they looked in music and how these qualities fit into their artistic vision and work within the competitive framework. These qualities and answers will be explored in a subsequent section of this chapter, but of note is what was missing from nearly every interviewee's response to the question at hand; the sources from which they selected their repertoire. Rather than beginning by stating collections, composers, or time periods from which they drew their repertoire and then building upon that list of sources, they largely skipped the source material and launched straight into descriptions of what qualities they are or were looking for in the repertoire contained within the accepted canon of tunes. The tunes mentioned were all part of the canon of tunes laid out in the previous chapter, unless stated as being outside the norm, which further supports the notion that there is an unspoken accepted canon of tunes which are played in competition. From an autoethnographic standpoint, the assumption that I would be aware of the accepted source material, that is to say, my informants' assumption of my cultural knowledge, supports the notion of an established normative canon with which all serious competitive soloists are culturally familiar.

While a few interviewees mentioned the canonical composers and collections in the course of their answers, only one answered the question "how do you go about selecting the music that you play in solo competition" by beginning with what collections he considered acceptable, and that was Donald MacPhee.

> When I first started coming over in the professional ranks … it was very much geared towards the Ross's collection. I remember I played *John MacFadyen of Melfort,* which was in, was published in, Seumas

MacNeill's book, you know? And I played *Major Manson*, one that was in one of the Edcath books I believe, the reel *Major Manson*, and that kind of a thing. Thankfully, I had the benefit of Alasdair [Gillies] and the benefit of Mike [Cusack] who had really gone over there and had really said 'listen, just kinda stick towards tunes out of the Ross's collection, maybe a couple tunes out of the MacLeod's collection'

(Donald MacPhee Interview 19/03/2017)

He goes on to outline a number of tunes that he used to play in competition, indicating that not all were in the Ross's collection, but that as he was given advice concerning what tunes he should submit in competition in Scotland, he noticed that the tunes recommended were overwhelmingly out of Willie Ross' collection. This list included tunes such as *The Crags of Stirling, Abercairney Highlanders, The Highland Wedding, Arthur Bignold of Lochrosque, Millbank Cottage, The Clan MacColl, The Knightswood Ceilidh, Mrs. John MacColl, Jeannie Carruthers,* and *Cecily Ross*. The list of tunes he provides fits within the canonical lists identified throughout this research.

This identification of the Willie Ross Collection and the Donald MacLeod Collection as two of the most important competitive repertoire resources is supported by another interviewee, who when asked how he would like to see competitive piping change said, 'I wish we would get beyond the playbook of the repertoire. I think we could be a little more adventurous in the repertoire. There's great tunes everywhere, and people are so fearful of dipping into that pile of tunes because it's outside of Willie Ross's five books and Donald MacLeod's books…' The latter half of that quote requires some unpacking, as it implies that not only is there an acceptable repertoire which can be found in the Willie Ross and Donald MacLeod collections, but that playing repertoire outside of those collections can be fear-inducing. For now, it is important to focus on the identification of specific sources for competitive repertoire; the issue of competitors and risk is addressed in a subsequent subheading of this chapter.

While he did not lead his answer regarding repertoire selection by citing source material, Roddy MacLeod does briefly say that he thinks there is a list of tunes which we as a community recognise as good competition tunes, and that these tunes tend to come from a list of composers such as G.S. MacLennan, Donald MacLeod, and Willie Lawrie. (Roddy MacLeod Interview 16/03/2017)

These three interviewees solidly identified some of the collections and composers that are the foundation of the competitive canon, while the other interviewees focused on the repertoire, assuming I already had the knowledge that the tunes would come from these places. While there was casual conversation regarding tunes that could be submitted for competition, tunes not contained in these collections or written by these composers are identified as unusual in competition. Glenn Brown specifies that *Banksview*, composed by Chris Armstrong, and *Pipe* Major *Sandy Spence*, composed by Gordon Duncan, are considered unusual tunes in competition and are often not picked because they are outwith the normal competitive canon. (Glenn Brown Interview 15/03/2017) Additionally, Roddy MacLeod identifies *Invergordon's Welcome to H.M. Queen Elizabeth the II*, composed by John D. Burgess and originally published in *The Clanranald Collection of Music for the Great Highland Bagpipe*, as a tune he very much enjoys playing, but that is not considered a competition piece. Again, the casual conversation about repertoire that is submitted, which assumes knowledge that the pieces being discussed are accepted competition pieces, contrasts against conversation concerning unusual competition pieces, during which the interviewees identify tunes as being outwith the norm. This indicates that there are 'usual' competition pieces, and that I, as a competitor, should have a reasonable knowledge of what lies within the boundaries of

accepted competition pieces, which in turn supports the idea of a competitive canon of tunes which is intrinsically understood by the competition community at large.

5.5.2   Repertoire submission decision making processes

The previous chapter effectively identified which marches, strathspeys, and reels solo pipers were requested to play by adjudicators from 1947 until 2015. However, that information is only one part of the story, as it does not identify the reasons why competing pipers chose to submit those specific pieces. In my interviews with competing pipers, both past and present, I posed the question of how they went about selecting the music that they played in competition and what factors, if any, did they consider when picking that repertoire. The answers covered a wide range of topics which included musicality, technical difficulty, personal ability and preference, acceptability and suitability of repertoire for competition, precedent of repertoire for competition, and adjudicator preference. In this section I have analysed and presented the answers of a number of my interviewees in an effort to explain not only why music is submitted from within the competitive repertoire canon, but why individual pipers choose specific pieces from within that canon for their own competitive repertoire and how the identity as both musician and competitor can drive pipers' decision-making processes. These answers can be split into two broad categories: internal factors and external factors.

5.5.3   Intrinsic motivating factors of repertoire selection

5.5.3.1   Musicality

A number of the interviewees cited the musicality of tunes to be a key choice in their selection process. Naturally, in what is at its heart a music competition, one would expect that

musicality should be a factor in the decision of what music to play, but as it will become clear throughout this chapter, musicality is only one of a number of factors at play when selecting music for competition. Furthermore, when musicality is considered, it is rarely considered on its own but rather as a part of a system of factors, often including technical difficultly, personal ability, and enjoyment of the music, which intertwine with musicality to create a good competition tune for a competitor.

Roddy MacLeod identifies one of the key aspects of picking his solo MSR repertoire as enjoyment of the music he's playing. 'The simple answer is to say pick tunes that you enjoy playing.' (Roddy MacLeod Interview 16/03/2017) He goes on to say of his selection process, 'So, for me, it's liking the tune, finding it's melodic, feeling that I don't have any trouble spots within the tune, and therefore feeling that I'm very confident and comfortable with it.' The list of enjoyment, musicality, technique, and confidence is a concise collection of factors which go into his musical selection process, highlighting the fact that repertoire selection does not come down to one key factor but is rather a synthesis of multiple factors. However, the identification of enjoyment as a leading factor in repertoire selection is countered by Iain McLeod, who said 'You have to select tunes that you can perfect, for a start, not that you want to play, necessarily, so that you're giving the adjudicators a more difficult time to knock you back.' (Iain McLeod Interview 26/06/2016) Here we begin to see the relationship between enjoyment, technical ability, and competition, and how various factors come together for each individual competitor to influence their repertoire selection. Iain continues, identifying that all competitors are different, and that each competitor should consider what tunes work within their individual ability when selecting tunes for competition, saying 'You don't hear an awful lot of people playing *The Little Cascade* in solo stuff. You know? Tunes such as that, they can master that, but they come to the third part and maybe there's

something they're not going to like, so there's no point in continuing that so they'll drop it and bring in another tune, rather than persevere and get it wrong.' This statement clearly identifies the importance of technical perfection in competition, saying that if there's even one part of a tune that cannot be perfected then it should not be submitted. He continues, chastising competitors for playing music that they have not mastered. 'You watch the solo players, there's a lot of them that try to play the stuff, but they haven't mastered it at all. You better be 100% sure of what you're doing.'

Ian McLellan discussed this relationship between musicality and technique in his repertoire selection process, specifically how these two factors are intrinsically intertwined when considering if a tune is suitable to submit in competition.

> If I found myself playing a tune and I found it comfortable to play I would say "ah, that's a tune I can hang my hat on." If I thought it would have been too difficult, I'd say "no no, cannae play that" cause you're gonna lose the musicality. My way of thinking was trying to get the most music out of the tune. And if you're gonna be finding it technically hard in some passages, then no no, you're gonna lose the shape of the tune trying to get the technique.
>
> (Ian McLellan Interview 23/03/2017)

This is a prime example of a competitor putting musicality to the forefront in his repertoire selection process but having to consider factors which might adversely affect his musical performance, in this instance, technique.

5.5.3.2   *Technical difficulty*

At the very highest level of competition there exists an assumption and expectation that technique will be excellent within MSR competitions, and that when that is the case these competitions ideally become music competitions. Finlay Johnston argued this point saying

…music is the most important part of the whole thing. So, I go out and try to play as musically, and obviously technique should almost be, I'm not saying it is for me, but every top competitor you should almost tick that box. You can say "right, we can rule out that there's gonna be any major technical defects on the day of the Glenfiddich. So, who played better music?" So, it's about going out and trying to play as musically as possible.

<div align="right">(Finlay Johnston Interview 21/03/2017)</div>

Knowing that technique is expected by adjudicators to be of an impeccable standard, it then stands to reason that competitors will treat technique with great consideration, not only when seeking musical expression, but also when considering technique and technical difficultly as a factor to impress adjudicators.

I began my conversation with Glenn Brown discussing the idea of tune difficulty and impressing adjudicators:

> AB: *So, starting out as a soloist, as a competitor, how do you go about selecting your music for competition?*
>
> GB: *Okay, so I like to first of all pick tunes that are, well, there's a couple ways that I go about it. There's tunes that I pick that'll suit the way that I play. And I'm sure that a lot of guys will do this, where, for example, Bonnie Anne is my favourite tune, but I think that it suits the way that I play. But I also like to pick tunes that are challenging. So, whether it's Pipe Major Willie McLean, the march, you know has the phrase endings with the bubbly notes, that's quite difficult, or The Top of Craigvenow.*
>
> AB: *So, do you pick those tunes to stretch yourself musically? Or to impress the judges?*
>
> GB: *I think maybe a little bit of both. Like, I wanna challenge myself to see can I play them technically, musically, and present them well? Because I think tunes like that, if you do play them well, you'll get more of an appreciation, or a benefit. You know? If someone came out and played The Top of Craigvenow versus Sandy MacPherson, it's a no brainer.*

<div align="right">(Glenn Brown Interview 15/03/2017)</div>

There is very clearly a consideration of technical difficulty when selecting repertoire for competition. A number of the interviewees cited technical difficulty as important in selecting tunes, specifically in terms of both impressing adjudicators and playing repertoire that is more technically demanding than the repertoire that their competitors play. The idea that technically demanding tunes are chosen to impress adjudicators is explored in the next section, which deals with extrinsic factors affecting pipers' decision-making processes.

5.5.3.3   Personal ability and preference

In the previous section, there was a recurring phrase when coding the interviews that I think is a good synthesis of these factors, 'suits the hands.' Competitors described certain repertoire as being suited to them musically or technically, or a combination of the above. As a competitor myself, this resonated with me as I have had tunes which I feel suit my style of play and have had fellow competitors comment that these tunes suit me, for example the 2/4 march *Arthur Bignold of Lochrosque*, the reel *Alick C. MacGregor*, and the piobaireachd *Melbank's Salute* are all tunes that competitors have described as being 'my' tunes. And when searching for repertoire, the top soloists clearly look for tunes that are suited to their own unique playing styles. Finlay Johnston described it thus, saying 'sometimes a tune doesn't suit me in terms of I don't feel I can get the best out of it, you know? … The tunes I've tended not to put in though have been more because I maybe struggled with them … any tune I've wanted to put in that I've maybe held back from was because I was struggling to play it well, maybe.' (Finlay Johnston Interview 21/03/2017) Donald MacPhee touched on this idea, saying that when selecting his repertoire, he knows what he can handle.

Ian McLellan went into detail describing this, saying

> Well, really, most of the tunes I picked was probably to suit my style of playing. And also, you didn't pick pipe tunes you didnae think you were gonna play well, for a start. Even picking tunes that you find technically suited your fingerwork. I used to go through quite a few tunes and I would say 'well, ah, that one sounds a bit dodgy, I didn't think I should play that one. Maybe it just doesn't suit my style of playing or my technique or whatever.'
>
> (Ian McLellan Interview 23/03/2017)

This decision to avoid tunes that didn't suit his playing is echoed by Roddy MacLeod who said of his repertoire selection process,

> Nowadays, I think, you know, obviously having developed a track record in competition as well, you begin to know what works for you and what doesn't, and there are certain tunes I would say well, I pretty much know them inside out really. And I, therefore, would feel really quite confident playing them. The other factor is, of course, with the tunes I would submit now apart from liking the tunes and thinking that they're solid competition pieces … is that there aren't any parts of the tune that I would struggle with or feel uncomfortable with.
>
> (Roddy MacLeod Interview 16/03/2017)

This is corroborated up by Iain McLeod's earlier quote regarding *The Little Cascade* and picking tunes that can be one hundred percent mastered.

Musicality, technical difficulty, and personal ability and preference are the internal factors which go into repertoire selection. That is to say they are factors which are mostly determined by the competitor. Does the competitor think the tune is musical? Does the competitor think the tune is technically difficult? Does the competitor enjoy playing the tune? And does the tune match the player's technical ability? Ultimately, these are things for the competitor to consider, synthesize, and decide when selecting their repertoire to be submitted in competition. However, there are more factors at play when competitors consider their competition repertoire, the external factors outwith the competitors' control that play a part in the repertoire selection process.

5.5.4 Extrinsic motivating factors of repertoire selection

In addition to the internal factors in the repertoire selection decision making process, a number of external factors became apparent through these interviews. These have all in some way been touched on earlier in this chapter, but in this section will be explored and unpacked in greater focus. Like in the previous chapter, these factors overlap and intertwine to influence pipers' decision-making processes. These external factors are largely to do with the adjudication panel, whose opinions and beliefs greatly influence the direction of competitive piping, largely by affecting the decisions that competing pipers make. First is competition. How, if at all, does competition influence the artistic decisions made by competing pipers? Next, there is a precedent to be considered when submitting music, which is to say, has the tune been played in competition before? More specifically, will the adjudicators know the tune? Finally, and perhaps most importantly, is adjudicator preference. What do judges want to hear, and how much bearing does, or should this have on repertoire submitted in competition? While listed here as separate ideas, these areas overlap one another and, in many cases, are intertwined with the intrinsic factors discussed in the previous section. These factors will be explored here in the context of extrinsic motivation, focused heavily on the influence of adjudicator preference. These extrinsic factors, when synthesised with the internal factors outlined in the previous section, creates a holistic analysis of pipers' decision-making processes when selecting repertoire and why modern solo MSR competition exists as it does today.

5.5.4.1   Competition

Although solo MSR competitions are performative, and largely focused around music, they are still competitions, and the aim of participating in a competition is, at least in part, to win

said competition. This drive to win influences much of the forthcoming discussion, as the discussion revolves around music, but music performed within the competitive performance paradigm. Many of the candidates interviewed discussed the topic of competition, and their thoughts and feelings towards it as musicians. Willie McCallum said in his interview that '…at the end of the day it's a competition. So, I want to give myself the best possible chance at winning.' (Willie McCallum Interview 22/03/17) Roddy MacLeod echoed this, saying '…at the end of the day we're talking about competition. We're primarily going into competition with a view of trying to win it.' (Roddy MacLeod Interview 16/03/17). Finlay Johnston eloquently addressed this split between music and competition, saying '…it's all about music, mainly. But I do want to do well as well. And anybody that tells you that they don't is lying. Why would you do it? Why would you compete if you didn't want to do well? So, I guess I've structured a lot of my choices around that.' (Finlay Johnston Interview 21/03/2017) Johnston's quote stands out, as he forthrightly addresses the fact that the desire to win competitions drives his decision-making process, at least in part. Both McCallum and MacLeod quietly echo this by stating that their aim in playing in competitions is to win the competition, and as such it stands to reason that this would in some way influence the decisions they make as competitors. However, throughout the analysis presented in this chapter, it becomes clear that there are boundaries to what competitors will and will not do to win, and reveals a complex relationship between performer and adjudicator, and musician and competitor.

The concept of acceptability, or whether or not a tune is considered appropriate for solo competition, has already been explored within this dissertation, but bears further discussion here within the context of external factors, specifically competition, on solo MSR repertoire. The first topic for consideration is that tunes must be technically complex enough to merit

entrance into competitions. Beyond competitors' desire to play technically demanding tunes in order to enjoy the music that they play is the desire to impress adjudicators and stand out from their fellow competitors, all in an effort to win the competition.

The importance of tunes meeting a technical standard came to the forefront in 2016, when Robert Wallace (2016), an adjudicator and host of the online piping blog *Piping Press*, wrote a blog criticising Alex Gandy for playing *Mrs. MacDonald of Dunach* in the Northern Meeting Former Winners MSR. It is important to know that *Mrs. MacDonald of Dunach* was composed by Willie Lawrie and can be found in Willie Ross' collection, so fits the criteria of coming from an accepted composer and source. However, the tune is arguably of a lower technical standard, and Wallace criticised the submission of a relatively simple tune in such a high-profile competition. This led to a response by Gandy (ibid., 2016), published on Wallace's blog, and a considerable amount of conversation between competitors and adjudicators, both online and in person concerning the technical difficulty of tunes. This topic came up when I was interviewing Finlay Johnston about his repertoire selection process.

> AB: *I'm curious how you go about selecting the repertoire that you play in light music competitions.*
>
> FJ: *I think, like, probably I'm a bit of a culprit of playing tunes that I think would be up to the standard for a big competition. There was all that stuff recently about playing smaller tunes.*
>
> AB: *What was it, like, Mrs. MacDonald of Dunach, I think, last year at one of the contests?*
>
> FJ: *Well, yeah. Stuff like, I try to avoid little tunes like that. Albeit I play them, for my own, like if I'm doing a recital or whatever. So, I guess I'd be looking at tunes that have got enough technical demand, that they're of that standard. Like, just now I just picked a new tune. I don't hear it that often played. It's definitely been played loads, but I haven't heard it recently, Hugh Alexander Lowe of Tiree. And it's quite technically demanding, I find it that way, a technically demanding tune.*
>
> <div align="right">(Finlay Johnston Interview 21/03/2017)</div>

There are a few points to unpack in these statements. First, is that he chooses to play tunes that are '…up to the standard for a big competition', indicating that he considers technical merit of importance when selecting repertoire. However, he also states that those 'little tunes' are well suited to recital repertoire. He discussed this more in depth later in the interview from the standpoint of wanting to impress within competitions, so opting to play more technically demanding music in competition. From the vantage point of recital versus competition repertoire, he said of one of his recital 2/4 marches '…if you compared it up against some of these big marches, putting aside any kind of knowledge that you have, I think it would be less, I don't know, less impressive really. And that's what you're looking to do [in competition], really. Isn't it? You're looking to stand out.' (Finlay Johnston Interview 21/03/2017)

Referring back to Glenn Brown's thoughts on his repertoire selection process, he indicated that technical difficulty was important to him for his own musical enjoyment, but also that playing more technically demanding tunes garners attention and credit from adjudicators (Glenn Brown Interview 15/03/2017). Donald MacPhee agreed with this thought, arguing that adjudicators recognise when competitors play difficult tunes well, saying that by playing tunes such as *Abercairney Highlanders*, *The Highland Wedding*, or *Pretty Marion*, which are well-known and arguably difficult tunes, adjudicators take note and will reward competitors (Donald MacPhee Interview 19/03/2017). Both of these points agree with Johnston's argument that, when competing, the impressive nature of tunes is a factor in standing out.

Roddy MacLeod briefly touched on the idea of perception of tune difficulty, saying that some tunes are perceived as being more suited to ceilidh bands than solo competitive piping, such

as *Donald MacLean's Farwell to Oban*, which, at one time, was frequently heard in top solo competitions, and *Father John MacMillan of Barra*. These tunes are still frequently heard in lower grade solo competitions, but MacLeod said of the tunes that:

> They're really melodic musical tunes and I don't think they're particularly short of technical merit any more than *The Taking of Beaumont Hamel* or something like that. But in both cases with these tunes I've heard people go "ah, that's a tune better suited for the accordion" … And that sort of puts you off a tune when you hear that kind of comment. Although it shouldn't, because if it's a really musical tune then why not?
>
> (Roddy MacLeod Interview 16/03/2017)

In addition to the importance of technical difficulty to competitive success, MacPhee also discussed the importance of technique, a key point in technical difficulty, in terms of being an adjudicator. He cited technical shortcomings as a reason for putting people out of the prize list. Outwith light music competition, but still the same concept, he described his frustrations as an adjudicator with CPA C piobaireachd competitions.

> I mean, C piobaireachd, everything's great up until the crunluath and then that's the killer! Eighty percent of the competitors that are out there, they're going with a lovely bagpipe and a lovely this and lovely projection of the music. And they hit the crunluath and the crunluath is crap! "Yeah, I'm working on my crunluath but how was the rest of the tune?" Well, you really need to do something with your crunluath because it doesn't matter how great you play the first half of your tune, there's like eighty of those things that you're having difficulty with!
>
> (Donald MacPhee Interview 19/03/2017)

Clearly, technique is towards the top of the list of criteria used by adjudicators, and in order to be successful in competitions, competitors must not only submit suitably difficult repertoire, but ensure that their technique is well executed.

Competitors know that all players at the very top level possess this technical prowess, and so the next step can be to ensure that the music they are playing is not only suitably difficult to impress adjudicators, but more impressive than that of those competing against them. Roddy MacLeod identified both of these factors when describing what makes a good competition tune. 'I guess, you know, for competitions it would have to have an appropriate degree of technical merit within the composition. It needs to be a tune that is not the most simple of tunes to play. You know, if you're competing against people who are really accomplished players then you have to sort of play a piece that's got that certain amount of technical merit.' (Roddy MacLeod Interview 16/03/2017) This statement addresses the previous topic, that tunes should be of a high technical standard when being submitted for competition in order to impress adjudicators, and introduces the second point in this discussion, that pipers take other competitors into consideration when selecting their tunes.

A frequent consideration mentioned by competitors, both current and retired, was that of their contemporaries and what they were playing. The thought process of those interviewed was largely that if there was or is another competitor on the scene who played or plays a particular tune particularly well, it might be best to keep it out of their repertoire. Ian McLellan reflected on his solo career, saying '…there were tunes that were common denominators throughout the solo field at that point in time when I was competing. To a certain degree, you maybe tried to keep away from them because there was other players playing them. If you were just competing up against them with the same tune, judges would try to get a comparison to who they thought played it best.' He went on to describe the pitfalls of going up against another competitor with the same tune, knowing that they play it better. 'I tried to dodge away from most of the tunes others played, which sometimes could be quite hard because there might be a tune where you think, "Oh, I'd love to play that one!", but he's

playing it, he's making a good job of it, he's winning prizes playing it. So, I just tried to kind of move around it.' (Ian McLellan Interview 23/03/2017) Willie McCallum referenced this same issue as a consideration in his solo repertoire selection process:

> Sometimes for various reasons, maybe technical maybe musicality, I would say to myself, right, I'm not gonna put that in the list because … maybe someone else plays that tune and plays it really well. So, there's always that comparison factor, so I would think that if it was a certain tune if, for example, piper X plays really really well, then you're gonna have to play it outstanding, because everybody associates that person with that tune.
>
> (Willie McCallum Interview 22/03/17)

Not only are competitors considering the technical merits of the tunes, but whether or not they will play them better than their contemporaries. Alongside these comments were references to selecting fresh music in terms of tunes that had not been heard for some time in solos, which is of a similar topic concerning uniqueness of repertoire and trying to stand out from other competitors. However, the vast majority of examples given referenced tunes already within the established canon of competitive MSR tunes, which leads to the next area of extrinsic influence, that of precedence and adjudicators' familiarity with tunes.

5.5.4.2 Precedence

The factor of precedence has been extensively discussed thus far by way of the canon of competition MSRs and the concept of 'tried and trusted' tunes. However, this canon and these tunes are greatly influenced by external factors, such as adjudicators. As mentioned in the previous section, selecting tunes outwith the norm, such as *Mrs. MacDonald of Dunach*, can be contentious. Given the aforementioned importance of competitive success it stands to reason that competitors, in an attempt to mitigate any variables within their control that might adversely affect their competitive result, might avoid submitting repertoire that falls outside

of the accepted canon of tunes. Donald MacPhee, talking about his process for selecting solo repertoire, said 'I didn't go into competition to experiment', referring to playing music outside the regularly heard repertoire. He went on to say of the process of competing, 'You're struggling with the dichotomy, Andrew, of if you go out there and you play well, and you play well on a good bagpipe, and you play tunes that are out of the Ross's Collection, and at the end of the day they only go to four prizes. … So, do you really wanna push the envelope even more and venture off into these kinds of tunes?' (Donald MacPhee Interview 19/03/2017) This was advice given to MacPhee by prize-winning senior competitors when he entered the solo competition scene in Scotland. He was pointed towards tunes that were established, winning tunes, and given the advice not to venture from them. In my own experience, a solo piping judge, in a conversation on the topic of submitting music outwith the norm in solo competitions, gave me the advice that 'your job isn't to educate the judges', and encouraged me to submit tunes that were firmly established prize-winning tunes.

5.5.4.3 Adjudicator Preference

The third point to consider here is that of adjudicator preference, which, as previously stated, is heavily involved as a central theme throughout this chapter but requires more focused consideration. This analysis has focused heavily on what adjudicators think and what sorts of things they want to hear, specifically regarding new music, so in the course of the interviews I asked adjudicators about how they went about selecting tunes at competitions. Two themes emerged; adjudicators tend to prefer picking tunes with which they are familiar, and they pick tunes that they know competitors can play well.

Ian McLellan and I discussed the first theme, as well as the balance of adherence to a musical score versus musical flow.

AB: *So, when, if you're sitting on a panel, and I come up and give you my tunes and there's, maybe, I put something like Pipe Major Sandy Spence in, you know, a tune that isn't really frequently played. Or I submit a strathspey that you've never heard of. Would you be inclined to pick it? Or would you be more inclined to pick something like Major Manson or Susan MacLeod?*

IM: *Well, if you've submitted a tune that me personally had never heard before, I wouldnae be reliable to give you it. Because you may go off the tune. Still might sound musically okay but you're no exactly playing it. How am I to know? If it's a tune I'm no familiar with. But, I mean, if you're a bench of three and maybe someone else has, 'oh, I've heard that tune before. It's a good tune.' Well, pick it then!*

AB: *Well, an ethical question, if I'm playing a tune and you don't know it, and maybe I deviate from the music, right? But I keep the flow going, and, like, the flow never stops, musicality never stops, I've gone off the tune. How much, I mean, I'm not saying it shouldn't count, but how much should that really count in a music competition?*

IM: *It all depends on how bad, and how much away from the original tune you've actually gone. At big competitions it's a no no. At lower grade competitions I've given prizes to people who haven't been one hundred percent correct in the way they play the tune, but musically they've played very well. I go, oh, well, I hang on the music.*

(Ian McLellan Interview 23/03/2017)

McLellan's statement regarding picking repertoire with which he is familiar is important within the context of this discussion, in that he feels an obligation as an adjudicator to give a fair listen to all of the competitors, and by selecting a tune with which he is unfamiliar, he may be giving an advantage to the competitor playing the tune. However, this contrasts with the opinions of currently competing pipers, many of whom believe that playing a tune unknown to an adjudicator will put them at a disadvantage.

Willie McCallum, who is still a competing soloist but who also regularly works as an adjudicator, told an anecdote about judging in Kansas City, Missouri, at the Winter Storm piping competition. He started by stating that he is, as a judge, often reluctant to pick tunes

that he doesn't know, but that he has done it. 'I have picked tunes I don't know before as a judge. Actually, it's quite a learning experience, because I heard a tune I really, really liked played at Kansas City. A young chap played a tune called John Burgess's Reel by Angus MacDonald and I thought it was a great tune. And it was nice to hear it. And it was good. So, I went away and learned it!' I asked him how he judges tunes that he does not know, and he had the following to say.

> I would say it's purely on musicality. You're not judging the tune; you're judging the musicality. But, and I think this is something that I've always thought about, it's nice to have tunes in your repertoire that nobody else plays. Because you can imagine, you've spoken about a fairly narrow band of tunes that you hear all the time, and that's true, but if you have a particular couple of tunes that nobody really plays, and you know you can play them really well, that might be a good thing. And so, if two people came up and played two different tunes, and one is completely fresh, and they play them equally well, I can see where a judge would say 'well, that stood out. It was a really good performance and something nice, fresh, musical.'
>
> (Willie McCallum Interview 22/03/17)

This is another example where an adjudicator indicates that submitting new repertoire might, in fact, be favourable to a competitor.

Finally, Ken Eller, another solo piping adjudicator, stated that it's important for adjudicators to know the repertoire that they are adjudicating, and pointed out that as a judge he listens for specific technical passages in tunes, and that as soon as he is told the tunes that have been submitted or selected, he knows what to listen for. For example, in the top-hand work in *Mrs. MacPherson of Inveran* or the second phrase of the third part of *Susan MacLeod*. In instances such as these, the competitor must meet or exceed the adjudicator's expectations, and as such may be at a disadvantage by playing tunes with which the adjudicator is intimately familiar. In contrast to this point, Donald MacPhee argued that a soloist playing a tune unknown to an

adjudicator may be at a disadvantage to a competitor playing a tune well known to an adjudicator, if the tunes are of a substantial level of difficulty. He uses the example of the reels *Tom Kettles* and *Pretty Marion*, pointing out that *Pretty Marion* is a much better-known tune, but that *Tom Kettles* is just as technically demanding, if not more so. However, because *Pretty Marion* is a very well-known technically demanding tune, a competitor may receive more credit from a judge for playing it equally as well as *Tom Kettles*. So, in this scenario, a competitor playing an unfamiliar tune is at a disadvantage to a competitor playing a tune within the core canon.

The second theme that arose in the course of studying how adjudicators go about selecting tunes played in competition was that adjudicators sometimes tend to pick tunes they know competitors will play well. Ian McLellan stated that when he's selecting tunes for a competitor in an MSR competition, he's likely to pick a tune that he knows the competitor plays well. However, he also said that if he knows the competitor has had that tune drawn frequently in recent competitions, he will select a different tune, because, when he was a competitor, he did not like it when a tune in his list was picked with too much frequency. For example, when he was an active competitor, he regularly had the tune *The Highland Wedding* drawn because adjudicators knew that he played it well. (Ian McLellan Interview 23/03/2017) Glenn Brown also stated this in his interview, that adjudicators tend to pick tunes that they know competitors play well. An example in his MSR repertoire was the march *Bonnie Ann*, but he revisited this idea during his interview in terms of piobaireachd, saying '…when I won [the Gold Medal] playing *Beloved Scotland*, like, the next 10 times I played, I played *Beloved Scotland* eight times. And then I was just like, I'm dropping it from my list because it keeps getting picked and there are other tunes that I want to play. You know?' (Glenn Brown Interview 15/03/2017)

This information is linked to the data analysis section of this dissertation, wherein competitors appeared in the tune list repeating repertoire multiple times, for example, Alasdair Gillies playing *John MacDonald of Glencoe* nine times and placing first in six of those nine performances. This is likely an example of adjudicators picking a tune because they know the competitor plays it well.

In the course of this analysis, it has become clear that competition and adjudicators play a large role in the decision-making processes of pipers. However, these pipers are still musicians, and all focus heavily on their identity as musicians. I asked every interviewee if they ever did or would change the style in which they play to suit an adjudicator's preference. The answer to this question was overwhelmingly no, and that this would be a breach of their artistic integrity. Ian McLellan said that he had never even considered it until I asked him, saying further 'I just played my way and that was it. You didn't like it? Tough.' (Ian McLellan Interview 23/03/2017) Iain McLeod firmly replied 'Never' to this question (Iain McLeod Interview 26/06/2016).

Willie McCallum agreed, and mentioned the relationship between competitor and musician, saying

> I know that I've said the aim is to play well enough to have a chance at winning that contest. However, I think there are limits. I think if you do change what you're doing then you're actually no being true to yourself. You're actually cheating yourself. And so, I don't think there's a point in doing that. I think, I just wouldn't be doing that. Now that's not because I feel the way I play things is the best around, it's nothing to do with that. I just don't see a point in changing the way you've been taught. Because there's a lot of people that put a lot of time and energy into that. And that side, I like what I do. I like the way I play. I might, you might do a lot of

> things, but I think you set out the way you play and the way you like to play. And you feel it's the right way for you.'
>
> (Willie McCallum Interview 22/03/17)

Glenn Brown had a similar sentiment, saying that he wouldn't change because he did not want to compromise his playing style. (Glenn Brown Interview 15/03/2017)

Finlay Johnston also said that he would not change his playing style to suit adjudicator preferences. I questioned this point, referencing that earlier in the interview he had stated that all competitors play to win. He responded with an emphasis on music saying, 'But remember I said that there was a precursor before that. I said that music is the most important part of the whole thing.' When then questioned about why he might change repertoire to suit competition but not style to suit an adjudicator, his reply eloquently described his thoughts as a competing musician. 'I think that's the thing. I say that I want to win, you know, like everybody wants to win, but deep down I want to play really well. That's the main thing. Because winning, you're not in control of that. All you're in control of is what you're doing.' (Finlay Johnston Interview 21/03/2017)

Donald MacPhee did not say whether or not he would adjust his playing style, but rather addressed the topic of changing the repertoire that you submit on the day of a contest, stating that competitors should have a sizeable enough repertoire to be able to take tunes out and replace them if they know a judge doesn't like a tune, or alternatively put a tune in if they know that an adjudicator would particularly like that tune.

Roddy MacLeod said that he would not now change his style but identified that he had to modify his playing style very early in his career, having been taught a slightly rounder style

of reel playing than what is prevalent in competitions (Roddy MacLeod Interview 16/03/2017).

These demonstrate that while competition drives much of the decision-making processes of competing pipers, there are boundaries to what is acceptable, and that music, these musicians' musical identities, and their values as musicians, also drives their decision-making processes. In terms of values, it should also be noted that some of the interviewees identified that they like the current format of solo MSR competitions, and do not think that the format should change, be it a single MSR, twice through three tunes, or a six-tune MSR. One interviewee said 'I think piping's in a good place, really. I like that there's the Glenfiddich as the pinnacle, because it gives all the guys at the lower end something to work towards. And they can go and listen to it and go, "that's where I need to be. How do I get there?" What's wrong with that? So no, I don't want it to change.' Willie McCallum, when asked if he would like to see anything change in solo competitive piping, said 'No, I think the big competitions have evolved really, really well. In so far as competitions are concerned, I'm a traditionalist. I was so pleased when Oban, with their light music competitions at the games, went back to having a short leet and twice through in the final because I felt that separates the really good players.' (Willie McCallum Interview 22/03/17) Finlay Johnston said of the tradition of the competitions in question, 'See, in terms of the march, strathspey, and reel … I think there's a tradition there, and I don't think tradition's a bad thing. I think it's been done for a long time and it's really nice to hold on to things like that.' (Finlay Johnston Interview 21/03/2017)

5.6   Conclusions

Through assumed cultural knowledge of repertoire boundaries, intrinsic motivating factors of repertoire selection, and the extrinsic effect of competition and adjudicators on repertoire

selection, coupled with the previous section's analysis of the canon of solo competitive MSR repertoire, it becomes apparent that there is a complex network of factors at play concerning the continuation and development of the competitive solo MSR. While there was an increase in repertoire from the first time period studied, 1947 to 1969, to the second time period studied, 1970 to 1990, in more recent years the solo MSR repertoire has contracted. Competition is a key driving factor in the repertoire selection process for soloists, as competitors have a desire to win, and, as such, has an influence on the influx of repertoire into solo competitive piping.

> There's a lot of great music being written now. Why people are hesitant to put it in competition, I guess it's just the fear of going out there and not being in contention for a prize. And, maybe, the competition system as it's become with all the gradings and qualifying for Oban and Inverness, it's what's stifling that a little bit. Because things were just open before. Maybe it was open competitions. And so, we have this whole ladder of progression that maybe it makes people a little bit nervous to try out something new. Because if they don't perform or get a track record in their grade, they might not get in that grade the following year.
> (Roddy MacLeod Interview 16/03/2017)

So, in terms of repertoire, the solo competitive MSR falls into the category of a convention, with boundaries of what is and is not acceptable, largely dictated by adjudicator preference and competition. One adjudicator said, 'We do need people out there changing the complexion of where solo piping's going, and it's really the judges that determine that because people are gonna copy what is winning out there.' And one competitor said, 'I think as solo players we're kind of dictated by judges for what we can and can't play.' When asked how he would like to see competitive piping change, if at all, another competitor said:

> I wish we would get beyond the playbook of the repertoire. I think we could be a little more adventurous in the repertoire. There's great tunes everywhere, and people are so fearful of dipping into that pile of tunes because it's outside of Willie Ross's five books and Donald MacLeod's

books, you know? Especially in the solos. There's loads of great 2/4 marches that aren't… maybe people don't like them, I don't know. But people don't seem to really dig in, dig the broader repertoire that's there. So, I wish there was that. And again, the judges are to blame to some extent for that. It's not just the players not wanting it. Players will say, 'you know, I bust my ass practicing and traveling to a competition. Why would I play this tune the judge won't pick or won't reward me if I do play it well?'

This, coupled with a pressure on adjudicators to do well and get results right, influences the

decisions that both competing pipers and adjudicators make. This complex list of factors has

resulted in a culture where change is slow, but not undesired.

6   The Pipe Band MSR

This chapter explores the pipe band march, strathspey, and reel competition from 1947 to 2015. Like the previous section, this study will focus on the repertoire analysis, followed by interview data analysis.

There are some key differences to these data for the band MSR as opposed to the solo MSR which must be addressed, as these data differ slightly in both their breadth and the manner in which they were collected. The first key difference in repertoire between solos and bands is that of the effect of the adjudicator on the repertoire played. In solo competition, a competitor submits a number of tunes from which the adjudicator or adjudicators select which tunes are to be performed. As addressed in the previous chapter, this puts a filter, adjudicator preference, on the repertoire to be performed by soloists. In Grade 1 pipe bands, the method of tune selection is slightly different. Pre-1970, bands would submit three MSRs, post-1970 bands would submit two MSRs. This is due to the introduction of the medley event, which will be discussed in a subsequent chapter. At the competition, just before the band goes on to play, a number is drawn from a hat which decides the selection to be performed. At the World Pipe Band Championships, bands select which MSR they would like to play in the qualifying event and, if they qualify, must play their other MSR in the final competition. The mix of band choice and chance removes adjudicator preference from the repertoire selection at competitions. However, as will be discussed later, the preference of adjudicators still affects what tunes pipe bands decide to play.

As a result of this, I have opted to include data for tunes submitted but not performed, when available. As adjudicator preference does not affect the selection of repertoire, and therefore all sets have an equal likelihood of being performed, it is logical to consider the spectrum of

what pipe bands choose to play rather than specifically what is performed. This also opens up the breadth of data which can be included, giving a more accurate representation of what pipe bands have opted to play in competition.

Another factor in the repertoire choices of pipe bands comes from the inclusion of a drum corps. Pipe bands must take into consideration how drummers will be able to accompany the pipe section in a given tune, which soloists do not have to consider. There are some tunes that drummers find easier to accompany, and this will be discussed in more detail later on in the analysis of the pipe band MSR.

6.1   Repertoire data collection

A similarity between the solo MSR and band MSR is that of data gaps. Much like the solo MSR, as time passes there are more performances with documented repertoire data. However, this trend is much more prevalent in the band MSR than the solo MSR. Pre-1970 there is a distinct lack of repertoire data available, and pre-1980s there is a considerable gap in the repertoire data available for MSRs. The MSR data in this dissertation were collected from a variety of sources, including articles from the *Piping Times*, World Pipe Band Championship albums, World Pipe Band Championship programmes and online resources. Two important changes occurred in 1970: the introduction of the pipe band medley and the reduction of submitted MSRs from three to two. As stated before, pre-1970 there are very limited data available regarding repertoire performed by top grade bands at the World Pipe Band Championships. There are data available, especially from the Cowal Highland Games, which was the previous iteration of the World Pipe Band Championships, but much of these data do not specifically address Grade 1 bands but address all the grades together. In 1970, it would appear that there was a boom in interest regarding the repertoire played by pipe bands,

as the repertoire from medley selections was frequently listed in the *Piping Times*, whereas before the magazine would simply report the result and not the repertoire played. This differs significantly from the solo reporting in the magazine, which frequently reported on the repertoire performed by soloists in competitions. However, the magazine frequently still did not report on the repertoire performed by bands in the MSR competitions. This begins to change in the 1980s, when the magazine began printing the MSR tunes. The data for MSR competitions also become more abundant around this time due to the recording and production of the World Pipe Band Championship albums, released annually. However, many of the early albums focused on the medleys rather than the MSRs.

Similar to the gaps in data for the solo MSR, a possible explanation for the lack of repertoire data is that the bands played a relatively predictable set of tunes in the MSR competitions, which negated interest in what was being played, rather shifting the focus onto the competitive result. The increase of reporting on pipe band repertoire in the 70's and 80's may not simply be a product of albums but is possibly a function of the growth in the popularity, and possibly the commercial value, of pipe bands. This correlates with a growth in the World Pipe Band Championships, which doubled in size from 79 bands in 1962 to 165 bands in 1984 and continued to grow to 230 bands in 2015 (*Piping Times*, 1962, 14(11); *Piping Times*, 2015, 67(12)).

All this said, the analysis of the pipe band MSR will begin with the available data from the periods 1947–1969, 1970–1990, and finally 1991–2015. However, due to the considerable data gaps in the early repertoire data, statistical comparison between these time periods would not offer a representative sample of the MSRs performed during the two earlier periods. Rather, following a limited comparison of data between the first two time periods,

the repertoire from the first two periods will be compared against what was played in the third time period to offer a general idea of how repertoire either changed or stayed the same from the first 42 years of investigation to the most recent 24 years.

6.2   Repertoire analysis of the pipe band march

As stated above, the repertoire data available for the first period of study, 1947–1969 is quite sparse. However, I have confirmed that the following marches were played at the World Pipe Band Championships during this period: *Miss Elspeth Campbell*, *Jeannie Carruthers*, *Mrs. Margaret Anderson*, *The Balmoral Highlanders*, *Inverness Gathering*, and *Donald Cameron*.

Even though the data for this time period are quite sparse, there are two useful articles that give a glimpse into the reportorial past of pipe bands, each of which come from the *Piping Times* magazine. These two articles are entitled 'The Top Ten Tunes' and feature a survey of all the tunes submitted by the bands that competed at Cowal in 1954 and 1955 (*Piping Times*, 1955, 7(8) pp.16-17; *Piping Times*, 1955, 8(5) pp.8-9). While it is not the World Pipe Band Championships, this was very soon after Cowal ceased to be the World Championships, was still a major championship, and was an incredibly popular and well attended contest, as mentioned by the unlisted author of the article who stated: 'The survey, of course, only covers Cowal Games but, as everyone knows, almost every band of any value appears at Cowal' (*Piping Times*, 7(8) p.16). The author also indicates that the high attendance, along with a complete listing of the tunes submitted at Cowal in this year, and again in the next, gives an accurate representation of the popularity of tunes played by Scottish bands.

There exists one issue with the data presented in these articles, in that it observes the tunes submitted in all grades rather than only grade one. However, in lieu of any more detailed

repertoire data, this gives a reliable insight into what bands were playing in the mid-twentieth century.

In 1954 and 1955, the following tunes were submitted at Cowal.

1954	
Tune	Submissions
The Balmoral Highlanders	14
Donald Cameron	8
Miss Elspeth Campbell	8
Dugald MacColl's Farewell to France	7
The Abercairney Highlanders	6
Charles Edward Hope Vere	5
74th's Farewell to Edinburgh	5
Donald MacLean's Farewell to Oban	5
Glen Caladh	5
Southall	3
The Braes of Strathblane	3
Blackmount Forest	3
Arthur Bignold	3
The Stirlingshire Militia	3
The Highland Wedding	3
The Hills of Perth	3
Connon Bridge	1
William Gray	1
The Inverness Gathering	1
The Cowal Gathering	1
Mrs. MacDonald of Dunach	1
Jeannie Carruthers	1
Colin Thomson	1

1955	
Tune	Submissions
The Balmoral Highlanders	13
Miss Elspeth Campbell	10
Donald Cameron	9
Blackmount Forrest	7
Dugald MacColl's Farewell to France	6
The Abercairney Highlanders	5
Donald MacLean's Farewell to Oban	5
Charles Edward Hope Vere	5
Bonnie Anne	4
74th's Farewell to Edinburgh	4
Donald MacKintosh	1
Lachlan MacLean	1
MacLean's Welcome to Rockcliffe	1
Mrs. John MacColl	1
Millbank Cottage	1
Atholl Highlanders' March to Loch Katrine	1
The Glengarry Gathering	1

The top three tunes in each year are *Balmoral Highlanders*, *Miss Elspeth Campbell*, and *Donald Cameron*, all tunes which remain popular in Grade 1, as will become apparent later on.

Looking at the next time period, 1970–1990, there is more information available regarding the World Pipe Band Championships. I found approximately 60 MSRs with repertoire information, 59 in the march, 60 in the strathspey, and 58 in the reel, regarding the Grade 1 MSR Competition at the World Pipe Band Championships during this time. It is important to remember that these data include both MSRs that were actually performed as well as MSRs that were submitted but not drawn for performance.

Additionally, it is important to note that the tunes *Pipe Major Tom McAllister* and *The Links of Forth* have been combined and counted as the same tune, as it is the same melody played with either six or eight parts, but frequently referred to as either name.

The repertoire data in the march from 1970 – 1990 are as follows.

Tune	Occurrences
The Highland Wedding	11
Lord Alexander Kennedy	11
The Links of Forth/Tom McAllister	10
Donald Cameron	9
The Young MacGregor	5
The Argyllshire Gathering	2
The Royal Scottish Pipers Society	2
Brigadier Ronald Cheape of Tiroran	2
Hugh Kennedy	2
Leaving Glenurquhart	1
The Clan MacRae Society	1
The Balmoral Highlanders	1
John MacDonald of Glencoe	1
The Braes of Badenoch	1

A quick comparison between this time period and the previous shows that *The Highland Wedding* has greatly increased in popularity, previously having only appeared in 1954 at the Cowal Games in a tied tenth place. *Lord Alexander Kennedy* does not feature at all between 1947 and 1969 but comes in tied for first place from 1970 to 1990. Unsurprisingly, *Pipe Major Tom McAllister/The Links of Forth* features heavily in the second time period, but not at all in the first. This is likely due to the fact that the tune was first published in the *Edcath Collection of Highland Bagpipe Music and Drum Settings, Book One* in 1953 (Ramsay, 1953 pp.86-87). However, the next most popular tune, *Donald Cameron*, featured in the top three most popular tunes at Cowal in 1954 and 1955, and was submitted by Shotts and Dykehead Caledonia Pipe Band in 1955 at the World Pipe Band Championships. Also submitted by Shotts and Dykehead in 1955 was *The Balmoral Highlanders*, which again appears in the list from 1970-1990, albeit at the bottom. Finally, *Miss Elspeth Campbell* appears not only as a top three tune at Cowal in 1954 and 1955 but was played by the Edinburgh City Police Pipe Band when they won the World's in 1950. However, it does not appear in the data from 1970–1990. Aside from the tunes listed above, no other tunes feature in both time periods.

The final time frame, 1991–2015, features a much richer data set with 316 marches documented, averaging just over 13 marches per year. The tunes and occurrences are listed on the following page.

Tune	Occurrences	Tune (cont.)	Occurrences
The Highland Wedding	50	Colin Thomson	3
The Clan MacRae Society	43	MacNeill's March	3
Tom McAllister/ The Links of Forth	28	Jimmy Young	3
Lord Alexander Kennedy	28	Kantara to El Arish	2
The Balmoral Highlanders	23	The Cowal Gathering	2
Donald Cameron	17	Brigadier General Campbell	2
The Argyllshire Gathering	13	The Marchioness of Tullibardine	2
Brigadier General Ronald Cheape of Tiroran	12	The Stirlingshire Militia	2
Dugald MacColl's Farewell to France	10	Angus Campbell's Farewell to Stirling	2
Miss Elspeth Campbell	9	David Ross	2
Hugh Kennedy	9	Pipe Major J. McWilliams	2
John MacDonald of Glencoe	7	Father John MacMillan of Barra	1
The Conundrum	6	The Clan MacColl	1
Captain Carswell	6	The Taking of Beaumont Hammel	1
Mrs. John MacColl	6	The Knightswood Ceilidh	1
The Edinburgh City Police Pipe Band	4	PM Willie Gray's Farwell to the Glasgow Police	1
The Braes of Badenoch	4	Leaving Lunga	1
The Young MacGregor	4	The Abercairney Highlanders	1
The Royal Scottish Pipers Society	4	Rosshire Volunteers	1

While the samples of data from the previous time periods are not sufficient to warrant a statistical analysis as performed in the solo MSR chapter, these data certainly offer a representative sample of the music played during this time period. Using the same method of Total Possible Repertoire to analyse the rate of repetition within these MSRs, out of the 316 MSRs there are only 38 unique marches, or 12% of the TPR.

Given that *The Highland Wedding* is the most popular tune with 50 submissions, this means that just over one in six MSRs submitted contained *The Highland Wedding* as the march. The same holds true for *The Clan MacRae Society* with 43 submissions. This means that 29%,

nearly a third, of MSRs submitted within this time period contained either *The Highland Wedding* or *The Clan MacRae Society*.

There is then a fairly substantial drop off to the next most popular tune, which is tied between *Tom McAllister/The Links of Forth* and *Lord Alexander Kennedy* at 28 submissions each, followed by *The Balmoral Highlanders* with 23 submissions. Surprisingly, these data indicate that of the 316 documented marches during this time period, 54% contain one of these top five tunes. This indicates a high level of repetitiveness in the submission, and inevitably performances, of repertoire within the march category of the pipe band MSR.

Comparing this list against previous repertoire, it is not until the tunes tied for 13th most popular that we see new tunes appear, *The Conundrum* and *Captain Carswell*. Other tunes which only appear from 1990–2015 are *Edinburgh City Police Pipe Band*, *MacNeill's March*, *Jimmy Young*, *Kantara to El Arish*, *Brigadier General Campbell*, *The Marchioness of Tullibardine*, *Angus Campbell's Farwell to Stirling*, *David Ross*, *Pipe Major J. McWilliams*, *Father John MacMillan of Barra*, *The Clan MacColl*, *The Taking of Beaumont Hammel*, *Knightswood Ceilidh*, *Leaving Lunga*, and *The Rossshire Volunteers*.

While there are many new tunes appearing in this time period, it is important to remember that the data for the previous two time periods are sparse, and that despite a larger pool of repertoire, 11 tunes make up 77% of the submissions during this time period, which is a significant amount of repetition in repertoire.

6.3   Repertoire analysis of the pipe band strathspey

As before, the study of the pipe band MSR strathspey will begin with the limited data from the World Pipe Band Championships, along with data from the 1954 and 1955 Cowal

Gathering, to gain an idea of the repertoire being performed from 1947–1969. Records indicate that the following strathspeys were submitted at the World's during this time period: *The Shepherd's Crook, Blair Drummond, John Roy Stewart, Bogan Lochan/Atholl Cummers, Dornie Ferry,* and *The Cameronian Rant*.

Much like *Pipe Major Tom McAllister/The Links of Forth*, the tunes *Bogan Lochan* and *Atholl Cummers* are the same tune with different names, and so have been counted as one tune.

1954	
Tune	Submissions
Arniston Castle	23
Dornie Ferry	20
Atholl Cummers	13
Caledonian Canal	12
Bob of Fettercairn	9/8*
The Shepherd's Crook	7
Lady Louden	N/A
The Cameronian Rant	N/A
Tulloch Gorm	N/A
Maggie Cameron	N/A

*article cites Bob of Fettercairn as being submitted 8 and 9 times

1955	
Tune	Submissions
Dornie Ferry	27
Arniston Castle	19
Bob of Fettercairn	13
Caledonian Canal	11
Atholl Cummers	10
Dorrator Bridge	9
Blair Drummond	4
The Shepherd's Crook	4
Maggie Cameron	3
Tullochgorm	2
The Cameronian Rant	2
Caber Feidh	2
The Caledonian Society of London	2
Lady MacBeth	2
John Roy Stewart	2
Monymusk	1
Lady Louden	1
Highland Harry	1
Dora MacLeod	1
Rose Among the Heather	1
Jessie's Welcome	1

When compared against the marches from 1954 and 1955 at Cowal, there is clearly a higher rate of repetition, with the top strathspeys being repeated 23 times in 1954 and 27 times in 1955, as opposed to the marches with the top tunes being submitted 14 times in 1954 and 13 times in 1955. Additionally, the author states that in 1954 there were 45 marches submitted and in 1955 there were 44 marches submitted, whereas in the strathspeys there were only 25 tunes in 1954 and 21 tunes in 1955. This indicates a similar trend to the solo MSR, where there is a wider range of marches submitted and a more limited number of strathspeys submitted.

The next time period again has a larger pool of data to observe, with 60 submissions and a total of 16 strathspeys.

Tune	Occurrences
Blair Drummond	12
Bogan Lochan/Atholl Cummers	11
Maggie Cameron	10
The Cameronian Rant	7
The Shepherd's Crook	5
Struan Robertson	4
The Ewe with the Crooked Horn	2
Arniston Castle	1
Mrs. Duncan Johnston	1
Bob of Fettercairn	1
Cabar Feidh	1
Lady MacKenzie of Gairloch	1
The Caledonian Society of London	1
Dornie Ferry	1
Tulloch Castle	1
Dora Macleod	1

As previously stated, the Cowal information takes into account all grades, which may explain why the tunes *Arniston Castle* and *Dornie Ferry* drop down the list, as they are generally

considered easier strathspeys than the ones which top this list, such as *Blair Drummond*, *Bogan Lochan/Atholl Cummers*, *Maggie Cameron*, *The Cameronian Rant*, and *The Shepherd's Crook*. Grade One bands do have a tendency to play more difficult tunes, which would explain why more difficult tunes top this list.

Breaking from the trend of the previous time period, there are actually more strathspeys listed here than there are marches from 1970–1990. This may indicate a possible expansion in the number of tunes played, or it could be an effect of the limited data sample.

Again, the final data set from 1991–2015 contains 316 MSRs regarding the Strathspey.

Tune	Occurrences
Susan MacLeod	56
Atholl Cummers/Bogan Lochan	51
Dora Macleod	49
Blair Drummond	41
Maggie Cameron	26
Tulloch Castle	14
The Ewe with the Crooked Horn	13
The Caledonian Society of London	10
The Cameronian Rant	8
Inveraray Castle	8
The Islay Ball	8
Cabar Feidh	6
Arniston Castle	6
The Shepherd's Crook	6
John Roy Stewart	5
The Piper's Bonnet	3
Bob of Fettercairn	2
Lady MacKenzie of Gairloch	1
MacBeth's Strathspey	1
Doune of Invernochty	1
Lady Louden	1

A statistical analysis shows that there is a total of 21 tunes submitted in the strathspey portion of the data, or 7% of the total possible repertoire. This indicates a high amount of repetition within repertoire.

There is less drop off between the top tunes of the strathspeys than the marches. The most popular tune, *Susan MacLeod*, occurs 56 times, again meaning approximately one in six MSRs submitted during this period contained the tune. The next most popular tune is *Bogan Lochan/Atholl Cummers* which was submitted 51 times. Combined with *Susan MacLeod*, these two tunes make up one third of all the strathspeys submitted during this time period. A very close third is *Dora MacLeod*, followed by *Blair Drummond* and *Maggie Cameron*. Continuing with the trend of increased repetition, these top five tunes make up 71% of the total submissions during this time period, up from 54% in the marches.

There is a substantial amount of overlap between 1991–2015 and the other two time periods. The tunes which only appear in the most recent time period are *Tulloch Castle*, *Inveraray Castle*, *Islay Ball*, *The Piper's Bonnet*, and *Doune of Invernochty*. Again, there were 17 out of 38 marches which appeared only from 1991–2015 versus five out of 21 strathspeys which only appeared from 1991–2015. This lack of unique repertoire supports the idea that there is more repetition within the strathspey, and thus a smaller pool of repertoire being submitted. Further supporting this is the fact that the top 11 tunes make up 90% of the repertoire submitted.

6.4   Repertoire analysis of the pipe band reel

From 1947 to 1969 the following tunes were submitted at the World's: *Pretty Marion, The Rejected Suitor, Mrs. MacPherson of Inveran, John MacKechnie, The Reel of Tulloch*. Of these tunes, *Pretty Marion* was submitted twice.

At Cowal, the following was submitted.

1954	
Tune	Submissions
The Rejected Suitor	14
Over the Isles	13
Pretty Marion	11
Alick C. MacGregor	11
Thomson's Dirk	8
Loch Carron	7
Caber Feidh	7
Mrs. MacPherson of Inveran	6
The Blackbird	6
MacAllister's Dirk	5
John Morrison of Assynt House	1
High Road to Linton	1
Mrs. MacLeod of Raasay	1
Ca' the Ewes	1

1955	
Tune	Submissions
The Rejected Suitor	20
Alick C. MacGregor	14
Over the Isles	12
Pretty Marion	11
Lochcarron	7
MacAllister's Dirk	5
John MacKechnie	3
Grey Bob	3
Caber Feidh	3
The Blackbird	3
Major Manson	3

The repetition of tunes is quite different between 1954 and 1955, with *The Rejected Suitor* increasing from 14 submissions to 20 submissions. There were 32 unique reels submitted in 1954 and 33 unique reels submitted in 1955. When compared against the solo MSR information, this is similar in that the march has the most variety in tunes, followed by the reel, and then then strathspey.

The next data set, 1970–1990, contains 58 reels with repertoire data and a total of 12 unique tunes, making it the tune with the least variety during this time period according to the available data.

Tune	Occurrences
John Morrison of Assynt House	10
The Smith of Chilliechasse	9
John MacKechnie	9
Mrs. MacPherson of Inveran	9
Pretty Marion	7
McAllister's Dirk	5
The Brown Haired Maid	3
Charlie's Welcome	2
The Sheepwife	1
Blackberry Bush	1
Willie Cumming's Rant	1
Loch Carron	1

Much like the strathspey, the tunes topping this list are different from the tunes topping the list at Cowal. Again, this is likely due to Grade One pipe bands playing more difficult tunes. However, this could also be due to Grade One bands opting to play more difficult tunes as time progressed. All of the tunes in this list except for *The Blackberry Bush* and *Willie Cumming's Rant* are either 6 or 8 parts.

Breaking from the pattern found in the solo MSR, this data set has the fewest tunes of any from this time period, which when compared against the data set from the next time period leads to a conclusion that the number of unique reels being performed was reducing by this time.

Finally, the data set from 1991 – 2015 contains a total of 316 submissions.

Tune	Occurrences
John Morrison of Assynt House	62
Mrs. MacPherson of Inveran	57
McAllister's Dirk	42
John MacKechnie	42
Pretty Marion	29
The Smith of Chilliechassie	21
Charlie's Welcome	19
Loch Carron	13
The Sheepwife	12
The Brown Haired Maid	9
Major David Manson	2
The Little Cascade	2
Bessie McIntyre	1
Ca' the Ewes	1
Dr. MacPhail's Reel	1
The Rookery	1
Thomson's Dirk	1
John Garroway	1

During this 24-year period only 18 tunes were submitted, or a total 6% of the total possible number of tunes, indicating an extremely high rate of repetition. The top two tunes in this data set are repeated more than any other with *John Morrison of Assynt House* 62 times and *Mrs. MacPherson of Inveran* occurring 57 times. This means that *John Morrison* alone accounts for one in five reels played during this time, and combined with *Mrs. MacPherson* they account for 38% of all the reels played in this 24-year period.

There is then a substantial drop off to the third most popular tune, a tie between *McAllister's Dirk* and *John MacKechnie*, both with 42 repetitions. This is followed by *Pretty Marion*, again with a large drop to 29 repetitions. However, these top five tunes make up 73%, nearly three quarters, of the repertoire submitted during this time period, indicating an even larger amount of repetition within the repertoire submitted than in either the strathspey, with the top

five tunes making up 71% of the repertoire, or the march, where the top five tunes make up 54% of the repertoire.

The tunes which appear only from 1991–2015 are *Major David Manson, The Little Cascade, Bessie McIntyre, Dr. MacPhail's Reel, The Rookery,* and *John Garroway*. The top 12 tunes in this category make up 98% of the total repertoire, indicating that, for the vast majority of the time, there were only 12 reels being submitted in Grade One from 1991 – 2015.

Despite the fact that there are not as much data available for the band MSR as there are the solo MSR, the data present still offer enough information to draw some conclusions regarding the state of the pipe band MSR. Namely, that by 1991 the pipe band MSR repertoire was in a state of stagnation which would last until at least 2015. The fact that there are only 38 marches, 21 strathspeys, and 18 reels in 316 tune submissions indicates a severely limited repertoire, wherein new tunes may be introduced or old tunes which had fallen out of fashion could be brought back, but never with the same popularity as the core MSR repertoire.

Even by 1985 the most popular tunes at the World's were the same as the 1990s. The most popular marches, strathspeys, and reels of the late 80's are shown below.

Marches	Strathspeys	Reels
The Highland Wedding	Maggie Cameron	The Smith of Chilliechassie
Donald Cameron	Blair Drummond	Mrs. MacPherson of Inveran
Links of Forth/Tom McAllister	Atholl Cummers	Pretty Marion
Lord Alexander Kennedy	The Cameronian Rant	John Morrison of Assynt House

All these tunes are at the top of the list of most popular tunes from 1991–2015, indicating that by the mid 80's this core repertoire was firmly in place.

6.5 Qualitative analysis of the pipe band MSR

6.5.1 News resources, interviews, and reflexive analysis

Alongside much of the data collected from *The Piping Times* was commentary on the

repertoire being submitted by Grade 1 bands. This commentary is largely to do with the

repetitive nature of pipe band MSRs, both in terms of bands playing within a set established

repertoire as well as bands repeating their MSRs year after year, not changing said repertoire.

This concept of an established repertoire is identified in *The Piping Times* in an article from

1954, the author of which is unlisted, who said:

> For the most part bands are content to play away at the tried and trusty
> favourites. Occasionally a new one is introduced, and, in some cases, this
> is quite successful. Noteworthy in recent years was the introduction of
> "Donald MacLean's Farewell to Oban" by the Newtongrange Pipe Band.
> Many inovations [sic], of course, are much less successful, and
> occasionally at competitions we hear a band struggling through a tune
> which will never be played by anyone except themselves, and generally
> they only play it because their Pipe-Major composed it.
> <div align="right">(Piping Times, 1955, 7(8) pp.16-17)</div>

This observation raises a few important points. The first is that in the first sentence, the

author identifies that there are 'tried and trusty' tunes. This plays into the notion of the

importance of competitive success when selecting repertoire, as identified in the previous

chapter on the solo MSR and repertoire selection. However, this statement could also mean

that the tunes are 'tried and trusty' in that they are tunes suited to playing in a band, i.e. they

are easy to play in unison for the pipers and tunes which lend themselves to a percussion

accompaniment. The next point is that of the introduction of new music. Leading with the

word 'occasionally', the author identifies that the introduction of new music is the exception

rather than the rule. The final point is that of bands playing tunes composed by members of

the band. This is an idea that will be further explored in the medley chapter, but the concept

of composers-in-residence in pipe bands is one that emerges as a result of the introduction of the medley, a side effect of this being the end of modern MSR compositions being performed by bands in the MSR event.

Jumping ahead 50 years to 2004, Robert Wallace, by then editor of the *Piping Times* commented on the repetitive nature of pipe band MSRs in the article identifying the results of the 2004 World's.

> Isn't it time the RSPBA disallowed prizewinners from playing their winning March, Strathspey and Reel pieces in subsequent years? Like me I am sure the crowd was sick to death of hearing *Highland Wedding, Lord Alexander Kennedy, McAllister's Dirk* and other pipe band staples. A simple rule change forcing the top bands to learn new MSRs, would entertain the crowd better and perhaps give lesser bands a chance of creating an upset.
>
> (*Piping Times*, 2004, 56(4), pp.15-21)

This quote, published alongside the results and repertoire information, changes in tone from the comments made in 1954. Granted, this is a different author, but the feeling of frustration with bands repeating the same predictable tunes ad nauseam is one that I have heard repeated by friends and colleagues in the pipe band community on many occasions, and is one echoed by myself, as mentioned previously in this dissertation. It is important to note that while I have heard pipers and drummers complain about the tune choice and repetition in pipe band MSRs, there are also those who enjoy playing the classic tunes, some identifying that the opportunity to play tunes that they heard top bands play as they were growing up as a rewarding milestone in their careers, or as a great opportunity to play music they enjoy hearing.

However, returning to Wallace's quote, he uses the word 'staples' to identify certain tunes within the pipe band repertoire, which further supports the idea of a reportorial canon in the

pipe band MSR. Additionally, the idea of repertoire choice affecting competitive success returns with his statement regarding 'lesser bands' having 'a chance of creating an upset'.

Wallace repeats this sentiment in 2009, when he again added commentary to the World's result and repertoire published in the *Piping Times*, saying

> Can the authorities not do something to encourage more diversity of tunes in the March Strathspey and Reel discipline? Every August we here [sic] the same 'Highland Weddings', 'Susan Macleod's' and 'John Morrison's'. There's much more to choose from. Something should be done to force bands to do so.
>
> (*Piping Times*, 2009, 61(12), p.19)

Interestingly, Wallace identified the three most popular tunes from 1991 to 2015 in this statement, and by this statement identifies the continued repetitiveness of pipe band MSRs in the early 21st century.

These statements published alongside results and repertoire identify four topics within the genre of the pipe band MSR. First, there are 'tried and trusty' tunes, indicating a focus on competitive success and adjudicator preference. Second, these 'tried and trusty tunes' are chosen because they are suited to pipe bands. Third, new music is infrequently introduced, resulting in a high rate of repetition of tunes from year to year. Finally, some pipers and audiences are discontent with the state of the pipe band MSR in terms of repeated repertoire. These issues, when combined, raise the question of whether or not something should be done with regard to the pipe band MSR, in that audiences, adjudicators, and bandspersons are discontent with the current state of the genre. In the next section, these four points will be explored through interviews with bandspersons, adjudicators, and Pipe Majors.

6.5.2 Competitively successful repertoire

The first point, much similar to the solo MSR, is that there is a tendency within pipe bands to compete with tunes that are well-known to win. In a private conversation with a Grade 1 Pipe Major, who requested anonymity, he indicated that there is a balance that has to be struck when selecting repertoire and how the band is run, as there is a desire for the band to be musically creative and interesting, but that there are approximately 40 men and women counting on him to produce a product that will win prizes. The pressure this brings means that sometimes musical sacrifices are made for the competitive good of the band. A part of this is that MSRs should be tunes that are established, winning tunes.

When discussing the process of selecting repertoire for Scottish Power Pipe Band and, later, the Spirit of Scotland Pipe Band, for both of which Roddy MacLeod held the position of Pipe Major, he compared the selection of MSRs in bands to that of solos, saying:

> …we don't have medleys in solo competition. So, the bands and solo competitors actually behave very similarly in terms of how they deal with MSRs. They tend to go for the staples, don't they? Highland Wedding or Donald Cameron, Cameronian Rant
> (Roddy MacLeod Interview 16/03/2017)

Not only does MacLeod identify that bands tend to play tunes that have been previously tested in competition but goes on to name three of the most popular MSR tunes off the top of his head. All of the other Pipe Majors interviewed had similar viewpoints, identifying MSRs that were well within the standard repertoire and not deviating from them when selecting their competition repertoire. This strategy was not directly stated during the interviews, but when discussing the repertoire selected it was clear that the tunes were being selected from a pool of tunes that had been previously played in pipe band competitions, similar to the assumed cultural knowledge discussed regarding solo MSRs, wherein those in the community

inherently understand the limits of what is acceptable to play. Risk was not a consideration within MSR competitions, it was within the discussion surrounding medleys that Pipe Majors began discussing the active consideration of adjudicator preference, and how far boundaries could be pushed in terms of new repertoire.

This said, Ken Eller, a former Grade 1 pipe major and current Royal Scottish Pipe Band Association adjudicator identified that a change could be coming in pipe band MSRs as more pipers gain advanced music education, but also made the argument that the current list of quality competitive pipe band MSR tunes is limited.

> There's lots of tunes like that [Miss Elspeth Campbell, The Cameronian Rant, Pretty Marion]. There's only so many good competitive tunes, it seems, but I think the list is expanding now with the influence of good strong musicians and solo pipers. I think at the end of the day they're playing good tunes on the boards in the solos and can take that into the band. It takes a receptive pipe major to play it.
> (Ken Eller Interview 11/01/2015)

The closing of this statement is where the importance of this thought lies in regard to repertoire selection and adjudicator preference. Going back to my private conversation with a Grade 1 Pipe Major, the idea of how far boundaries can be pushed while still maintaining a competitive edge returns, in that sometimes members of a band only take into consideration what is immediately in front of them, which is the music, rather than the picture on the whole, which includes things like what music should be played in order to win. So, in Ken's example, a member of a band may bring new tunes forward for consideration, but ultimately the Pipe Major needs to consider whether or not the playing of the tune will benefit the band competitively. One RSPBA adjudicator, who requested to speak on condition of anonymity, pointed out that Inveraray and District Pipe Band played the 2/4 march *David Ross* for one year, but pulled it the following year. He indicated that this was because it was difficult for

the band to get musicality out of the tune at the higher tempo required for pipe bands than soloists, and as such it was not beneficial to their competitive success. Beyond not selecting new music due to competitive reasons, there is also, of course, the notion that some Pipe Majors will not want to play new music but want to stay true to the perceived tradition of pipe band MSRs.

6.5.3   Suitability of tunes for the pipe band idiom

The next point to consider with pipe band MSRs is the notion that some tunes are better suited to bands than solos, or that some tunes are simply suited for bands. This idea is not new and was briefly addressed in a *Piping Times* review of the tunes played at the 1959 Argyllshire Gathering. The author of the article mentioned that the six-parted march *Lord Alexander Kennedy* was popular at the time due to the famous soloist John D. Burgess submitting it in competition, but that he or she felt this tune is simple and better suited to pipe bands (*Piping Times*, 1960, 12(4), p.17). More recently, Dr. Simon McKerrell (2005, pp.227-239) addressed the characteristics of band tunes in his PhD dissertation, focusing on 'emphatic motifs', the number of parts, 'anchor points', and stepwise motion for solo tunes versus arpeggiated motion for band tunes. Factoring into the number of parts in tunes, he argues that bands favour longer tunes to display their skill and offer drummers 'more scope for virtuosity'.

When discussing MSR repertoire with Glenn Brown, he identified *The Clan MacRae Society* as his favourite pipe band march. I asked him if he would ever, or had ever, consider playing the tune in the solos. He simply responded 'No. I haven't, and I don't think I would. I think, for me, that is a band tune.' (Glenn Brown Interview 15/03/2017). In my discussions with Grade 1 Pipe Majors, there were two themes that emerged when discussing pipe band MSR

repertoire and what is suited to pipe bands: drummer preference and the number of parts in a tune.

Somewhat obviously, when playing in a pipe band there is the added consideration of the drum corps, and what type of music will suit them. Roddy MacLeod, when identifying the staples of pipe band MSR selection, stated that a key point in the selection process is the drummers and what tunes they think have great scores. Additionally, he links the number of parts to the drummers, saying 'And they [the drummers] like the big heavy scores, the big six or eight parters [sic], in my experience.' (Roddy MacLeod Interview 16/03/2017).

Ken Eller echoed this thought on tune parts, saying:

> It got so, homogenised is now a good word, when Pipe Majors were looking for six… How many six parted marches do you know? Start listing them. Highland Wedding, Donald Cameron, Links of forth was an eight part, became six, then the Clan MacRae Society…
> Bands were looking for six parted tunes, and there's a dearth of them, there's not many out, so that meant bands were playing the same things over and over again.
>
> (Ken Eller Interview 11/01/2015)

However, when Ian McLellan was asked about this, he indicated that he took the Strathclyde Police Pipe Band over when they were in a period of rebuilding, so opted for shorter four-parted tunes. However, as the band became stronger and increased in ability, he moved on to heavier and heavier tunes, and by the end of his tenure they were regularly playing *Miss Elspeth Campbell*, *The Cameronian Rant*, and *Pretty Marion*. (Ian McLellan Interview 23/03/2017). From this we can gather that there is a tendency for bands to want to play longer tunes, leaning towards six or eight parted tunes. This is partly due to the drummers, what best suits them and what they like to play, and partly because these longer tunes are perceived to be more difficult, and so are more impressive to an adjudicator.

6.5.4   Introduction of new repertoire

The third point to consider within the context of this interview evidence regarding the pipe band MSR is that new music, whether recently composed or previously unheard within competitions, is not often performed, and that there is a high rate of repetition from year to year. Referring back to the evidence from the *Piping Times*, the fact that band MSRs are predictable goes back to at least the 1950s, and by the early 2000s this was being addressed in terms of the repertoire being repetitive in such a way as to create discontent with the listening audience. When asked about the introduction of the pipe band medley in 1970, Iain MacLeod indicated that it was reactionary to the MSR, and the crowd's reception of the music being played by pipe bands. 'People were getting fed up of going to competitions and championships and hearing Donald Cameron, Cameronian Rant, and Pretty Marion. And this was mainly from the public's point of view…' (Iain McLeod Interview 26/06/2016). Referring back to Roddy MacLeod's statement that bands 'tend to go for the staples', provides further evidence that bands tend not to perform new MSRs, but repeat tunes previously heard in competition. In fact, this idea is supported by all the evidence that pipe bands tend to play tunes that have been tried and tested in competition before, ultimately indicating a dearth of new repertoire in pipe band MSR competitions.

Given the limited repertoire for pipe bands, this issue becomes not only about the repetition of tunes between bands, as explored in the analysis of the repertoire data, but increasingly about the high rate of annual repetition of repertoire in individual bands. Jeannie Campbell published a review of the tunes played at Cowal from 1954–1989 in the *Piping Times* in 1989, and in it addressed the repetition of MSRs within pipe bands. She compares the MSR

competition and medley competition, identifying that medleys are where bands tend to submit new music.

> Looking at some of the top bands individually we see that they tend to stay with the same tunes for a number of years. Of course this survey only applies to the MSR sets; in other competitions and in alternate years at Cowal there is ample opportunity in these selections to introduce new tunes.
>
> (*Piping Times*, 1989, 42(3), p.24)

She goes on to provide evidence from three bands: Dysart and Dundonald Pipe Band, Shotts and Dykehead Caledonia Pipe Band, and Strathclyde Police Pipe Band. The information provided demonstrates examples where bands repeated repertoire annually for extended periods of time. Additionally, using the method of TPR, this evidence can be presented as statistical data to better illustrate the rate of repetition in these bands' MSRs. For all three bands there are 12 years documented, occurring after the introduction of the medley in 1970, so with two MSRs submitted each year each band could theoretically have submitted 24 unique tunes.

> Dysart and Dundonald played Alexander Kennedy and Blair Drummond from 1977-1987 and Shepherd's Crook from 1977-1989 with a break only in 1983. They played Lexie MacAskill from 1977 to 1983 and Col. David Murray from 1983 to 1989. In 12 years a total of 5 marches, 4 strathspeys and 6 reels.
>
> (ibid., 1989, 42(3), p.24)

To better illustrate annual repetition, Dysart played *Lord Alexander Kennedy* and *Blair Drummond* for 11 years, *Shepherd's Crook* for six years, then six years again after a break in 1983, and they played *Lexie MacAskill* and *Lieutenant Colonel DJS Murray* for seven years. The best illustration of repetition herein is that the band played two strathspeys for 11 years from 1977-1987, *Blair Drummond* and *Shepherd's Crook*, bar the break in 1983 when they did not play *Shepherd's Crook*. In terms of TPR, Dysart submitted 21% of their total possible

march repertoire, 17% of the total possible strathspey repertoire, and 25% of their total

possible reel repertoire, indicating that on average they submitted new tunes for less than a

quarter of their submissions.

> Shotts and Dykehead have played Donald Cameron continuously from
> 1977 to 1989, during which time they have had 3 different Pipe Majors.
> They played Cameronian Rant and Pretty Marion from 1977 to 1985 and
> during the 12 years have submitted 5 marches, 8 strathspeys and 6 reels.
> <div align="right">(ibid., 1989, 42(3), p.24)</div>

There is less information here, but these data indicate that Shotts played *Donald Cameron* for

13 consecutive years, and *Cameronian Rant* and *Pretty Marion* for eight consecutive years.

Their unique repertoire in terms of TPR was for marches 21%, for strathspeys 33%, and for

reels 25%. While this is a larger number of unique tunes than Dysart, it is still a very high

rate of repetition of repertoire.

> The Strathclyde Police have changed their tunes fairly regularly over the
> last 12 years, submitting 5 marches, 9 strathspeys and 5 reels. Some tunes
> have served them for a number of years, Links of Forth from 1977-1985,
> and John MacKechnie from 1981-1989.
> <div align="right">(ibid., 1989, 42(3), p.24)</div>

Much like Shotts, there is less information on tune repetition here, with *Links of Forth* and

John MacKechnie both being played for nine consecutive years. Again, in terms of TPR they

played 21% of the total possible number of marches, 38% of the total possible number of

strathspeys, and 21% of the total possible number of reels. This is about the same as Shotts,

although the changeover in strathspeys is more than twice that of Dysart and Dundonald.

This, while only three case studies of bands, does well to illustrate the status quo in top

bands, in that many of them repeat the same tunes in their MSRs from year to year. This trend

is not relegated to the 1970s and 1980s but is a trend which continued on to present day. I

have experienced this repetition of tunes within my own Grade 1 career, as mentioned in the

introduction of this dissertation. This repetition of tunes through my own pipe band career is reproduced below for ease of reference.

Tune	Consecutive Years Played
Jimmy Young	2011 – 2012
The Stirlingshire Militia	2011 – 2013
The Highland Wedding	2014 – 2017
The Links of Forth	2014 – 2015
The Clan MacRae	2016 – 2018
Blair Drummond	2011 – 2012
Blair Drummond*	2016 – 2018
Dora MacLeod	2012 – 2013
Susan MacLeod	2014 – 2017
Atholl Cummers	2014 – 2015
Charlie's Welcome	2011 – 2012
John Morrison of Assynt House	2011 – 2018
The Smith of Chilliechassie	2014 – 2017

Blair Drummond was played consecutively on two separate occasions

Of the 22 total MSR tunes I have played in my Grade 1 career, I have repeated 12 of them at least once consecutively. While this trend of repetition is not exclusive to the MSR, as bands do also repeat medley tunes, it is much more prevalent in MSR competitions than in medley competitions.

These examples illustrate that many pipe bands are more than willing to repeat tunes annually. However, this leads to the final point raised in this analysis, that this willingness by bands to both repeat tunes annually and adhere to a limited repertoire is not always well received by the band members, adjudicators, and audiences. Referring back to Iain McLeod's statement, the introduction of the medley was at least partly reactionary to audience reception of the music being played in pipe band MSR competitions, and referring back to Robert

Wallace's commentary in the *Piping Times*, he is unhappy hearing the same tunes year after year in the World's MSR competition.

6.5.5 Competitor and audience reception

The pipe band community discusses our audiences' perceived dissatisfaction or disinterest with the MSR competition at the World Pipe Band Championships with some regularity. The most commonly referenced evidence is the crowd size at the MSR versus medley competition, in that the crowd for the medley competition is considerably larger than that for the MSR competition. An argument might be made that this is due to the fact that the MSR competition takes place in the morning and the medley competition in the afternoon. However, another example of audience size that corresponds with audiences favouring medleys over MSRs is that of online audience size. The most popular YouTube channel for UK-based pipe band championships is that of Dronechorus (2018), who attends, records, and posts videos from all five of the UK championships. The top 23 most viewed pipe band competition videos on his page are all videos of medley competitions. This gives weight to the opinion that MSR competition audiences are smaller due to listeners being more interested in medley competitions. This may not be due to the high rate of repertoire repetition, but may be due to the fact that medleys tend to be more dynamic to listen to than MSR competitions, as MSRs only feature three tune types and no harmonies, whereas medleys change tempo, time signature, and tune type with more frequency, and also have harmonies within the pipe section. Regardless, it is clear that the MSR competition draws a smaller crowd than the medley competition.

Adjudicators also experience frustration with the repetitive nature of the pipe band MSR. I asked Ian McLellan his experience adjudicating MSR competitions.

AB: *Would you like to see newer tunes getting put in for the MSR? Do you like that it's your Highland Weddings, LAK, you know, Clan MacRaes? Do you like that it's sort of a small pool of tunes that get played in the MSR?*

IM: *I mean, I like these tunes right enough, but it's like anything else. You get fed up with them after a wee while. Probably a way back, maybe late 90's, very early 2000 odd, every second band was playing that Clan MacRae. And you got fed up listening to it. And then, all of a sudden, things like The Balmoral Highlanders started to appear back again, which you never heard for years. One of the tunes I'm getting a wee bit kind of frustrated with is Lord Alexander Kennedy! Where I just feel as though there's too many playing it.*

AB: *Do you mean in the bands?*

IL: *Aye. In so far as the solos are concerned, it doesn't really bother me that much.*

(Ian McLellan Interview 23/03/2017)

Another adjudicator recommended the addition of a third MSR in addition to the current two MSRs and two medleys but thinks that the tunes selected by bands for this MSR should come from a prescribed list of tunes, set out by the RSPBA, in order to force bands to play new music. This set list could be changed annually, or every few years, forcing a rotation of new music to be played in the MSR competitions, hopefully resulting in bands deciding to fold these tunes into their other two MSR sets.

Pipe Majors and band members also become frustrated with tunes or stagnate with them. Iain MacLeod indicated that he kept a large repertoire of tunes with the Edinburgh City Police Pipe Band to keep tunes from becoming stale both with him and his players, and Ian McLellan echoed this in conversation. McLellan referenced the fact that with a tune such as *The Highland Wedding* it is easy to become too familiar with the tune, go on 'autopilot', and then make a mistake or, as pipers say, 'go off the tune'. This resonated with me as a competitor and led to the following conversation.

AB: *For what it's worth, I'm struggling with that [becoming bored] a bit right now in the Shotts with The Highland Wedding, Susan MacLeod, and John Morrison. This is my tenth season in Grade 1, and I think I've played that almost every season. I'd love to play something else, you know?*

IM: *Aye.*

AB: *Alone in the Shotts for the last for years, it's The Highland Wedding. It's a pretty straightforward tune, you know? I'm struggling to find something new in it to take it to the next level.*

IM: *Aye. Even back when I had the Police Band, the Strathclyde Police, I used to change, probably, a march, strathspey, and reel every second year. Keep a rotation, you know?*

AB: *Why was that? Why did you change it with that frequency?*

IM: *To keep them thinking.*

(Ian McLellan Interview 23/03/2017)

He went on later in the interview to describe the process of picking MSRs as '...change for the sake of change'.

As seen in my own statements above, it's not only Pipe Majors who want to see change in tunes, but also the members of the bands. Glenn Brown, when asked if he finds himself getting bored at all of the MSRs, had the following to say, not only addressing this issue, but addressing all of the issues raised and analysed in this analysis.

Tunes, yes. Tune wise, yes. I mean, when I played in The Power, I loved that we were playing tunes that weren't typically played in a band. Like Angus Campbell's Farewell to Stirling, Argyllshire Gathering, Royal Scottish Pipers… And then when I came to Shotts, Highland Wedding, Atholl Cummers, John Morrison. I mean, don't get me wrong, they're all good tunes, but I couldn't care if I ever played Highland Wedding again. And don't get me wrong, it's a great tune. But I have played it so much that I'm bored of it. You know? And I'll continue to play it as long as Ryan and the band wants to play it, but I would also be the guy at the end of every year going 'what do you think about a different march?' You know? I understand the thinking of it is, you come out and play Argyllshire Gathering. There are so many different things that you could

be criticised about. Highland Wedding, okay, I know there's different settings, but it's Highland Wedding. You know? There's only so many things that you can do right or wrong with it. And the same with Atholl Cummers. And Susan MacLeod. These sorts of tunes that we hear bands play over and over and over and over and over. I would love to see a year where the RSPBA says "here's a set list, you get 10 marches, 10 strathspeys, 10 reels. You need to submit two from each of these or whatever" And have them be random lists. Or if you played your Highland Wedding set you can't play it the next year. You know? It would be drastic, but and it would mean a lot more tune learning, but I don't necessarily think that's a bad thing to broaden our repertoire and freshen up. Look at FM. They've played Blair Drummond and Charlie's Welcome maybe every year that Richard's had the band. And they play it well, but I wanna hear something different.

<div align="right">(Glenn Brown Interview 15/03/2017)</div>

This statement, without prompt regarding the multiple facets discussed, addresses all of the issues in this chapter. When saying that he was bored with the tunes, this was reactionary to a previous statement, in which he said that he likes the format of the MSR and how it compares to the format of the medley in terms of how each is listened to in competition. This is an important point, that as a competitor it is not the MSR competition that bothers him, but rather the content of that competition. As a competitive bandsman, I would agree with this sentiment, that the pipe band MSR is, in and of itself, not a bad thing, boring, or a problem. As a piper, I find MSRs enjoyable to play. The issue, as stated by Brown, is the stagnant nature of the repertoire being played. MacLeod and McLellan identified the importance of changing repertoire to keep players interested, but when the repertoire is being selected from a small repository, the majority of which bandspersons have either already played or are intimately familiar with, changing the tunes from year to year may not always be sufficient. This sentiment is one which I fully understand reflect as a bandsman. As referenced in the methodology of this dissertation, my own repertoire over the course of 10 seasons in Grade 1 is very limited, and all are tunes with which I am intimately familiar from listening to bands and, in some cases, from playing in solo competition. In my own career, this has resulted in frustration that I am learning no new MSR tunes for the bands, and in many cases find myself

repeating tunes that I have played in previous years. Glenn describes himself as being 'bored' with The Highland Wedding, much the same as I did when discussing the tune with Ian McLellan.

Brown goes on to discuss the concepts of tune suitability for bands, adjudicator preference, and the influence of competition on repertoire selection when he said he would like to play *The Argyllshire Gathering*, but understands that *The Highland Wedding* is a safer tune to play because it is easier to play as a band. What this means is that there are fewer things that adjudicators can pick apart, facilitating higher placings in the competition. He also references the issue of settings, a phrase commonly used by pipers to describe the specific version of any particular tune. Some adjudicators either require specific settings, i.e. an accepted, usually published, version of a tune with which they will be familiar, or, in some cases, prefer certain settings of tunes over others, which has the capability to adversely affect a result. This is an issue much more prevalent in piobaireachd competitions, but also comes into play in light music competition.

Brown agrees with the anonymous adjudicator who thinks something should be done to force bands to play new tunes, and even independently references the idea of an RSPBA set list from which bands would have to select their repertoire. A fellow bandsman in a Grade 1 band said during a conversation at a junior competition that he would support the banning of tunes in band MSR competitions, such as *John Morrison of Assynt House*, to force bands to seek out new music, but that he did not agree with the RSPBA prescribing a set list. And, again, Robert Wallace references this in his quote when he said that something should be done to force bands to play new MSR tunes.

Finally, Brown references Field Marshal Montgomery Pipe Band and the fact that they have played *Blair Drummond* and *Charlie's Welcome* consecutively for a very long time. Indeed, the band has played *Charlie's Welcome* every year since 1998, which is the best example I have found in my research of a band repeating a tune annually for an extended period of time. It is worth mentioning that Field Marshal have been very successful with this tune, winning a number of world champion titles playing it, and as a result it makes sense in terms of competition to continue playing it as long as it sustains their success.

6.6   Conclusions

In conclusion, the pipe band MSR clearly exemplifies the concept of convention within competitive piping. There exists a tiny canon of acceptable tunes, from which bands rarely deviate, resulting in a stagnant musical genre which is unchanging and, as a result, is losing favour both with performers and audiences. This issue is not new, having been referenced as far back as the 1950s, and was a driving force behind the introduction of the pipe band medley competition in 1970. However, the introduction of the medley did not solve the problems with the MSR, but rather created an alternative genre which provided a platform where change and innovation would be acceptable, but the fundamental issues surrounding the pipe band MSR still remain today. These issues, which largely surround the stagnation of repertoire, are still widely discussed in the pipe band community, which seems to be looking for an answer to the fundamental issues at hand rather than a solution elsewhere, such as the introduction of the medley competition.

There is an opportunity for change within the MSR competition itself, which is supported by at least some in the pipe band community, in that many adjudicators, bandspersons, and audiences are open to hearing new music and, in some cases, would support the RSPBA

forcing bands to explore new repertoire. However, bands are reluctant to explore new repertoire on their own, as submitting new tunes, whether old or newly composed, opens bands up to criticism from judges which might adversely affect their competitive results, and as such do not deviate from the status quo by taking risks in their repertoire. In summary, the pipe band MSR is the best example in competitive light music of competition driving pipers' decision-making processes, resulting in an increasingly restricted repertoire and a stagnant tradition from which members of the community do not deviate.

7 The Pipe Band Medley

7.1 Introduction of the medley competition

The pipe band medley is the newest competition format in the body of competitions studied

as a part of this dissertation. Introduced in 1970, the medley competition was created as an

alternative competitive format to the rigid structure of the MSR competition, thus allowing

bands the opportunity to explore a more diverse range of music with almost no restrictions.

'The year of grace, 1970, will go down in band history as the year of the free-for-all or go-as-

you-please, when the top bands played – instead of the traditional march, strathspey, and reel

– a selection of anything they liked, for not more than seven minutes.' (*Piping Times*, 1970,

23(1), p.11) This began a period at the World Pipe Band Championships when Grade 1 bands

did not play an MSR as a part of the competition, but rather solely played a medley. In 1980,

a qualifier system was introduced; in the morning a qualifying MSR competition was held

and the top eight bands went through to a medley competition in the afternoon, with a

combination of both events counting towards the final result (*Piping Times*, 1980, 33(3),

pp.23-25).

Research shows that the introduction of the medley was generally well-received, and that this

new format was introduced for two main reasons; it created a new competitive environment

wherein bands could explore a wider range of musical creativity, and, in doing so, it produced

a product which, in many instances, appealed not only to the bands, but also to the listening

audience. 'On a snap poll being taken before the event started, it was apparent that most

people were in favour of the idea – as an experiment, if nothing else.' (*Piping Times*, Vol. 23

No. 1, p. 11, 1970) As briefly referenced in the previous chapter, Iain McLeod, who was the

Pipe Major of the Edinburgh City Police Pipe Band when the medley was introduced,

reminisced on the introduction of the medley as a popular decision, as the listening public

was '…fed up of going to competitions and championships and hearing *Donald Cameron*, *Cameronian Rant*, and *Pretty Marion*.' He indicated that this decision was '…mainly from the public's point of view, to get a variety of music, and decide who was presenting it best and who had the most musical sound. … I think, from the public's point of view, it was much better.' (Iain McLeod Interview 26/06/2016)

Ian McLellan, who was playing with Glasgow Police Pipe Band when the medley was introduced, also identified spectators as a key reason for the new format, but also identified the value for bandspersons and their reception of the new genre.

> IM: *I think it was introduced, mainly, for entertainment value for spectators. It also gave the bands a bit of a break away from playing march, strathspey, and reels as well.*
>
> AB: *So, it was welcomed by the bands?*
>
> IM: *Oh aye! The bands enjoyed it.*
>
> (Ian McLellan Interview 23/03/2017)

As with all things, there were those who did not favour the new competition. 'Some, of course, were strongly against it, for convincing reasons – as, for example, Bob MacCreath, who pointed out that we are experts at playing and judging marches, strathspeys, and reels, but what do any of us know of these other things?' (Seumas MacNeill in *Piping Times*, Vol. 23 No. 1, p. 11, 1970). A key statement here is that of adjudication, and the question of how judges were meant to judge this new competition. This indicates a reluctance, at least from some, for the format of competitive piping to change and, in this instance, a part of that is from the viewpoint of performance and adjudication. This resistance to change, focusing on new ideas and adjudication, is discussed later in this chapter within the context of convention. However, given that this competition was a new format with no precedence in the form of

previous competitions, it can be identified, at least at the time of its inception, as an innovation in competitive piping.

7.2   Data collection and analysis

Of the four quantitative data sets collected and analysed for this dissertation, the pipe band medley is, by far, the largest and most complete, with 2,862 total tunes identified, documented, and analysed. Additionally, there were very few years where no repertoire information could be found. The completeness of the data is likely due to a few factors. First, as the newest competition in this research, the time frame that has been studied is the smallest, making complete data easier than that of the other, longer running, competitions. Second, when the medley was introduced in 1970, it was a new and exciting format, as demonstrated in the previous section, which likely meant that the general public, for whom the competition was largely created, was more interested in the competition. This newness and excitement, along with curiosity of what bands were choosing to play, could very likely have caused the more prominent reporting on and documentation of the repertoire performed at this competition during the 1970s. Third, beginning in the 1970s, companies such as the BBC, Lismor, and Monarch began recording the World's and releasing albums of the contest (BBC, Lismor, Monarch). Starting in 1987, there is a World Pipe Band Championship album for every year through 2014. In many of these years, not only was a recording of the final produced, but also of the qualifying heat, meaning that through recordings alone the documentation of the medley is complete for most of the competition's history.

Despite being the shortest running competition in this study, the list of tunes is the largest This is, in part, due to the other three genres of competition researched using fewer tunes per competition, anywhere from one tune in a jig or march contest to six tunes in a double MSR,

such as at the Former Winners MSR at Inverness. Pipe band medleys, in contrast, are usually composed of anywhere from five to 12 tunes, resulting in a much more data-dense annual repertoire. This larger tune-per-performer setting, coupled with a very well documented history of the competition, has resulted in an excellent sample of repertoire, which mitigates issues of data gaps sometimes present in the other competitions observed and studied through this research.

Despite the absence of considerable data gaps, there are still issues of analysis to be addressed in this chapter. First, as will become clear in the next section, there is a vastly more diverse range of tunes in the medley competition than either the solo MSR or band MSR. Whereas the MSR competitions drew from a limited canon of acceptable repertoire, it will soon become clear in this chapter that the medley is not limited by the concept of canon. This creates an issue within the analysis of the repertoire, in that I, even as a member of competing bands, am unfamiliar with a large amount of the documented repertoire. When studying the MSR competitions, due to my personal knowledge of the repertoire and the limited canon being observed, it was possible to listen to recordings and identify tunes. However, with the large range of unique tunes played in medleys, there are many with which I am not familiar, meaning this method of data collection was not viable. However, there are few years with no written data, which differs from the MSR competitions, where I identified many of the sets through listening analysis, so, while this is an issue that needs to be identified and addressed for sake of transparency in this study, it is not an issue which affects the outcome of the research.

The second issue, which had a larger effect on the analysis of the medley, is one of structure and tune types therein. While, as will be explored later in this chapter, medleys tend to follow

one of a few structures, there are variances within these structures revolving around the order of tune types. When analysing MSR competition repertoire data that have been written down, the structure is clear: march, strathspey, then reel. As such, if there are three tunes written down, one knows that the first is a march, the second is a strathspey, and the third is a reel. However, when analysing the repertoire of pipe band medleys, the structure is not as clear. The order in which tunes are played does not always follow such an exact model, and the number of each type of tune is impossible to identify without listening to the medley. For example, in a medley of 10 tunes, there may be a march, followed by two strathspeys, three reels, a slow air, and three jigs. However, there may also be a hornpipe, followed by two jigs, a slow air, one strathspey, four reels, and a waltz. One might argue that, with popular tunes known by many pipers, one could discern some tune types based on previous knowledge of repertoire. However, there is a trend amongst bands to rewrite tunes from one time signature to another, such as Field Marshal Montgomery in their 2013 medley, when they played *The Piper's Bonnet*, a well-known strathspey, as a jig (*The World Pipe Band Championships Part One*, 2013). If one was looking at this medley written down and saw that tune listed, it would stand to reason that this tune is a strathspey rather than a jig.

Given the complex nature of medley structure and the immense task of analysing so many medleys, for many of which there is no recording, I have adopted a slightly broader analytical technique for this competition. Rather than analysing in the same manner as the MSR, wherein I compared marches, strathspeys, and reels from one time period to another, I have rather taken the bulk of the repertoire played from 1970 – 1990 and compared it against the bulk of tunes played from 1991 – 2015, focusing largely on total possible repertoire and repetition of material. While not an analysis of specific tune types, this analysis still shows

the level of repertoire repetition in the medley, and still allows comparison between the conditions characterising the format in 1970 versus the conditions prevalent by 2015.

As in previous chapters, the analysis of the medley is split between repertoire analysis and key figure interviews.

7.3   Repertoire analysis of the pipe band medley from 1970–1990

The complete repertoire data for the medley from 1970 – 1990 contain 634 individual tunes that were played. Within these 634 tunes, 115 were repeated at least once. When the repetition of these 115 tunes is added up, there is a total of 304 repeated tunes and 330 unique tunes that were played only once. The most repeated tunes are produced in the following table.

Tune	Number of Plays
Mrs Macleod Of Raasay	7
Devil Among The Tailors	6
The Rose Among The Heather	6
The Fairy Dance	5
The Circassian Circle	5
Lord James Murray	5
Linen Cap	5
The Islay Ball	5
The Fiddlers Joy	4
Dalnahassaig	4
Jim Tweedie's Sea Legs	4
Walking The Floor	4
Captain Horne	4
Minnie Hynd	4
The Highland Wedding	4
The Pigeon On The Gate	4
Willie Roy's Loomhouse	4
Mackenzie of Garrynahine	4
Maggie Cameron	4
The Caledonian Society of London	4

For a full list of repeated medley tunes, please see the appendices.

The most repeated tune from 1970 – 1990 was *Mrs. MacLeod of Raasay*, played a total of seven times. Already, when compared against the MSR competition and level of repetition therein, this indicates that new music occurs with greater frequency in medley competitions. The most repeated tune in the MSR data set from 1970 – 1990 was the strathspey, *Blair Drummond*, which appeared a total of 12 times in my data. While this might not seem like a large difference in repetition upon first glance, when considering that there are 634 tunes in the medley data set versus 177 tunes in the MSR data set, the overall lower level of repetition in the medley becomes clearer. *Blair Drummond* makes up 7% of the repertoire in the MSR data from 1970 – 1990, while *Mrs MacLeod of Raasay* makes up 1% of the repertoire in the medley from the same time period.

Of all the tunes which appeared more than once during this time, only 42, or 37%, were repeated more than twice. The other 73, or 63%, were repeated only one time and then did not appear in the data any more. This information demonstrates that, while repetition exists in the medley competition, the year to year repetition is quite low, and, when compared against the MSR data from the same time, there is a much higher rate of new music being introduced to the medley competition.

Throughout these data, 330 tunes were played only once, and 115 tunes were played more than once, combining to form a total of 445 unique pieces of music being performed. This results in a total possible repertoire of 70% being played, by far the highest TPR in this study so far. This high rate of unique tunes strongly indicates a high level of new music being introduced to the medley competition during this time period.

7.4 Repertoire analysis of the pipe band medley from 1991–2015

The data set for this time period is considerably larger than that of its predecessor, likely, as mentioned before, due to an increase in repertoire availability through albums and data availability. In this time frame there is a total of 2,228 individual tunes documented. Of these, 438 were repeated at least once. When the repetitions of these 438 tunes are added up, it leads to a total of 1,346 total repeated tunes, leaving a total of 1,330 unique individual tunes played. As before, the most repeated tunes are displayed in the table below.

Tune	Number of Plays
The Caledonian Society Of London	26
Caber Feidh	17
Annie Grant	16
Blackley Of Hillsdale	12
Lady Mackenzie Of Gairloch	12
The Strathspey King	12
Mrs Donald Macpherson	12
Balmoral Castle	11
Miss Drummond Of Perth	11
The Fiddlers Joy	10
Donald Cameron's Powder Horn	10
Lads Of Kilmarnock	9
Rory Macleod	9
Fiona Macdonald	9
Rodney Hull QC	9
Boys Of The Lough	8
Inspector Donald Campbell Of Ness	8
The Iron Man	8
Mrs Macleod Of Raasay	8

For a full list of repeated medley tunes from 1991–2015, please see the appendices.

Staying with the same trend of analysis used for the previous time period, the most repeated tune in this list is *The Caledonian Society of London*, repeated 26 times. Interestingly, this

tune also appears as a very popular pipe band MSR strathspey. However, the most popular tune in the pipe band MSR during this time-period was *John Morrison of Assynt House*, submitted 62 times. In other words, the most popular tune in the MSR made up 20% of the total repertoire submitted, while in the medley, similar to the previous time period, the most popular tune made up only 1% of the total repertoire. Again, this points to a comparatively low rate of repetition within the pipe band medley competition.

178, or 40%, of the tunes in this list appear more than twice, leaving 269, or 60%, which appear only twice. As with the data from 1970 – 1990, this indicates a low level of repetition within this time period, suggesting a high level of new music being submitted into the competition.

In terms of TPR, there were 2,229 total tunes played. Within this number, 1,330 were unique tunes, indicating a total possible repertoire of 60%. This is a drop from the previous time period, where the total possible repertoire was 70%, and coincides with the data in both the solo and band MSR, that from the period of 1970 – 1990 to 1991–2015, there was a decrease in the amount of unique repertoire being submitted. However, 60% is still a very high total possible repertoire when compared against others in this study and is strong evidence of new music being submitted in the medley, whether newly composed or otherwise unheard.

Of note in the data is that the top 10 tunes in this list are all strathspeys. That is, of course, going on the assumption that at least most of these tunes will have been played in their original format and not rewritten into different time signatures. A notable exception to this is Cabar Feidh, which is frequently played as a strathspey, march, jig, or reel. However, this tune is arguably best known as a strathspey, so it is reasonable to include it as a strathspey in

this list. This holds with previous evidence that the strathspey is often the area of most repetition.

The repetition of tunes in these data sets occurs in any one of four ways, and sometimes a mix of a few:

- First, bands repeat whole medleys from year to year. For example, the Edinburgh City Police Pipe Band played the same medley at the World's in 1973 as they did when they won the competition in 1971. Similarly, Strathclyde Police Pipe Band won the World's in 1983 and 1984 with the same medley. More recently, Field Marshal Montgomery Pipe Band won the World's playing the same medley in 2011 and 2012, then won two more times with a different medley played in 2013 and 2014.

- Second, bands will change some of a medley, but not all of a medley. For example, from 1999 to 2001, Shotts and Dykehead Caledonia Pipe Band played *The First One Hundred* as their opening tune, but the rest of the medley was different in each year.

- Third, bands go back and replay tunes that they have previously played in medleys from a number of years previous, such as *The Islay Ball*, which the 78th Fraser Highlanders played in 1986 and 2002.

- Finally, a tune is played by multiple bands, such as *Queen of the Rushes*, which has been played by the 78th Fraser Highlanders Pipe Band, Strathclyde Police, and Field Marshal Montgomery. Another example of this is the aforementioned *Islay Ball*, which has been played by the Edinburgh City Police in 1972 and 1977, Dysart and Dundonald Pipe Band in 1973 and 1977, and the 78th Fraser Highlanders in 1986 and 2002.

This statistical analysis proves that, while there is repetition of repertoire in pipe band medleys, there is far more new music being submitted than in any other genre of competitive

piping studied in this dissertation. In the next section of this chapter, interview evidence from key figures in the pipe band community will be analysed and synthesised with these statistical data to help produce a clearer picture of why the pipe band medley exists in the format that it does today.

7.5   Qualitative data analysis concerning the pipe band medley

Having identified the medley as an innovation in competitive piping and analysed the statistical data surrounding the pipe band medley, identifying a trend of consistent change within the repertoire, the next step is to consider the how and why of medley development, utilising, as in previous chapters, interview evidence to create a more holistic understanding of the genre. In interviews with key Pipe Majors, pipe sergeants, adjudicators, and members of the pipe band community, a number of topics organically emerged. Pipe Majors discussed how they went about selecting music for their medleys, identifying uniqueness and excitement to be key factors in their decisions. Additionally, these Pipe Majors identified that they often outsourced the suggestion and selection of music to their bands, looking for creative input from their band members. Often, this took the shape of pipers submitting their own music, leading to bands repertoire being heavily influenced by the composers in their ranks. Outwith the music selection process, the topic of medley structure, and the development of that structure, frequently came into the conversation, many times focusing on the predictability of medley structure. As a part of this discussion, many interviewees mentioned the increasing complexity and intricacy of medleys through musical developments such as midsections, harmonies, and arrangements. Finally, discussions surrounding change and innovation lead to an understanding of the relationship between these concepts and convention within medleys.

7.5.1 Repertoire selection process: uniqueness, excitement, and composers-in-residence

7.5.1.1   Uniqueness and excitement

Two key factors identified in the selection of repertoire for pipe bands were that of uniqueness and excitement. Because of the openness of this new competitive genre, bands looked to create exciting medleys, but the factors which are considered to make a medley exciting have evolved over time. When the medley was first introduced, because previous competitions had focused solely on the MSR genre, the introduction of new time signatures and tune types was an exciting prospect in and of itself. Iain McLeod described the introduction of the medley, discussing the size of his band's repertoire and the relationship between the music selection process and competition, focusing on finding new time signatures and creating a medley that was more interesting than the standard repertoire heard within MSR competitions at the time.

> IM: *There were bands at that time who competed, and they could only play about three march, strathspey, and reels, half a dozen 6/8's, end of repertoire. But we always had a big repertoire in the* [Edinburgh City] *Police Pipe Band, so we had a lot of tunes to choose from to make up the medley. And from there on it was a case of everybody trying to beat everybody else. It* [the introduction of the medley] *was to attract good music to piping.*
>
> AB: *How did the bands feel, how did you feel, about starting to compete in this new format?*
>
> IM: *Well, I thought it was a better result to get the best bands coming out on top who could produce the best music with the best sound rather than the same old stuff churned out month after month after year after year. And to use a bit of variety in the time signatures you were going to be playing.*
>
> (Iain McLeod Interview 26/06/2016)

Ian McLellan identified the early days of the medley as a time when bands were not so much seeking out new music as taking well-known melodies and stringing them together into a

medley for competition. However, the 78th Frasers changed this when they began submitting

new music in competition in the early to mid-80's, creating an exciting new sound that bands

had to react to in order to stay competitive.

IM: *... the tunes were all pretty traditional tunes. They were all well-known melodies.*

AB: *So, it wasn't, back then, a whole lot of people writing new music?*

IM: *No, no. There was nobody writing any new stuff. In fact, probably, the new stuff that was being written didn't materialise until the early 80's. And I... Canadians probably gave us a kick up the ass as far as that was concerned because they were, especially Bill Livingstone's band [the 78th Frasers], they were coming over and were playing a whole lot of stuff and we were going 'Oh, that's bloody great, that! Where did that come from?' And it was mostly stuff by Michael Grey and wee Bruce Gandy, guys like that. And, what do you call him? Neil Dickie. So, there's that stuff and us going 'oh, we better pick our socks up here because they're very entertaining!' You know?*

AB: *Do you think that counted for more back then, having a really entertaining medley, than it does now?*

IM: *Aye, it probably did to a certain degree. We did have, it's just like everything else, every now and then you come across, or you make up, a medley, and you just go 'oh god, that sounds great.' But they don't materialise out of air every year. We changed our medley every year. We always changed the medley. We would have two medleys, but one got changed every year. And we always competed at the World's with the new one. So, we'd keep changing them, as I said, every year. That's the way we did it. Going back to the time when the real change came insofar as the outlook of the medleys was probably the early to middle 80's. And I would say the band that really did it was the 78ths. They came out with some very entertaining stuff. In saying that, I started looking into getting a hold of different bits of music. And most of it was all Bruce Gandy's stuff. And I would get a hold of it and I'd say 'oh, try that, try that, try that.' Then I would try that until I built up something and, in fact, the medley that we played in 1986, which was the year that we won six in a row, was the first one that we had that I thought was changing the pattern from what we had before.*

AB: *What in the pattern had changed?*

IM: *Well, the style of tunes that we played were, some of the tunes were fairly fresh. Well, when I say fairly fresh, some of them had been played before but folk had never heard them. They were fresh to the ear of most*

people. They werenae all brand new tunes, right enough. That was the
year we played the march on with The Detroit Highlanders. A lot of wee
tunes in there. It just suited the whole thing, you know?
<div align="right">(Ian McLellan Interview 23/03/2017)</div>

Taking the medleys from the first few years of the competition, it quickly becomes clear that bands did tend to pick traditional tunes to create their medleys. For example, the top three bands' medleys at the World's in 1971 show the popularity of well-established music in medleys at the time.

1971	Edinburgh Police Pipe Band	8th Argyll's Farewell to Bousincourt, Paddy O'Rafferty, The Blackthorn Stick, Stumpie, The Duke of Gordon, The Fiddler's Joy, Devil Among the Tailors, The Fairy Dance, Mrs. MacLeod of Raasay, Circassian Circle, 1st Argyll's Crossing the River Po
1971	Shotts and Dykehead	Peter MacKenzie Warren, My Home, Dal na h-Assaig, O'er the Bows to Ballindalloch, Lord James Murray, the Linen Cap, Jim Tweedie's Sea Legs, Walking the Floor
1971	City of Glasgow Police Pipe Band	O'er the Water with Charlie, The Jolly Beggarman, The Waters of KyleSku, Mull of the Bens, Foal Hill, Hiro Hirum, Strathconnon, Captain Horne, Dancing Feet, Nameless, Minnie Hynd

It is sometimes difficult to pinpoint when a tune was composed. Useful tools for gauging the age of a tune include the composer and when the tune was first published. That being said, it is not uncommon for tunes to be played by bands but remain unpublished for years or, in some cases, indefinitely. By researching the composers of the tunes listed above and the

collections in which they were first published reveals that almost all of these tunes were at least 20 years old in 1973, with many of them being far older than that. However, analysis of composers and publication indicates that a few of the tunes may have been relatively new in 1971.The first example comes from Edinburgh Police's medley, *1st Argyll's Crossing the River Po*, first published in *John MacKenzie's Collection of Bagpipe Music* in 1973. This is also an example of a tune performed before its first publication (MacKenzie, 1973, p.14). In Shotts' medley, there are a few tunes that may have been newer at the time of their performance. *Peter Mackenzie Warren* was a 4/4 march written by the accordion player, Tom Muirhead (McGillivray, 2018) and *Jim Tweedie's Sea Legs* was first published in *The Seumas MacNeill Collection of Bagpipe Music: Book 1* (MacNeill, 1960, p.39).

McLellan identified the mid 80's as the time when the content of medleys began to change, citing The Frasers as an influence through new material being composed and his *Detroit Highlanders* medley as a turning point for his band. Comparing the two medleys largely confirms this.

1986	Strathclyde Police	The Detroit Highlanders, Loch Loskin, Mac an'Irish, Barney's Balmoral, Willie Roy's Loom House, Morag Duncan, The Gold Ring, The Humours of Cork, Captain Geddes' Turnabout
1986	78th Fraser Highlanders	Beverly's Wedding, The Islay Ball, Farewell to Erin, The Sea Maiden, Paddy be Easy, Inspector Donald Campbell

In The Frasers' medley, the tune *Beverly's Wedding* was composed by Michael Grey (2006, p.52), who was a member of the band at the time, indicating that bands were, by this point,

utilising music composed by pipers within their own bands. The rest of the tunes are well-known, but the interest lies in their arrangement; the arrangement of *Farewell to Erin* was by John Walsh, also a member of the band, and the arrangement of *The Sea Maiden* was by the Pipe Major, Bill Livingstone (McGillivray, 2018; Livingstone, 1986, p.46). In Strathclyde Police's medley, *Loch Loskin, Mac an Irish, Barney's Balmoral, Roy's Loom House, The Gold Ring,* and *The Humours of Cork* would all be considered well-established, traditional tunes. *The Detroit Highlanders* was composed by Archibald McNeill, who died in 1962, but the tune was not published until 1986, when it was included in *The Scott MacAulay Collection of Highland Bagpipe Music* (MacAulay, 1988, p.69). This makes it difficult to date the tune but would indicate that the tune would have been relatively new when compared against some of the older tunes in this medley. *Morag Duncan* was composed by John Wilson of Toronto (not to be confused with John Wilson who played in the Strathclyde Police at the time) and this tune first appears published in his third collection, released in 1966 (altpibroch, 2015). Finally, the tune *Captain Geddes' Turnabout* was first published in second Scots Guards collection (1981) in 1981. These tunes would have been relatively new when compared against tunes such as *Loch Loskin* or *The Gold Ring*.

Another key point in what McLellan has to say about his medleys is that he changed one of the medleys every year. In my personal experience of pipe bands, I have found this to be true of most bands. The statement that bands change their medleys with great frequency is supported by the statistical data, wherein the TPR from 1970 – 1990 is 70% and the TPR from 1991 – 2015 is 60%, suggesting a high turnover of repertoire. However, the high turnover of repertoire was not always enough, and Pipe Majors were not only trying not to repeat tunes, but to find good and exciting tunes for their repertoire.

I think the process was really always just about trying to find good tunes. And very much also trying not to copy tunes. You know, try and sort of, if possible, find our own music. You know, you didn't want to sort of repeat what the bands two or three years ago that had won the World's did and start pulling stuff from their repertoire. So, I always found that quite difficult, the medley part. I mean, putting together a march, strathspey, and reel for the band was easy, really. But the process of getting a new medley, that was difficult. You were trying to get something that would be innovative, that would be exciting.

(Roddy MacLeod Interview 16/03/2017)

This testimony supports the data analysis from the previous section, in that bands have sought new music out and, while there are some instances of bands playing the same repertoire, the majority of repertoire played is unique to each individual band. Additionally, this statement confirms that bands placed a high value on newness and excitement in their medleys. However, one former Pipe Major, Glenn Brown, indicated that when he picked the repertoire for Peel Regional Police Pipe Band's medleys in 2008 that he picked tunes he thought people would have heard before, would recognise, and could 'tap their foot to.' However, he also mentioned that, for an opener, he chose a tune by Kyle Warren, a contemporary composer so, in this instance, it was a mix of unique and more popular repertoire (Glenn Brown Interview 15/03/2017).

In the pursuit of unique and exciting music, as mentioned above, many bands turned to their own players as a source for material. In the next section, both the outsourcing of musical research to their band members and the influence of composers within bands producing music is explored in more detail, detailing the development of repertoire from the 1980s through to 2015.

7.5.1.2   Composers-in-residence

A common theme amongst the Pipe Majors I interviewed was that they looked to their band for input regarding medley tunes. That being said, it is important to note that all who said this also indicated that, while they looked to their band for tunes, ultimately the final decision of what tunes went into the medley was theirs to make. This has been my experience as a bandsman as well. At the conclusion of every competition season there is an email from the Pipe Major regarding the previous year and looking towards the year ahead. A part of this is, inevitably, a comment that if anybody has any tune recommendations for the medley, to please pass them along. Roddy MacLeod mentioned this process as a part of his career as Pipe Major of Scottish Power Pipe band. '…we had good input from everyone, really. The process was to put out a call for tunes and people would come up with tunes. I guess a lot of bands do the same. And we would get some tunes on the table and try and sort of make a coherent medley.' (Roddy MacLeod Interview 16/03/2017)

In the course of describing the process of sourcing tunes from their band members, many of the interviewees referenced the fact that they had composers within their bands that would write tunes and submit them to be played and identified this as a part of other bands' repertoire selection process as well, such as Ian McLellan's earlier comments about Bruce Gandy providing tunes for the 78th Frasers. The Frasers played tunes by Michael Grey, Bruce Gandy, Bill Livingstone, and others within their ranks, as has been identified above. McLellan went on to identify James Wark and Angus Lawrie as prolific composers in Strathclyde Police, greatly influencing their repertoire during their tenures with the band. This trend gained popularity, and Robert Mathieson, Pipe Major of Shotts and Dykehead from 1986 – 2010 (Shotts and Dykehead, 2018), went on to compose many tunes for his band. This was commented on in the *Piping Times* in 1994, when it was mentioned that in

their 1994 World's medley, of the nine tunes played, seven of them were composed by Mathieson himself (*Piping Times*,1994 46(12), p.21). This trend continues throughout many bands, whereby band members are very influential on their band's medleys. By cross referencing published collections of music with their band's medley repertoire, the idea of bands having composers-in-residence, to borrow the term from the classical music world, becomes clearer. A few examples include the aforementioned Robert Mathieson with Shotts and Dykehead (1990; 1996; 1996; 2003), Terry Tully with Saint Laurence O'Toole Pipe Band (1991; 1997; 2010; 2012), Mark Saul with Victoria Police Pipe Band (1993; 1993), Ryan Canning with Field Marshal Montgomery and, later, Shotts and Dykehead (2004; 2015), and Gordon Duncan with the Vale of Atholl (2007; 2016). These composers greatly influenced the musical direction of these bands, contributing vast amounts of repertoire to the medleys performed. Of course, these are only a few examples, and there are many other composers influencing other bands, sometimes without a published book or books.

The evidence that bands utilise composers within their ranks to produce new music for their medleys is a strong indication of change within the medley format. However, while new music is being premiered within these medleys, the tunes fit the standard format of competitive repertoire, and so cannot be considered truly innovative as they do not break the mould of competitive repertoire. For innovation within medleys, one must look to medleys' structure.

7.5.2   Medley structure: tune order, arrangement, and harmony

With the development of repertoire within medleys identified as both fluid and changing over time from traditional, well-known tunes to a mixture of traditional tunes and music written by composers-in-residence, the study of the medley and its development can now shift to the

topic of structure and how that structure developed over time, focusing on tune order and the complexity of medleys, involving arrangements, harmonies, and midsections.

7.5.2.1   Tune order

Not dissimilar to the solo and band MSR chapters, when interviewees regularly identified the core MSR repertoire without much consideration, a similar trend appeared in the conversations surrounding the medley, in that many members of the pipe band community readily identified the order in which tunes are combined to make up a medley. This was often done as a way to demonstrate normative qualities of medleys in order to highlight areas of change and innovation. When describing pipe bands at the start of his career, Donald MacPhee began by identifying the structure of medleys as being predictable. 'Oh, absolutely. Yeah. It was two parted hornpipe, four parts of strathspey, six parts of a reel, slow air, and then you finish off with jigs. Or else it was jaggerty pokety with jigs and reels and you finish off with a reel and this and that.' (Donald MacPhee Interview 19/03/2017) He used this predictability to highlight the importance of developments within harmonies and mid-sections, as will be explored in the next section. Ian McLellan described the inception of the medley by beginning with a description of medley structure, saying:

> It took a wee while to develop to the way it is now. Because… You found yourself a good introductory tune, you know, something nice and bright, would get you into the circle. Then invariably you played wee two-parted strathspeys, then you played wee two parted reels, then you broke into a slow air, played a slow air with seconds and that kind of stuff, then you went into jigs and hornpipes. And that was it.
> (Ian McLellan Interview 23/03/2017)

This trend was also identified by Roddy MacLeod who described the predictability of medley structure.

There was a very sort of set formula to these medleys, and it's probably much the same today. You know, you'll either be starting with a march or a hornpipe and then either developing into jigs, slow airs, finishing with your strathspeys and reels, or go into your strathspeys and reels, slow air, jigs. Maybe change it into a hornpipe or a waltz or something at the end.

<div align="right">(Roddy MacLeod Interview 16/03/2017)</div>

This evidence supports my own experience in pipe bands, and through this I have identified

two standard medley structures, each subject to minor changes.

Medley Format One

- March/Hornpipe
- Strathspeys
- Reels
- Slow Air
- Jigs*

Medley Format Two

- March/Hornpipe
- Jigs
- Slow Air
- Strathspeys
- Reels*
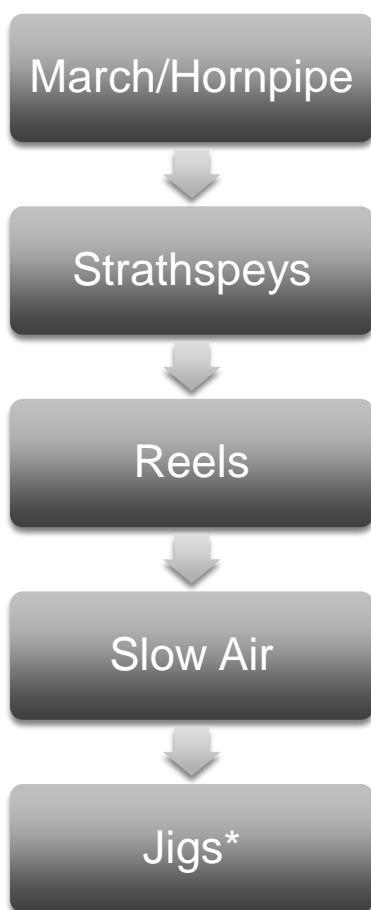
The asterisk over jigs in format one and reels in format two relates to MacLeod's comments regarding hornpipes and waltzes, in that it is not uncommon for bands to add a waltz or reels at the end of a medley. A few examples of this include Dysart and Dundonald Pipe Band's World's medley in 1980, played in format one, but at the end of the medley they played the tune *Banjo Breakdown* first as a jig, then as a hornpipe. In 1987, when the 78th Frasers won the World's, they played a format one medley, but finished with a set of waltzes after the jigs. More recently, in 2015, Shotts played a format two medley, but, following the first reel, switched to playing that reel as a waltz, continued with another waltz, concluding with a normal reel.

7.5.2.2   Arrangement and harmony

In the process of discussing the structure of medleys, along with its relative predictability, many interviewees also identified other developments within the medley, arguing that medleys are more complex now than they were when they first appeared. This complexity involves arrangements, harmonies, and drumming (particularly midsections).

Roddy MacLeod mentioned this when discussing his repertoire selection process during his tenure with Scottish Power.

> …at the same time, the pipe band movement in general was becoming a lot more innovative with the medleys. There was a gradual, you know, from the days of … If you listen to Ian McLellan's Strathclyde Police band, you know it would be a medley of tunes but not necessarily a complex medley. You know? Where between the 80's and 90's you've got bands introducing more sophisticated harmonies and morphing the same tune from one time signature into another time signature to create a different kind of dynamic effect and things like that. Then you had all of the whole drumming side of things with what was going on with the tenor and bass section becoming a new feature. So, the whole medley scene was evolving, I think, to a much more complex thing through the 80's and 90's.
>
> (Roddy MacLeod Interview 16/03/2017)

MacLeod identifies the development of medleys from a simple collection of tunes, quite literally, 'a medley', to a more complex arrangement of music involving tunes being rewritten into different time signatures, the increasing sophistication of harmony, and the development of the tenor and bass section, also known as the mid-section. Donald MacPhee echoed this sentiment, saying 'Now you've got the incorporation of harmonies that are involved. You've got the rhythm section, tenor section, bass section, however you wanna call it. That has a positive part of the musical-ness that happens on the day.' He goes on to describe harmonies as being more complex than ever, partly due to pipers receiving musical educations in higher learning institutions such as Carnegie Mellon University and The Royal Conservatoire of Scotland. (Donald MacPhee Interview 19/03/2017)

The study of the development of the mid-section, including large corps of tenor drummers with drums tuned to the chanters, playing complex arrangements to accent not only the rhythmic performance, but the melodic performance, is well-suited to future research. In terms of arrangement and harmony, medleys certainly became more complex from the 1990s onward. To gain a better understanding of how medleys were changing from simple collections of bagpipe tunes played one after the other to a more complex arrangement of

tunes featuring more use of percussion, mid-sections, and the rearrangement of tunes, we can look to the late 90's and early 2000s for a few examples.

In 1998, the 78th Frasers played their *Walking the Plank* medley, which was Format One. Between the slow air, *Anon*, and the jig, *Old Wife of the Milldust*, they inserted a transitional section that was not a clear tune, but rather a more free-form section used to transition into jig time. Utilising a strong tenor beating alongside question and answer phrasing between the snares and pipes, finishing with four bars of hemiola before entering the final jig (*The World Pipe Band Championships Vol. 1*, 1998). On the following pages, a transcription of this transition shows the change between the slow air and jig time, moving through a transitional bridge to get to the jig. The slow air ends with no drums and in unmetered time, as seen in bars one and two. In bar three, the time signature changes to 6/8 and the tempo increases to jig time, approximately 120 beats per minute. The bass and tenor begin an ostinato to set the shift into ternary, with the pipes mirroring the bass line in bar five. Bar seven starts a call and response between the pipes and snares, with the pipes playing a melodic line built on the melody of *The Old Wife of the Milldust*. In bar 19, the melody line introduces a hemiola, which is continued in bars 23 through 27. In this longer section, the hemiola is emphasized by the bass and tenor drums; the ostinato changes to a hemiola that matches the melodic line being played by the pipers. At bar 30, all percussion cuts out with the pipes holding a Low A and in bar 31 *The Old Wife of the Milldust* begins in its original jig form.

78th Fraser Highlanders Pipe Band 1998

A few years later, in 2001, Field Marshal Montgomery played a similar break between their opening tune, *The Sandpiper*, and their jig, *Archie Beag*. Utilising sustained notes and harmony in the pipe section, overlapped by driving drum scores, they rearranged the first part of *Archie Beag* before repeating the first part in the original format. *Archie Beag* is reproduced on the following page. When there are rests in the lower bagpipe line, all pipers are playing line one. This break is similar to the 78th Frasers' 1998 break in two ways, those being the use of call and response and hemiolas. While The Frasers' break featured a call and response between the pipe section and snare section, Field Marshal's break utilises call and response between a divided pipe corps. In Field Marshal's break, the pipers begin in unison, then, on the second beat of bar three, the top-line pipers sustain an E, while the pipers playing the bottom line play a variation on bars two and three over this sustained E. This two-bar call

and response continues on until bar 14 when, like in The Frasers' 1998 medley, the pipers

play a hemiola. In bar 19, *Archie Beag* begins in its original form.

Field Marshal Montgomery Pipe Band 2001

By 2004, Field Marshal Montgomery had made this style of break a recurring feature in their

medleys but had further developed the technique. In 2004, playing a Format Two medley,

they added a full arrangement of the first part of the jig *Donald Cameron's Powder Horn*

after the opening tune, *The B52*. In this arrangement, they create a feel of dynamic build,

breaking into the jig section by first having the pipes play in unison, accompanied only by pitched tenor drums, then adding in snare and harmony in the melody, finally repeating one bar motifs and altering the melody and rhythm of the final phrase before going back into the beginning of the tune. This break differs significantly from the previous two examples in that the break into the jig appears to be a clean break with no transitional period during which the upcoming tune has been rearranged, only to have that rearrangement begin eight bars into the tune. However, this break also features the hemiola motif featured in the previous two examples.

Field Marshal Montgomery Pipe Band 2004

Not only was this a further development in arrangement, but it is indicative of the change that was occurring in the complexity of medleys during the early 2000s; Field Marshal's 1995 and 1996 medleys also began with *The B52*, followed by *Donald Cameron's Powder Horn*, but in these there was no bridge between the tunes, rather it was a clean break straight from the first tune to the second tune (*The World Pipe Band Championships Vol. 1*, 2001;

The World Pipe Band Championships Vol. 1, 2004; *The World Pipe Band Championships,* 1995; *The World Pipe Band Championships*, 1996).

In 2004 and 2005, playing a Format Two medley, Simon Fraser University Pipe Band from British Columbia repeated their slow air, *Air in B Minor*, during the reel portion of their medley, calling it *Reprise in B Minor*, and adding a moving harmony line to create forward motion and drive throughout the piece (*The World Pipe Band Championships Vol. 1*, 2004; *The World Pipe Band Championships Vol. 1*, 2005). Andrew Douglas, who assisted with the arrangement of this slow air, kindly offered the sheet music for both the slow air and slow air reprise. The slow air is reproduced on the following page.

Simon Fraser University Pipe Band 2004/2005 (Slow Air)

Comparing this music to the previous examples, while this is a slow air in its entirety and the previous examples are transitional breaks between tunes, the relationship between the melodic line and harmony line is becoming more complex over time, specifically with regard to contrapuntal motion and counterpoint. The previous examples largely featured parallel motion and oblique motion. For example, the call and response between the divided pipe

corps in Field Marshal's 2001 break could be considered oblique motion, in that one line is maintaining a pitch while the other line plays a melody over it. Similarly, in the hemiola section of this break, the harmony line and melody line move in similar motion, wherein both lines move up and down in the same direction at the same time. In Simon Fraser's 2004/2005 slow air, the harmonic line is more independent of the melodic line. For example, in bars 14 through 16, the harmony line is moving more independently of the melodic line and in contrary motion. This complexity grows in the reprise of the slow air, featured below.

Simon Fraser University Pipe Band 2004/2005 (Slow Air Reprise)

In bars one, four, and six, line two contains excellent examples of counterpoint, wherein the harmony line moves independently of the melody and harmony three lines. However, line three also moves independently of lines one and two, creating a thick harmonic presence. This is also the first example in this study which features a three-part harmony.

In 2011, Scottish Power Pipe Band, by this point under the direction of Chris Armstrong, opened with the classic 3/4 march, *Castle Dangerous*, but utilised a complex three-part harmony including a suspension (*The World Pipe Band Championships Part One*, 2011). The arrangement for this tune was kindly provided by Chris Armstrong, Pipe Major of Scottish Power, and can be seen on the following pages. The first time through the first part is played in unison. At the repeat of the first part, bar nine, the melody breaks into a three-part harmony. In bar 12, the suspension can be seen when the chord changes from a D Major to A Major, but piper three holds a D onto beat two, resolving to C on beat three.

Scottish Power Pipe Band 2011

These arrangements are all far more complex than arrangements that were being written during the first 20 to 30 years of the medley. The arc of this development from simplicity to complexity is a topic well-suited to future further research.

It should be noted that a part of this development was due to the introduction of composers-in-residence composing music specifically for pipe bands, which facilitated more complex

drum scores, as composers could consider the drummers when composing new music. For example, Ian McLellan referenced the relationship between Robert Mathieson and Jim Kilpatrick, the Pipe Major and leading drummer of Shotts and Dykehead, respectively, and their ability to create good ensemble between the pipe corps and the drum corps, largely due to the music that Mathieson was composing at the time.

These points all combine to form the complexity of the modern pipe band medley. Roddy MacLeod put this quite succinctly, saying 'It's much more of an orchestra now, a pipe band, as opposed to a pipe section and a drum section. It's a holistic thing, much more so than it ever was, I think.' (Roddy MacLeod Interview 16/03/2017)

7.6 A comparison of case studies in convention, change, and innovation in the pipe band medley: 78th Frasers' *Waulking Song* Medley and Toronto Police's *Variations on a Theme of Good Intentions*

Beyond the introduction of the medley and its development, structurally and musically, from 1970 through to 2015, many of the people I interviewed conveyed thoughts and reactions, both positive and negative, to various changes and innovations. Through these conversations it became clear that, despite the absence of age and canon which exists within the MSR competitions, many pipers have opinions on what is and is not acceptable within medleys, as well as thoughts on the state of medleys in the recent years. Two topics arose in these conversations, and will be explored in more detail through this section: the importance of the 78th Frasers as innovators in pipe band repertoire, and reactions to changes and innovations in medleys, especially, in more recent years, involving the Toronto Police Pipe Band's medleys beginning in 2008, starting with *Variations on a Theme of Good Intentions*. The medleys played by Toronto Police in the late 2000s broke the structural mould of pipe band medleys and were met with mixed reviews by the piping community. The synthesis of the thoughts

and opinions on these topics proves that the pipe band medley, while originally a genre of competition designed to offer pipe bands broad freedoms to explore new musical ideas, has developed, at least in some ways, into a tradition with conventions and a sense of correctness and incorrectness in certain aspects of the genre.

In his Chanter Banter interview, David Wilton discussed the influence of The Frasers, and compared their innovations against the state of pipe bands in recent years, citing their *Waulking Song* medley from 1994 as an example of their exploring musical ideas outwith established norms, and receiving resistance to this exploration. This medley was controversial at the time of its debut, as rather than beginning with a standard march or hornpipe played at around 90 beats per minute, it began with a waulking song, played slightly under 60 beats per minute (Worlds 1994, 2009).

> AB: *They were always a band that was more interested in innovation.*
>
> DW: *Interested in music. Yeah, it's good. There's nothing like that now.*
>
> DN: *But how influential has that been on the music we play now?*
>
> DW: *Massively. But it hasn't changed.*
>
> DN: *Aye.*
>
> DW: *If you hear medleys from them in the 80's, they're more innovative than anything that's happening now, because they've been pulled and restrained. I mean there's the Waulking Song medley where they came on and it was below 60 beats per minute. But that wasn't a rule yet. But they got told if they played it, they'd get disqualified because it was too slow as an opener. But there was no rules, so they put a rule a year later saying the opener had to be at least 60 beats per minute.*
>
> (David Wilton Interview 16/06/2015)

Despite there being no rule regarding the introductory tune or tempo, there was still resistance to this new approach. Wilton also identifies the stagnation of innovation in medleys in recent years, which was a feeling echoed in other interviews. In one interview, a

bandsman said of pipe bands, 'I think the band format's stale, isn't it? Like, medleys and stuff like that are all becoming a bit samey. Same thing every year just done a wee bit, with a bit of a twist on it.' This raises the question of whether or not there is an acceptable medley format today, and what members of the pipe band community have to say about medley competitions in their current state, as well as how pipers relate competition to the musical side of medleys.

Throughout this chapter, The Frasers have been identified as a musical band that pushed the boundaries of competitive pipe band playing, especially where medleys are concerned, and have largely been lauded for their musical development of the medley. Ken Eller, in his Chanter Banter interview, identified the importance of The Frasers in the development of the medley, and spoke highly of the music they played during the 1980s. These developments have been, so far, favourably reviewed in these interviews. However, David Wilton's statement regarding the threat of disqualification concerning the opening tune tempo raises the thought that these musical innovations were not welcome by all when they occurred. Michael Grey, in his Chanter Banter interview, talked about the risks The Frasers took with their music, and the effect competition sometimes has on the decision-making processes of pipers.

> …making decisions, and this was actually, this was decisions around whether you play a slide note or not in a competition that would be, those would be decisions that the old vintage 78th band had to deal with. Should we do it or not? Because the price you pay can be great. … 'you can really feel the World's kind of sucking the life out of creative, I mean, the medleys are all creative in their own way. It just makes sense to me that you would start a piece of music that's seven minutes long with something slow and build. Like, that just makes sense to me.
> (Michael Grey Interview 29/01/2016)

Even though The Frasers, now looking back, have been celebrated for their innovative approach, it was not an approach taken without consideration, as seen above. Following this, Grey discussed the aforementioned Waulking Song medley, mentioning that bands are now required to walk into the circle with two three-pace rolls at 60 beats per minute, and that rule was a direct reaction to The Frasers' medley in 1994.

Another topic that arose with great frequency was that of the Toronto Police Pipe Band, which, starting in 2008, began playing medleys outwith the two traditional formats, opting instead for a structure more akin to a suite than a medley (Toronto Police Pipe Band, 2008). This medley was met with mixed reviews, as it was truly an innovative concept in the medley competition. Finlay Johnston mentioned it when describing his thoughts on pipe bands. 'I remember Toronto Police came out with that kinda crazy medley that they had. For what it was, it was interesting. But everybody shrugged or frowned at it and was like, "that's a load of crap." I dunno, when you hear bands doing suites and stuff like that, I think it sounds amazing. Maybe some of that could be incorporated into it [pipe band competitions].' (Finlay Johnston Interview 21/03/2017) Roddy MacLeod referenced Toronto Police as pushing the envelope of pipe band medley construction. 'The only ones that went really radical with that [medley structure] a few years back was the Toronto Police when they sort of just did something totally different. People either loved it or they hated it. And that's the fear of it, you know? Either it's gonna bomb or it's gonna be a great success.' (Roddy MacLeod Interview 16/03/2017) Glenn Brown, who was the Pipe Major of Peel Regional Police Pipe Band in 2008 and was competing against Toronto Police in Ontario when they debuted the first of these medleys, discussed it from a point of adjudication '…we had Peel going up against Toronto Police when Michael Grey had them playing these crazy medleys. If I was judging, how do you judge that? Because it's an apple and an orange. Like, you've got four

bands playing common structure medleys and then this one right here. I'm not saying it's bad, just different. So, you can't really judge.' (Glenn Brown Interview 15/03/2017)

All three of these pipers identify the music of Toronto Police as being well outwith the norm. Finlay Johnston liked that it was something new, but also identified that there were many within the piping community who disapproved of the new music. Roddy MacLeod also identified the polar reaction to the medley, and addressed his concerns in terms of competition, and what risks pipe bands are willing to take. Glenn Brown also addressed the issue of adjudication, but rather approached it from the standpoint of how it should be judged against more traditional medleys. The music of Toronto Police during this period has, in many ways, become the standard of innovation in medley competitions in recent years, and is frequently referenced in conversation amongst pipers.

Michael Grey, who wrote these medleys, the first of which was entitled *Variations on a Theme of Good Intentions*, reflected on the experience of playing this medley in 2008, and discussed the ideas behind it. '…I think of some of those crazy Toronto Police medleys. They were total explorations of what you could possibly attempt to do … they were built for competition, but they were built to explore, ya know?' He continued, saying 'That's an example of where you can create great energy and excitement from doing something you believe in, like that variations on a theme thing. The internet chatter on that was crazy, and people would run whenever they thought we were gonna play it. It reminded me of the 87 vintage Frasers when we would come over here.' (Michael Grey Interview 29/01/2016)

I was a member of Glenn Brown's Peel Police band in 2008 when this medley was premiered, and the conversations in North America surrounding this medley were heated.

There were many people who did not like the medley, arguing that it was not a medley, that it was a suite, and it should not have been played in a medley competition. There is certainly an argument to be made here, given the definition of the word 'medley', but referencing back to the opening of this chapter, the medley was introduced as a way for bands to play whatever they like, for no more than seven minutes. There is a conclusion to be drawn here, in that while the medley is, in many ways, a competition that welcomes change in the form of new music, arrangements, harmony, and developments in drumming, there is an accepted standard for medleys, and deviation from this standard is cause for discussion and, in some instances, consternation. This accepted standard for medleys is a new tradition in competitive piping, with conventions in place, especially regarding structure.

7.7   Conclusions

The pipe band medley was introduced as an innovative alternative to the pipe band MSR, offering a new competitive genre where pipe bands were free to explore new music with few restrictions. Over the course of the first twenty years, bands began to break away from traditional repertoire, looking towards new music composed by members of their bands, thus establishing the trend of composers-in-residence within pipe bands. This drive was largely influenced by competition, with bands striving to continue to be exciting and innovative within their medley performances, which resulted in developments in the arrangement of medleys through harmony, re-writing tunes into different time signatures, composing complex musical breaks between tunes, and developing the drum corps into a more complex idiom. Since the early 90's, certain developments in pipe bands, such as the 78th Frasers Waulking Song medley in 1994 and the Toronto Police Pipe Band medleys in the late 2000s, have been met with mixed reviews, including opinions that these developments are inappropriate for pipe band competitions. This reveals that pipe band medleys have developed conventions, and are, in some ways, a new tradition in competitive piping. Due to

these conventions, bands now not only must consider how to remain exciting in medley

competitions, but how to do so within accepted parameters of competition.

8   Identifying Canons of Competitive Light Music, 1947 – 2015

'The power wielded by the canon is enormous; its members are presumed best and thus most deserving of reiteration in performance, in scholarship, and in teaching.'

~Marcia J. Citron

8.1   Introduction

In his 2005 doctoral dissertation, *Scottish Competition Bagpipe Performance: Sound, Mode, and Aesthetics*, author Simon McKerrell identifies what he considers the contemporary canon of competition 2/4 marches for the Great Highland Bagpipe. Using this as a metric against which to compare my own canonical research in competitive light music, I have extended the temporality of this canon from c. 2005 to the period of 1947 – 2015. Building on this method, I have identified canons of other competitive genres including solo strathspeys, solo reels, band marches, band strathspeys, and band reels. Pipe band medleys have also been discussed within this dissertation, but the breadth of repertoire data is so great and so varying that a canon is impossible to establish. Additionally, the competition hornpipe and jig has been examined but, due to considerably large data gaps and, based on the testimony of competing pipers, a repertoire that is at least somewhat fluid, I find it impossible to identify a solid canon of music in this genre. This chapter explores the concept of musical canons, the factors present in the formation of musical canons, and explains my own canonical parameters as they pertain to my research. Additionally, I will present a comparison of my work with McKerrell's and, using that as confirmation of my own methods, present data on the solo MSR and band MSR competitions. Analysis of these data will focus on quantitative repertoire data but will be supported by my autoethnographic research as a current competing solo piper and bandsperson, as well as reference interview testimony from previous chapters.

8.2   Canon formation in non-piping musical genres

As cited by a range of scholars, the use of the term 'canon' has historically been applied to literature and text rather than music (Bohlman, 1988; Citron, 1990; Dowd et al., 2002; Kärjä, 2006). For example, Citron (1990, p.102) opens her article *Gender, Professionalism and the Musical Canon* by describing the function of canon in literature as 'a basic tool in defining the scope of the discipline' and that 'works admitted to this prestigious group command deep respect and form the literary core perpetuated in English curricula.' Bohlman (1988, p.104) describes canon-formation as 'a dynamic link between text and context'. These authors' insights into the benefits and methods of applying the idea of canon to music, as well as McKerrell's inclusion of a canon of competitive 2/4 marches in his dissertation, sets the standard and proves that there is, in fact, usefulness in the identification and exploration of musical canons. However, the idea of musical canon is not quite as new as one might be led to believe, as Citron (1990, p.102) points out that there is a historical difference in nomenclature for musicians: 'For us "canon" is more or less equivalent with "standard repertoire."' The concept of standard repertoire within competitive piping has been explored in previous chapters through interview and discussion evidence. Citron's article deals with classical music, and to that end the nomenclature will differ from that of traditional music, more specifically Scottish piping. That being said, through various causes including, but not limited to, pipers receiving broader musical educations than in the past, both within the context of piping as well as non-piping musical genres, especially through university programs, and collaborating ever more extensively with musicians of other genres, the word 'repertoire' has made its way into our nomenclature with increasing regularity.

These authors have also described how canons can be explained and defined. Citron (1990, p.102) describes a canon as 'a loosely codified organism, broadly accepted, with some degree of flexibility on small exchanges or new members.' Kärjä (2006, p.5) describes canon in terms of history, saying '…if history is about choosing those things that are worth telling, then canonization could be described as choosing those things that are worth repeating.' Citron (1990) agrees with this idea of repetition being central to the idea of the canon, describing the importance not only of an introductory performance but also of some following repetition of performance. Bohlman (1988, p.110) briefly addresses this idea, asking the question of whether or not canon is just a 'flourish of popularity', popularity indicating the aforementioned repetition. He also describes canon more akin to Citron, describing it as a system of classification, specifically exploring the nature of inclusivity and exclusivity necessary when classifying traditions (ibid., 1988). Dowd et al. (2002, p.36) give an example of that idea of classification when discussing the difficulty for new classical composers to secure premiers for their work, saying 'U.S. symphony orchestras tend to emphasize the familiar works of a few composers – the "classics."' Here we see the classification and naming, whether conscious or unconscious, of a canon of music, 'the classics', as a collection of music that is both relatively small and well known, as well as being the focus of repetition within performances. This article considers the orchestral canon on a macro scale, then breaks that canon down into subcategories, arguably sub-canons, e.g. 'the classics.' Studying previous scholarly use and understanding concerning the meaning of the word 'canon' defines the necessary homogeneity of interpretation moving forward. To that end, my use of the term canon indicates a presence of inclusivity and exclusivity of the acceptability of repertoire to be submitted in competition. A secondary factor in my definition of the term is repetition; that tunes which are a part of the canon are, usually, repeated within data. However, tunes may be included in the canon of acceptable competition

repertoire when there is evidence through community acceptance of a tune, which allows new repertoire entrance into the canon.

Moving beyond definitions and interpretations, the question of how canons are formed should be asked in order to give definition and context to the processes by which canons come to exist. A consistent theme across the authors studied for this paper is the influence of both internal and external factors on canon formation. According to Bohlman (1988, p.105), for instance, 'Folk music canons form as a result of the cultural choices of a community or group.' Internal choices reflect decisions of musical aesthetics and what the community considers culturally important, but also portrays external effects on the canon as internal decisions via the community's decision to accept or reject these external effects. This is a clear acknowledgement that external factors can play a pivotal role in canon formation, although the culture associated with the canon may claim power over these factors, regardless of whether that power is real or imagined. Kärjä (2006) describes external influences on popular music canon formation, including history and the effects of media, and describes canon formation in popular music as happening in the same way as Bohlman describes canon formation in folk music. Citron (1990, p.103) explores the idea of internal and external forces on canon formation, describing the issue of gender inequality in classical music. She utilises the term coined by Lillian Robinson, a 'counter canon', and describes it as a canon of music composed entirely of works by women in opposition to the more mainstream canon of music composed largely by men. She goes on to describe a temporal nature to canon formation, including cultural norms and their effects. 'Canon formation is complex and embraces a wide swathe of factors that rest on a dual chronological base: conditions and attitudes prevalent at the time of composition and those in force at present.' (ibid.,1990, p.104). This is to say that a piece of music may not be popular at the time of its composition,

but may find great popularity at a later time, a prime example of which is Bach, whose compositions found their grand popularity long after his death. Finally, Dowd et al. (2002) describe the numerous factors which influence canon formation within classical music. These include financial constraints, the need to attract audiences, the introduction of the non-profit symphony orchestra by the social elite, and time constraints involved in musicians having to learn new material instead of material with which they are already familiar. Among these factors are many parallels with piping competitions and the competitive piping tradition, which will be discussed in a subsequent section of this chapter.

Bohlman (1988, p.50) adds another layer to his description of canon and canon formation, caveats about the intentions and possible negative side effects of canon formation. 'Few successful classification schemes … can avoid paring away some extraneous material from the repertoires they order.' He describes the issue of a possible 'reductionist movement' wherein claims are made that a repertoire is only truly represented by a limited selection of tunes or text. When it comes to the canon of competitive light music in piping, I do not think these two issues truly apply, because we are observing an already heavily regulated genre of music due to the rules, traditions, and cultural factors involved. However, a question of the relationship between recurrence and inclusion in the canon, as referenced earlier through Kärjä's idea of the relationship between repetition and canonization, will be raised later in this chapter, and could be considered an example of this paring down or reductionist action. He also warns that a classification system can essentially replace a tradition, stating that a "surrogate tradition is the most extreme and insidious product of canon formation" (1988, p.50). Worthy of consideration is the idea that the competitive MSR, both solo and band, is an example of a surrogate tradition, in which a large repertoire of marches, strathspeys, and reels are cast aside in favour of competition style tunes, and this accepted repertoire is further

reduced to tunes deemed acceptable for competition by the piping community, resulting in the competition canon.

Bohlman (1988, p.51) concludes with a poignant statement; 'At some levels, the discourse of classification therefore serves only to perpetuate old canons; at others, it forges new canons.' An argument can certainly be made in relation to the first half of that statement; the identification of a canon of competitive tunes could easily be used to restrict the music performed in competitions via the argument that the canon is established and should not be altered. However, I would argue that this is a fallacy in that canons, as stated above, and as referenced through the testimony of pipers throughout this dissertation, are, at times, open to change, a point that we will return to in relation to the canon of competitive light music from 1947 to 2015.

Additionally, Bohlman (1988, p.104) counters this argument when he posits that 'Because the social basis of a community is continuously in flux, the folk music canon is always in the process of forming and of responding creatively to new texts and changing contexts.', which further supports the idea of a somewhat fluid canon. It should be considered that the perpetuation of an old canon is not necessarily or inherently bad; the identification and perpetuation of a canon can help preserve that living canon for future generations. Bohlman's second point, that classification can forge new canons, is perhaps more forward looking, hinting that the identification of boundaries can sometimes make breaking or moving away from those boundaries easier, and sometimes even enticing. The change and innovation involved therein can help cultures to grow, thrive, and, in some instances, even survive.

8.3   Canon formation in competitive bagpipe light music

The systems by which the formation of the competitive MSR canon occur, for both solo and band competition, varies. In relevance to the solo canon, McKerrell (2005, p.192) states "I argue that this canon exists, firstly, because pipers are confident that the judges know these tunes and can judge when a piper has deviated from the accepted urtext, and secondly, because only certain tunes have the necessary modal traits that qualify them for competition." This succinctly states two of the most influential and important factors in competitive light music canon formation: adjudicator preference and tune construction. For the purposes of this paper, tune construction will not be discussed. McKerrell goes into detail regarding competitive 2/4 march construction in his dissertation for those interested in further reading, but this chapter deals with tune types beyond the 2/4 march and, as such, the tune structure aspect of canon formation does not adequately cover the breadth of information being presented here.

Adjudicator preference, as identified in previous chapters, is likely the most important factor in contemporary repertoire selection for competition and is a topic of conversation in the piping community, regularly featured in publications and reviews of competitions. For example, Andrew Berthoff (2016), administrator of the preeminent online piping and drumming publication, *Pipes/Drums*, published a blog post in 2016 addressing the perceived issue of pipe band adjudicators being closed-minded when it comes to repertoire selection. He also takes care to make the point that there are exceptions to this issue, but in calling them exceptions indicates that he believes this closed-mindedness is the case most of the time. This evidence, when contextualized within the testimony of pipers throughout the preceding chapters, is indicative of a regular conversation in piping regarding the stagnation of MSRs, especially in pipe bands. The post was met with a modicum of opposition in the comments,

further indicating that this is an issue of consideration and conversation for pipers. McKerrell (2005, pp.196-197) further supports the idea of adjudicator preference in his dissertation saying of his canon of competitive 2/4 marches, 'One feature of this canon of tunes is age of composition, as the newer compositions tend not to be entered into the competitions for fear the judges will not know them.'

Another factor, intertwined with adjudicator preference, but not overtly stated in McKerrell's writing, is competitive drive. In the competition-performance paradigm of piping, the musical performance is not always the most important factor to the competitor. Often, competitors play to win, and musical decisions become secondary to that goal. From a reflexive standpoint, in solo competitions I have sometimes opted to submit music that I feel more confident playing rather than music that I more enjoy playing, often saving those more enjoyable tunes for non-competitive recital settings.

Much as with symphony orchestras, where a number of conditions including fiscal constraints, time constraints, and both audience and performer satisfaction must be considered when considering canon formation, one must consider the multitude of conditions which affect the formation of the competitive canon of light music. Competitors often discuss adjudicator preference but are not always faultless when it comes to the lack of change in the competitive repertoire of tunes. When opportunities are presented for pipers to perform music outside their normal repertoire, the opportunities are not always seized. For example, the Duncan Johnstone Memorial Piping Competition, held at The National Piping Centre, features a jig competition where competitors are required to submit four jigs composed or arranged by Duncan Johnstone. Every year, a sizeable contingent of the competitors who sign up for this competition fail to learn the new music required to compete

in this competition and subsequently withdraw, myself included in 2016. Another example of pipers not fully taking advantage of the opportunity to introduce new music was the introduction of the freestyle solo piping competitions in the Pipers and Pipe Band Society of Ontario in 2008. In this format, some jig competitions at Highland games were replaced by a competition in which competitors were given a two to four-minute time frame where they could perform a small medley of tunes with no other restrictions, much akin to the original format of the pipe band medley. Many pipers opted to play a simple hornpipe and jig, though some did create short medleys that introduced repertoire unlikely to be heard in solo competition at that time. It is clear that musical construction and notions of tradition are not the only factors governing what repertoire makes it into the competition canon.

8.3.1   The canons of the solo competition 2/4 march

In considering the canon of competitive light music we can begin with an already accepted canonical list of competitive tunes from McKerrell's 2005 dissertation. In his dissertation he identifies a list of 2/4 marches that he defines as the contemporary canon of solo competitive 2/4 marches. He arrived at this list by first writing a list of tunes from his own experience, which he considered to be a part of the competitive canon. Through discussions, attendance at competitions, and the publicized list of premier grade light music played at the Argyllshire Gathering in 2003, the list was expanded. He also withdrew tunes from the list, especially pipe band-style tunes, which either are less suited to solo piping or simply not played in solo competitions. It results in what he describes as his 'estimation of the current canon of 2/4 competition marches.' (McKerrell, 2005, pp.30-34, 192-197). His list of tunes contains a total of 64 marches.

The method by which I came up with my canonical list of 2/4 marches shared some similarities, but also featured a number of differences. Much like McKerrell, I collected data from published lists of repertoire for competition. However, the vast majority of my data came from the *Piping Times*, having gone through every edition looking for competition results and reviews, especially those which contained repertoire data. Additional data were collected from sources such as CDs, vinyl albums, articles concerning repertoire, and online publications. CDs and vinyl albums proved particularly useful in the collection of repertoire data for pipe bands. I also updated my list by attending competitions and through conversation evidence; although I found that conversation evidence regarding repertoire submission did not always agree with what my quantitative data showed. Essentially, McKerrell and I worked our lists in reverse of each other; he began with qualitative data and refined them using quantitative data, whereas I began with quantitative data and refined them using qualitative data.

One of the key differences in our lists is the temporal aspect of the data. McKerrell explicitly states that his list reflects the canon current at the time of study; in other words, a canon of 2/4 competition marches circa 2005. In stark contrast to this, my list reflects the larger time period of 1947 to 2015. As a result, my data are not only presented on the whole, but also broken into time periods: 1947–1969, 1970–1990, and 1991–2015. This breakdown allows examination of the development of the canon over time, and aids in comparing and contrasting various time frames in competitive piping history. Through the comparative analysis of these time periods it becomes possible to witness Bohlman's (1988, p.110) aforementioned notion of a 'flourish of popularity' in that tunes do not normally remain static in their popularity but become more or less popular over time.

Keeping in mind that my data are split over three time periods, my combined list of 2/4 marches contains a total of 74 tunes, compared to McKerrell's 64. It is logical that my list would be larger than his, given the extended time period with which I am working. Of importance, though, is the similarity between our two lists; 56 tunes appear on both lists. In other words, only eight tunes appear in McKerrell's list that do not appear in mine and 18 tunes appear in my list which do not appear in his. Of the tunes which appear in McKerrell's list but not my own, there are a few which I am surprised would not be removed on the basis of being more band oriented, including *The Clan MacRae Society*, which Glenn Brown identified during his discussion regarding solo MSR competitions as a tune being better suited to bands, and *The Conundrum*. Similarly, the tunes *Donald Cameron* and *Balmoral Highlanders* both appear in my list and are considered by many to be tunes better suited to bands. Interestingly, *Balmoral Highlanders*, typically a band tune, did feature somewhat prominently as a solo tune from 1970 to 1990, but clearly fell out of favour with soloists as it does not appear in my data after that. For more information on the differences between band and solo 2/4 march construction see McKerrell's 2005 dissertation.

An example of the temporal effect on the data, as referenced earlier in this article, comes from the appearance of the tune *David Ross* in my list, but not McKerrell's. To me, *David Ross* would be an obvious tune to include in a list of competition 2/4 marches but knowing that McKerrell's list was published in 2005 it makes sense that *David Ross* would not be included. The tune only appears in my data twice, once in 1999 when Roddy MacLeod, MBE took 3rd place at the Inverness Former Winners MSR, and most notably in 2007, when Alasdair Gillies won the Oban Former Winners MSR playing the tune.

On the following pages are the three lists containing what I argue to be the canon of the solo competition 2/4 march during the three periods I have identified in my research. For more detailed analysis of these tunes, please see the preceding chapter on the development of the solo MSR.

Canon of 2/4 Marches from 1947 – 1969
74th's Farewell to Edinburgh
The Abercairney Highlanders
Angus Campbell's Farewell to Stirling
Arthur Bignold of Lochrosque
Bonnie Anne
Brigadier General Ronald Cheape of Tiroran
Captain Colin Campbell of Drum a Voisk
Charles Edward Hope Vere
Colonel Stockwell
The Craigs of Stirling
Donald Cameron
The Edinburgh Volunteers
The Glengarry Gathering
Inveran
Jeannie Carruthers
John MacDonald of Glencoe
John MacFadyen of Melfort
Leaving Glenurquhart
Leaving Lunga
Lochaber Gathering
Lonach Gathering
Lord Alexander Kennedy
MacLean of Pennycross
Millbank Cottage
Miss Elspeth Campbell
Mrs. John McColl
Mrs. MacDonald of Dunach
Parker's Welcome to Perthshire
Pipe Major John Stewart
Pipe Major Willie Gray's Farewell to the Glasgow Police
Ross-shire Volunteers
South Hall
Stirlingshire Militia
The Argyllshire Gathering
The Braes of Brecklett
The Braes of Castle Grant
The Duchess of Edinburgh
The Duke of Roxburgh's Farewell to Blackmount Forest
The Highland Wedding
The Marchioness of Tullibardine
The Pap of Glencoe

Canon of 2/4 Marches from 1970 – 1990	Cont.
74th's Farewell to Edinburgh	John MacColl's March to Kilbowie Cottage
93rd at Modder River	John MacDonald of Glencoe
The Abercairney Highlanders	John MacDonald's Welcome to South Uist
Allan Dodd's Farewell to Scotland	John MacFadyen of Melfort
Angus Campbell's Farwell to Stirling	Kantara to El Arish
Arthur Bignold of Lochrosque	The Knightswood Ceilidh
The Argyllshire Gathering	Leaving Glenurquhart
The Balmoral Highlanders	Leaving Lunga
Bonnie Anne	The Lochaber Gathering
The Braes of Brecklet	The Lonach Gathering
The Braes of Castle Grant	Lord Alexander Kennedy
Brigadier General Ronald Cheape of Tiroran	MacLean of Pennycross
Captain Campbell of Drum a Voisk	Major Manson at Clachantrushal
Captain Carswell	Millbank Cottage
Charles Edward Hope Vere	Mrs. John MacColl
The Clan MacColl	Pap of Glencoe
Colin Thomson	Pipe Major John Stewart
The Craigs of Stirling	Pipe Major Willie Gray's Farewell to the Glasgow Police
Donald MacLean's Farewell to Oban	The Renfrewshire Militia
Dr. E.G. MacKinnon	Ross-shire Volunteers
The Duchess of Edinburgh	South Hall
Dugald MacColl's Farewell to France	Stirlingshire Militia
The Edinburgh City Police	The Duke of Roxburgh's Farewell to Blackmount Forest
The Edinburgh Volunteers	The Highland Wedding
The Glenfinnan Highland Gathering	The Marchioness of Tullibardine
The Glengarry Gathering	The Royal Scottish Pipers Society
Hugh Kennedy	The Taking of Beaumont Hamel
Inveran	
Jeannie Carruthers	

Canon of 2/4 Marches from 1991 – 2015	Cont.
74th's Farewell to Edinburgh	John MacDonald of Glencoe
91st at Modder River	John MacDonald's Welcome to South Uist
The Abercairney Highlanders	John MacFadyen of Melfort
Angus Campbell's Farewell to Stirling	Kantara to El Arish
The Argyllshire Gathering	The Knightswood Ceilidh
Arthur Bignold of Lochrosque	Laird of Luss
Bonnie Anne	Leaving Glenurquhart
The Braes of Brecklet	Leaving Lunga
The Braes of Castle Grant	The Lochaber Gathering
Brigadier General Ronald Cheape of Tiroran	The Lonach Gathering
Captain Campbell of Drum a Voisk	Lord Alexander Kennedy
The Clan MacColl	MacLean of Pennycross
The Craigs of Stirling	Major Manson at Clachantrushal
David Ross	The Marchioness of Tullibardine
Donald MacLean's Farewell to Oban	Millbank Cottage
Donald MacLellan of Rothesay	Miss Elspeth Campbell
Dr. E.G. MacKinnon	Mrs. Duncan MacFadyen
The Duchess of Edinburgh	Mrs. John MacColl
Dugald MacColl's Farewell to France	Pap of Glencoe
The Edinburgh City Police Pipe Band	Pipe Major John Stewart
Father John McMillan of Barra	Ross-shire Volunteers
The Highland Wedding	South Hall
Hugh Kennedy	The Stirlingshire Militia
Hugh Low of Tiree	The Duke of Roxburgh's Farewell to Blackmount Forest
Inveran	The Taking of Beaumont Hamel
John MacColl's March to Kilbowie Cottage	The Young MacGregor

8.3.2 The canons of the solo strathspey and reel

Given the similarities between McKerrell's and my methodology and data for the march, I posit that my canonical lists of tunes for the solo march are canon in their respective time periods from 1947 to 2015. This method can be applied to the solo strathspey and solo reel as well, and these lists are produced on the following pages.

Canon of Solo Strathspeys from 1947 – 1969	Canon of Solo Strathspeys from 1970 – 1990	Canon of Solo Strathspeys from 1991 – 2015
Arniston Castle	Arniston Castle	Arniston Castle
Atholl Cummers	Atholl Cummers	Atholl Cummers
Balmoral Castle	Blair Drummond	Blair Drummond
Blair Drummond	Bob of Fettercairn	Bob of Fettercairn
Bob of Fettercairn	Cabar Feidh	Cabar Feidh
Cabar Feidh	Caledonian Canal	The Caledonian Society of London
Caledonian Canal	The Caledonian Society of London	Cameronian Rant
The Caledonian Society of London	Cameronian Rant	Catlodge
Cameronian Rant	Captain MacGregor	Delvinside
Delvinside	Delvinside	Dora MacLeod
Dora MacLeod	Dora MacLeod	Doune of Invernochty
Dornie Ferry	Dornie Ferry	The Ewe with the Crooked Horn
Highland Harry	The Ewe with the Crooked Horn	Highland Harry
Inveraray Castle	Highland Harry	Inveraray Castle
John Roy Stewart	Inveraray Castle	The Islay Ball
Lady Louden	The Islay Ball	John Roy Stewart
Lady MacBeth's Strathspey	Islay MacKenzie of Gairloch	Lady Louden
Maggie Cameron	John Roy Stewart	Lady MacKenzie of Gairloch
Monymusk	Lady Louden	Loch Loskin
The Piper's Bonnet	MacBeth's Strathspey	MacBeth's Strathspey
The Shepherd's Crook	Maggie Cameron	Maggie Cameron
The Ewe with the Crooked Horn	Monymusk	Pipe Major Hector MacLean
Tulloch Castle	The Piper's Bonnet	The Piper's Bonnet
Tulloch Gorm	The Shepherd's Crook	The Shepherd's Crook
	Struan Robertson	Struan Robertson
	Susan MacLeod	Susan Macleod
	The Fiddler	Top of Craigvenow
	Top of Craigvenow	Tulloch Castle
	Tulloch Castle	Tulloch Gorm
	Tulloch Gorm	

Canon of Reels from 1947 – 1969	Canon of Solo Reels from 1970 – 1990	Canon of Solo Reels from 1991 – 2015
Alick C. MacGregor	Alick C. MacGregor	Alick C. MacGregor
Arnish Light	Alick Cameron, Champion Piper	Alick Cameron, Champion Piper
Bessie MacIntyre	Bessie MacIntyre	Bessie MacIntyre
Ca' the Ewes/ Brown Haired Maid	Broadford Bay	Broadford Bay
Cabar Feidh	Ca' the Ewes/ Brown Haired Maid	Ca' the Ewes/ Brown Haired Maid
Charlie's Welcome	Cabar Feidh	Cecily Ross
Dr. MacPhail's Reel	Captain Lachlan MacPhail of Tiree	Charlie's Welcome
Duncan Lamont	Cecily Ross	Cockerel in the Creel
John Garroway	Charlie's Welcome	Dr. MacPhail's Reel
John MacKechnie	Cockerel in the Creel	Duncan Lamont
John Morrison of Assynt House	Dolina MacKay	Fiona MacLeod
Johnnie MacDonald's Reel	Duncan Lamont	John MacKechnie
Loch Carron	Grey Wife of Raasay	John Morrison of Assynt House
Lochiel's Away to France	John Garroway	Johnnie MacDonald's Reel
Malcolm Johnston	John MacKechnie	Loch Carron
McAllister's Dirk	John Morrison of Assynt House	Lochiel's Away to France
Miss Proud	Johnnie MacDonald's Reel	Lt. Col. DJS Murray
Mrs. MacPherson of Inveran	Lexie MacAskill	Major Manson
Pretty Marion	Loch Carron	McAllister's Dirk
Sandy Cameron	Lochiel's Away to France	Miss Proud
The Blackbird	Lt. Col. DJS Murray	Mrs. MacPherson of Inveran
The Flagon	Major Manson	Pretty Marion
The Grey Bob	Malcolm Johnstone	Roddy MacDonald's Fancy
The Man from Glengarry	Miss Proud	Sandy Cameron
The Piper and the Dairyn	Mrs. MacPherson of Inveran	Sound of Sleat
The Rejected Suitor	Pretty Marion	Stornoway Castle
The Sheepwife	Sandy Cameron	The Grey Bob
The Smith of Chilliechassie	The Blackbird	The Little Cascade
Thomson's Dirk	The Flagon	The Man from Glengarry
Willie Murray's Reel	The Grey Bob	The Rejected Suitor
	The Little Cascade	The Sheepwife
	The Man from Glengarry	The Smith of Chilliechassie
	The Rejected Suitor	Thomson's Dirk
	The Sheepwife	Traditional
	The Smith of Chilliechassie	Willie Cumming's Rant
	Thomson's Dirk	Willie Murray's Reel
	Traditional	
	Willie Cumming's Reel	
	Willie Murray's Reel	

8.3.3 The canon of the pipe band MSR: 1991–2015

Concerning the canon of pipe band MSRs, as explored in the chapter dedicated to this genre, there is insubstantial evidence regarding the repertoire played before 1991 to draw any statistically significant findings regarding popularity of tunes from 1947 – 1990. However, the repertoire from 1991 through 2015 is very well documented. To this end, taking into account acceptability and the importance of repetition of repertoire to being accepted into the core canon of tunes, I have produced the following lists of canonical pipe band MSRs.

Canon of Band MSR Marches from 1991 – 2015	Canon of Band MSR Strathspeys from 1991 – 2015	Canon of Band MSR Reels from 1991 – 2015
Angus Campbell's Farewell to Stirling	Susan MacLeod	John Morrison of Assynt House
Brigadier General Campbell	Atholl Cummers/Bogan Lochan	Mrs. MacPherson of Inveran
Brigadier General Ronald Cheape of Tiroran	Dora Macleod	McAllister's Dirk
Captain Carswell	Blair Drummond	John MacKechnie
Colin Thomson	Maggie Cameron	Pretty Marion
Cowal Gathering	Tulloch Castle	The Smith of Chilliechassie
David Ross	The Ewe with the Crooked Horn	Charlie's Welcome
Donald Cameron	The Caledonian Society of London	Loch Carron
Dugald MacColl's Farewell to France	Cameronian Rant	The Sheepwife
Edinburgh City Police Pipe Band	Inveraray Castle	The Brown Haired Maid
Hugh Kennedy	Islay Ball	Major David Manson
Jimmy Young	Cabar Feidh	The Little Cascade
John MacDonald of Glencoe	Arniston Castle	
Kantara to El Arish	The Shepherd's Crook	
Lord Alexander Kennedy	John Roy Stewart	
MacNeill's March	The Piper's Bonnet	
Miss Elspeth Campbell	Bob of Fettercairn	
Mrs. John MacColl		
Pipe Major J. McWilliams		
Royal Scottish Pipers Society		
Stirlingshire Militia		
The Argyllshire Gathering		
The Balmoral Highlanders		
The Braes of Badenoch		
The Clan MacRae Society		
The Conundrum		
The Highland Wedding		
The Marchioness of Tullibardine		
The Young MacGregor		
Tom McAllister/ The Links of Forth		

In the other two competitive genres researched for this dissertation, the solo hornpipe and jig and the pipe band medley, canons of acceptable repertoire cannot be produced. In the solo hornpipe and jig, this is due to a lack of available repertoire data. However, referring back to the interview testimony within the analysis of the hornpipe and jig, there appears to be a sense of inclusivity and exclusivity regarding what tunes are acceptable to play in these competitions. This suggests a canon of acceptable repertoire. However, there was also interview evidence that cited the hornpipe and jig as an area of change when it comes to repertoire being submitted, as some competitors are willing to be more experimental with the tunes they submit than they would be in an MSR competition. The combination of lack of data and suggestion of change within repertoire in the hornpipe and jig results in an inability to identify a core canon of repertoire within the confines of this study.

Concerning the pipe band medley, as was discussed in the preceding chapter regarding this competitive genre, there is a high rate of change in repertoire being played, 70% TPR from 1970 through 1990 and 60% TPR from 1991 through 2015. The relatively high rate at which new music is introduced to this contest, coupled with the testimony of pipers, indicates that there is no canon of acceptable repertoire within this genre of piping competition. Matters of inclusivity and exclusivity in the medley tend to revolve around the structure of the medley rather than the content of the repertoire.

8.4   Conclusion

Within competitive piping there exists inclusivity and exclusivity of repertoire within the solo and pipe band MSR, as identified throughout this dissertation, giving way to the knowledge that there are canons of repertoire within competitive piping. By understanding what canon is, the ways by which canons form, and finally what the canons of repertoire are, this helps to

better understand the state of competitive piping from 1947 to 2015, specifically by identifying areas of convention where musical repertoire is concerned. The knowledge of canon, and where canon exists, provides an opportunity for competing solo pipers to reflect on their own practice, should they so choose, and in the bands provides evidence of the limited repertoire cited throughout the band MSR chapter. Of equal importance is the realization of where canon does not exist, or exists in a lesser capacity, such as the band medley and the solo hornpipe and jig.

9 Organological Developments of the Bagpipe and their Effects on Sound, Stability, and Pipers' Ability.

9.1 Introduction

Throughout the interview process, a topic which was regularly referenced by pipers was the organological development of the bagpipe within living memory, and the effect this has had on both instruments and the quality of competitive piping. Through analysis and coding, this topic appeared with such great frequency, and was referenced as being central to the development of piping from 1947 – 2015, that it must be addressed within this dissertation, even if only briefly. Additionally, some conclusions regarding the relationship between practitioner and practice, and the role of competition in this dynamic, may be drawn from this research. When asked how he has seen competitive piping change during his lifetime, the first change Ian McLellan referenced was that 'one of the biggest things that has changed over my time is the standard of instrument has increased ten-fold for the better.' (Ian McLellan Interview 23/03/2017) This statement, and its relationship to organology, is further explored later in this chapter, but suffice to say that the development of the instrument is central to piping from 1947 – 2015.

In a paradigm where musical innovation sometimes meets resistance on the grounds of culture and tradition, organological developments tend to meet resistance based solely on the merits of tone, ease of use, durability, comfort, and stability, or the ability for a bagpipe to remain in tune through a whole performance, with all these points playing into competitive success. This community, which, at times, places high value on tradition and established norms, has proven to be creative, innovative, and willing to adopt modern materials and new ideas when it comes to the development of the actual instrument itself, breaking from

traditional materials in order to both make things easier as a musician and, at times, to gain a competitive edge. A brief description of key developments is outlined below, especially concerning the development of synthetic pipe bags, synthetic drone reeds, and moisture control, which contextualizes the developments discussed in interviews.

9.2 Organological developments

Significant research into the origins of the bagpipe, along with changes to the instrument over time, has been conducted by previous scholars (Baines, 1960; Collinson, 1975; Cannon, 1988; Cheape, 2000, 2008; Campbell, 2011). However, research into the history and development of the bagpipe over the last 30 years is lacking, and this is, arguably, the period during which the bagpipe has evolved the most in the shortest space of time. A short exploration of this time period, and the developments that occurred therein, is necessary in order to contextualize comments made by competing pipers, but further in-depth research is needed at a later date.

These scholars who have conducted research into the organological history of the bagpipe describe the use of leather bags and cane reeds in the Great Highland Bagpipe. Campbell (2011, p.xi) identifies the popularity of sheepskin in Scotland due to the climate, but also references that hide bags are used outwith Scotland, and, by 2011, synthetic bags were widely available. Additionally, she identifies drone reeds as having historically been made from cane, including imported French and Spanish cane, and that synthetic drone reeds are frequently used, although synthetic chanter reeds, while having been produced, have not been successful. A frequent phrase used by pipers is 'sheep and cane'. The term 'sheep' or 'sheepskin' on its own refers to a sheepskin bag, which, as stated above, is the most popular natural material for pipe bags, at least in Scotland. The use of the term 'cane' on its own

refers to cane drone reeds and is the colloquial name for cane drone reeds in the piping community. It should be noted that pipe chanter reeds are almost always made from cane, except in a few rare instances, but given that this is the rule, when pipers refer to 'cane' it is in reference to drone reeds.

While the synthetic movement did not gain popularity until the late-20th century, there were a number of synthetic innovations predating this. For example, the first artificial bag was patented in 1872 by W.L. Wise, and the first known use of synthetic material in reed-making occurred in 1908, when John and Arthur Chyne MacDonald developed the MacDonald Vulcanite Drone Reed (Campbell, 2011, p.xi; Lenz, 2014). The titular material, vulcanite, is a type of hardened rubber. However, these reeds have largely been forgotten and are not often mentioned in historical sources, indicating that they were not met with widespread adoption as a popular product. The earliest use of synthetic materials which continued as an uninterrupted practice was the use of synthetic mounts. This began in the late 1860's with the use of celluloid as an alternative to ivory and silver, and mounts continued to use new synthetic materials as they became available (Campbell, 2011, p.x). For the purposes of this research, the only developments that will be observed are those which directly affect the sound of the pipes, although I have heard some pipers argue that the material the bush is made from does affect the sound of the pipes, and the bush is usually made of the same material as the mounts.

The modern synthetic movement, as it pertains to sound production, began in the mid 1970s as a collaboration between Andrew Warnock of Cookstown, Northern Ireland, and the brothers Tom Jr., John, and Bill MacAllister, of Shotts, Scotland to create a new pipe chanter made from a synthetic material. Warnock collaborated with the MacAllister brothers of

Shotts and Dykehead Caledonia Pipe Band to create the first synthetic pipe chanter, modelled after a Sinclair chanter, which Shotts then began playing in the band. This chanter, which was far more durable and more affordable than blackwood, was called the War-mac or Warmac pipe chanter, a combination of the names Warnock and MacAllister (McAllister, 2014). The exact year in which Shotts began playing the Warmac is not known but has been cited to me in conversation as being the mid to late 70's, followed by Shotts attaining more competitive success. Development of synthetic chanters continued and found widespread success, and today a wide range of synthetic chanters are available on the bagpipe market (The Bagpipe Shop, 2018).

The next major innovation in the organological development of the bagpipe was the invention of the synthetic drone reed, or return of the synthetic drone reed if one considers the previously mentioned MacDonald Vulcanite Reed. Geoff Ross of Australia released his Ross Reed in 1985, which, in reality, was a hybrid drone reed made of both synthetic material and cane. The body of the reed was a black injection moulded plastic with a rubber plug and the tongue, a piece of cane coated in polyurethane. The first fully synthetic reed was produced by Norman Kyle Drone Reeds in the late 1980s. On these reeds the tenors had cane tongues, but the bass had a plastic tongue. R.T. Shepherd & Co. of Scotland released the first set of fully synthetic drone reeds in 1992, with bodies made of injection moulded plastic and tongues made of thin white plastic. In 1995, Mark Wygent of the United States came out with his Wygent Synthe-Drone. This was the first reed to use a threaded tuning screw, brass reed seat, and a cellulose polymer body. Since then, dozens of new reed designs have been released with various innovations and changes including the use of materials such as fiberglass, carbon fibre, metals, plastics, and woods. Over time, synthetic drone reeds replaced cane as the preferred choice of most pipers.

Following the introduction of the synthetic drone reed, Canmore Pipe Bags Ltd. released the first modern synthetic pipe bag, which was developed in conjunction with Robert Shepherd, MBE, and was made from GORE-TEX, a material frequently used in outdoor clothing (Canmore Pipe Bags, 2018). Shortly after this, Geoff Ross, who also invented the first modern synthetic drone reed, released his own synthetic bag which was accompanied by a drying system to be installed within the bag in order to control the amount of moisture that would contact the drone reeds.

Of equal importance was the development of ways to manage the moisture level in bagpipes. Bagpipes are temperamental, requiring enough moisture for the cane chanter reed to produce a rich sound but also requiring the drones to stay dry, in the case of synthetic drone reeds, or relatively dry, in the case of cane drone reeds, to maintain a stable tone. The history of moisture control systems is not well-documented but the earliest example I was able to find was a reference to a simple tube attached to the blowpipe, used by Duncan MacRae in the bagpipes he manufactured sometime between 1910 and 1930 (Campbell, 2011, pp.154-155). The 'tube trap', as it is colloquially known today, is likely still the most popular form of water trap in use. It consists of a piece of rubber tube affixed to the blowpipe stock inside the bag, serving as a condenser for moisture before air reaches the interior of the bag. These tubes may be emptied by removing the blowpipe and inverting the pipes, not dissimilar to the way a French Horn player empties the condensed moisture from his or her instrument. The tube trap has undergone some modifications over time, including the addition of a bottle containing a sponge at the end of the tube and plastic inserts which serve to increase the surface area inside the tube, increasing the amount of moisture pulled from the air as it passes through the tube.

Since the introduction of the tube trap, many complex moisture control systems have been introduced to the market. These include the aforementioned Ross drying system, known as the Ross Cannister System. This is a complex system, wherein each drone and the chanter are connected to a box of desiccant via a system of tubes. The air must pass through the desiccant, drying it out, before the air comes in contact with the reeds. There have been a number of variations on this system including the V3 Dryer System and the Bannatyne Cannister System.

In addition to drying systems to control the moisture content in bags, some reed manufacturers have begun using modern materials to contend with moisture. These include Increased Absorption Ezeedrone reeds, which are made of a material that absorbs moisture to allow for longer playing time, and X-TREME Drone Reeds, which are made of a hydrophobic material that causes water to run off the reed, rather than accumulate on it. All of these methods to control moisture serve to allow pipers to maintain a steady tone for a longer period of time and to allow longer practise sessions before being forced to stop due to a wet bagpipe.

Over the years, many new products have been developed and released on the bagpipe market, designed to help pipers attain a better sound and more stability in their instruments, all while reducing the amount of time needed to maintain one's bagpipe. Further research into this area is needed, but the above examples show that the bagpipe has evolved considerably since the 1970s, with more options than ever before now available to pipers in terms of how they set up their instrument.

9.3   Sound, stability, and pipers' ability.

In the course of interviewing pipers for this dissertation, the topic of bagpipe quality and its relationship to the technological development of the instrument regularly featured in conversation. This was from a number of standpoints. Pipers noted that there are more 'good' bagpipes today, and that bagpipes are more stable than they were in the past, typically pre-late-80's. They typically attributed this to the introduction of synthetic materials into the piping world, identifying that these materials are easier to work with and more consistent than natural materials, but also referenced better education as a possible cause. Most of the conversation focused on bags and reeds, but it is reasonable to assume that, when discussing stability, pipers are also referencing moisture control systems that are typically used with synthetic pipe bags. Additionally, it was referenced that this has had a positive effect on pipers' playing ability, as players spend less time maintaining their instruments, and so can focus more on practicing music and technique. Finally, in discussions of the quality of sound, pipers compared current pipers to historic pipers, frequently arguing that the sound is not necessarily better, but simply that there are far more pipers with good bagpipes.

Ian McLellan discussed the introduction of synthetics, and his thoughts on them, outlining the increase in the number of pipers with good pipes and its possible relation to organological developments of the bagpipe. However, he also considers sheep and cane to produce the best sound.

> IM: *Nowadays you get more competitors, and most of them have good bagpipes. But away back then [when Ian was competing], you had less competitors and also less, what I would term as being, a good bagpipe.*
>
> AB: *Why do you think that is?*

IM: *I think as time has gone on the newer generation has, our ears are becoming more acute to how a bagpipe should sound. And probably, too, are being better taught so far as how to look after their instrument. And at the same time, maybe, because of the different setups you have now with synthetic bags, synthetic drone reeds, not as apt to go haywire as they did in the old days. But I still believe that the best sound you'll get out of a set of bagpipes is with a sheepskin bag and cane drone reeds.'*
(Ian McLellan Interview 23/03/2017)

This statement relates to his quote in the introduction of this chapter regarding the increase in quality of bagpipes in recent years, with synthetic products mitigating issues of instability that are sometimes caused with natural materials.

I asked McLellan if he ever played synthetics during his competitive career, as this part of his piping career was coming to an end just as synthetic products were being introduced to the bagpipe market. Although he initially answered no, he continued to state that he did play a synthetic bass reed with the Strathclyde Police for at least a part of a competition season. He described meeting Geoff Ross, inventor of the first modern synthetic drone reed, while on a trip to Australia. '…while I was there, I met up with Geoff Ross. He said, "have you ever tried my reeds?" I says, "no" and he says, … "I'll make you a set of reeds" and he made me a set of reeds and I put them in, and they were great! Absolutely super! … I played them for quite a wee while.' However, McLellan stated that when he returned to Scotland, he began to have stability issues and, despite the fact that he was happy with the sound he acquired with the synthetic reeds, he had to change them back to cane in order to keep his pipes stable. (Ian McLellan Interview 23/03/2017) This holds true with Jeannie Campbell's assessment that pipers choose products based on the fact that some products work better in certain climates than others. Over time, there have been improvements to synthetic products, and that is reflected in today's pipers, who reference synthetics as a part of their competitive setup.

Finlay Johnston, who works for Pipe Dreams, makers of Ezeedrone Reeds, one of the most popular synthetic reeds on the market, also discussed his relationship with synthetic versus natural products for his pipes, opting to play a sheepskin bag with synthetic drone reeds. He stated that he could play his pipes for longer periods of time without them going out of tune by playing synthetic reeds and discussed the tonal difference between cane and synthetic reeds, saying 'I don't think you could say it [synthetics] was better. Don't think that would be fair. But I think if you get your pipes going well enough, I mean, Roddy's [MacLeod] pipes, or Willie [McCallum], I think those guys have got, Stuart [Liddell], they've all got phenomenal pipes. And I don't think they would be greatly improved by putting cane in the tenors. They might play a cane bass already, I don't know.' This differs from Ian McLellan's statement that cane produces the best sound.

Despite playing synthetic reeds, Johnston plays a sheepskin bag. He described this choice as a function of comfort, but also indicates that he thinks he gets a better sound by playing sheepskin, saying, 'I like the sound of a sheepskin as well. I think you get a nice ring off the High A. But I think, you know, it's not that much better than synthetic that I wouldn't play synthetic. For me, it's purely the comfort.' So, while Johnston does not cite the sound as being better enough to prevent him from playing sheepskin, he does indicate that he thinks he gets a slightly better sound by playing a natural bag.

Willie McCallum, whose bagpipe was referenced by Johnston as being excellent, also discussed the importance of changes to bagpipes. When asked how he has seen piping change during his lifetime, he immediately cited improvements in the consistency of pipers' bagpipes, comparing when he first started attending senior competitions versus more recent years.

In terms of bagpipes, there were some great bagpipes, always. But there were quite a lot of people who had problems with their pipes as well. You would hear great bagpipes like Donald MacPherson, Hugh MacCallum, and Big Angus MacDonald. Tremendous bagpipes. But because at that time they were all playing sheepskin and cane, there were people who would, I've been there myself, just the pipes would get wet, go out of tune, condensation on the reeds or whatever. That was a big factor in competitions. That's become less of a factor now, I think.

(Willie McCallum Interview 22/03/2017)

I asked McCallum to expand on this thought by reflecting on the differences in tonal qualities

of pipes from when he started competing to now.

AB: *So, bagpipes are more stable today. Do you think the tone is as good, or do you think that synthetics have taken something away from the tone of yesteryear?*

WM: *I think that with synthetics there is a very small difference, with the very best bagpipes, I would say there would be differences. Again, it's how people set them up and what they want to hear. So, it's a very difficult thing to know. Synthetic bags and reeds evolved to a certain extent, so maybe people got better at setting them up. So, some of the really good bagpipes I hear around, I think they're really, really good, high-quality bagpipes. If you hear some examples of that, like if you look at recent competitions, Calum Beaumont's bagpipe is really, really good at the moment. Stuart Liddell's pipe, Angus MacColl's pipe, Gordon Walker's pipe, you know they're all great pipes. So, who's to argue that they're no better than another pipe? People will get the very best sound out of whatever they're working with.*

AB: *Well, you play full synthetic, right?*

WM: *Yep. So, for me it's not a detriment. For me it's all about reliability and getting the chance to practice. And that's, you know, I'm not saying I couldn't get a better tone, but it's not enough to make me want to do something different. The differences are not enough.*

(Willie McCallum Interview 22/03/2017)

Willie has clearly identified that bagpipes are, in his opinion, more consistent today that they

were in years past, which holds true with other interviewees' opinions, but also does not

believe that the actual standard of bagpipes is better now than it was before. This was the

general consensus amongst pipers with whom I spoke, that while there are more high-quality bagpipes today, the actual standard of the instrument has not necessarily improved drastically, if at all. Willie went on to reflect on the increase in the number of good pipers competing today, and tentatively attributed part of this change to the introduction of synthetics, more specifically, the amount of time pipers need to spend maintaining their pipes versus the amount of time pipers can spend practicing music.

> Now, that [the increase in the number of talented pipers] might be simply because they're playing more because they're no fiddling about with their pipes. That might be one of the reasons. So, they have more time to actually play the tunes. I remember, in the old days if you like, messing about with your pipe for a whole week and hardly playing a tune cause the pipes weren't settled or they were getting wet or for various reasons. That's a very rare event now. That might be the biggest factor.
> (Willie McCallum Interview 22/03/2017)

9.4   Conclusions

When asked about how piping has changed within their lifetimes, many pipers identified organological developments of the instrument to be central to the overall improvement of piping in recent years. These developments include the introduction of synthetic materials to the manufacturing of chanters, bags, reeds, and other key components of the bagpipe. Additionally, new products, such as water traps, helped control moisture in bagpipes, facilitating more stable instruments. With the introduction of synthetic materials to the bagpipe market, and the ensuing increase in the variety of products from which to choose, the consistency of pipers' bagpipes has greatly improved, although the actual tonal quality of instruments has not necessarily increased.

10 Final conclusions and looking forward

The development of light music competition from 1947 through 2015 is a complex and multifaceted subject, comprised of concepts of tradition, convention, change, innovation, and canon, and how these concepts apply to and affect competitive piping, albeit differently in each subcategory of light music competition, as outlined throughout this conclusion chapter. Additionally, the effects of competition on pipers' decision-making processes, the relationship between these practitioners and their practice, and therefore the development of piping, is a complicated web made of intrinsic and extrinsic factors including tradition, desire for success, individuality, and adjudicator preference. All of these elements combine to create a clearer understanding of the conventions, changes, and innovations which have occurred in competitive light music during this time period, facilitating better informed reflection as a community and a documented understanding for future generations.

10.1 On tradition

At the core of this discussion is the concept of tradition, a subject which has been explored by many authors and has as many meanings as there are practitioners. The idea of tradition is personal and individualistic to all those who practice tradition; for some it is protective, ensuring the maintenance and survival of a practice handed down from generation to generation. For others, tradition is fluid, living, something to be developed and made personal. And, of course, there is a wide range of definitions involving a mix of these ideas. For me, tradition is fluid, something to be developed to meet the needs of new times, as well as match my identity as an artist. However, this desire to innovate is situated within a respect and understanding of what has come before, and a desire to propagate that respect and understanding to those who come after me. Throughout this research, it has become apparent

to me that all members of the competitive piping community consider this, whether knowingly or otherwise, and have opinions on how they believe the community of competitive piping should continue. Individual opinions on tradition merge with individual decisions regarding competitive choices, informing the decision-making process of competing pipers with regards to their own artistic identities and practices. All of these beliefs and opinions are situated within an understanding of the tradition, and all of those I interviewed displayed unique values on the various aspects of tradition.

10.2 On convention, change, and innovation

Understanding that tradition has been observed as dynamic rather than static within this dissertation, the focus then shifts to concepts of convention, change, and innovation within the tradition of competitive piping. Over time, conventions have been put in place in multiple areas of competition, setting boundaries of acceptability, deviation from which may be welcome, controversial, or shunned. Change occurs within the context of these conventions through the introduction of new ideas and material, but within the confines of established norms. The rarest form of change is innovation, wherein unique and never before witnessed ideas, methods, and practices are introduced to tradition. One could argue that innovation tends to be the most controversial of these three concepts, as it is the most radical. However, at times, plenty of controversy surrounds convention, as musicians and audiences look for exciting new experiences. Regardless, all three concepts have the potential to be polarizing within a tradition community. Even within any one of the three concepts, there are degrees of convention, degrees of change, and degrees of innovation, and opinions on what constitute any one of these concepts vary from person to person. The areas of competition studied within this dissertation do not fit neatly into any one category, but are comprised of a fluid

mix, changing over time, responding to catalysts as they arise, and exist in different degrees of convention, change, and innovation.

10.3 On canon and competition

Intrinsically intertwined with these concepts are canons of repertoire. Canons tend to appear where there are conventions, created from boundaries of acceptability, inclusivity, and exclusivity. Where there is a high degree of change in repertoire, it is more difficult for canons to form, such as in the pipe band medley competition. Where there is a low degree of change, or indeed no degree of change, deviation from canon becomes more controversial, such as in each MSR genre. Adherence to, and deviation from, these canons is something that all competing pipers and bands must consider within the context of competitive success. Indeed, competition does play a role in competing pipers' decision-making processes, but it is a complex relationship comprised of, but not limited to, personal enjoyment, musical identity, competitive success, adjudicator preference, precedence, and respect for tradition. In short, competition drives competing pipers' decision-making processes to varying degrees, although all of the pipers I interviewed indicated that they had at least considered it. A key part of how competition drives these decisions was that of adjudicator preference, and a desire to appease adjudicators, often affecting the repertoire submission process. Competing pipers' opinions on what adjudicators want to hear was, at times, confirmed within interviews with adjudicators. However, adjudicators also contradicted these opinions at times. A more open dialogue between competitors and adjudicators, especially concerning repertoire selection, may be a welcome advance in competitive piping in the future. Another key factor in competition driving pipers decision making processes was the precedence of following established norms. The introduction of innovations or changes is risky and can be beneficial or costly to competitors' success. Some pipers I spoke to were in favour of pushing the

boundaries of competitive piping, but also identified the risks and potential costs involved in doing so.

This said, while competition does affect and, at times, drive competitors' decision-making processes, it sits within a broader framework of contributing factors, not the least of which is their identity and values as musicians. Throughout this research, pipers have indicated that respect for tradition, and participating in those traditions, shapes their decisions. Additionally, their own personal enjoyment as musicians plays a large part, and for most pipers the largest, part in their decisions. The desire to win does not always outweigh a sense of artistic or musical integrity. Indeed, it was identified that solely focusing on competition can be unhealthy for competing pipers. Donald MacPhee referenced this in his interview, saying 'If pipers are in it just for the competitive side of it then you're gonna have a very narrow and angry outlook as far as what piping is.' (Donald MacPhee Interview 19/03/2017) MacPhee went on to take the opportunity of talking with me to give me a personal piece of advice on the subject. 'Don't be in it for the prizes. If you're in it for the right reason, the prizes will come.' (ibid)

Understanding the influence of tradition, convention, change, innovation, canon, and competition on the development of light music competition from 1947 through 2015 sets a foundation upon which the various genres of competition can be analysed and synthesised to construct a framework of the development of competitive piping during the period in question.

10.4   On the four competition genres

Each genre of competition revealed unique findings in terms of repertoire selection, some being firmly established with a small canon, some being open to new music and developments. The juxtaposition of these genres reveals pipers' sometimes fluid attitude towards repertoire selection.

The solo hornpipe and jig competition, while not analysed in depth, and serving partially as an example of method within this study, still reveals findings regarding convention and change in solo competitions, specifically with regard to repertoire and the effect of event-importance on repertoire selection. While there is a severe lack of repertoire data in this genre, pipers' testimonies offer insight into the competition's standing. By identifying that there are standard tunes to be played in the hornpipe and jig, pipers identified a possible convention in repertoire, and, as such, very tentatively have indicated that a canon may exist in this genre. However, if there is a canon, it is a relatively open canon, as pipers indicated that they would generally be more willing to put in lesser-known repertoire for this competition, including what many would consider modern tunes, or at least tunes composed within living memory. To that end, change is present in the hornpipe and jig competition, but more research is needed in this area.

The solo MSR competition regularly invoked reflections on tradition with interview candidates and competing pipers as tradition bearers, playing in long-established events with an established canon of repertoire, although that canon fluctuates over time with tunes coming in and out of popularity and, on rare occasion, new tunes being introduced to the canon. The testimony of pipers, combined with analysis of repertoire data, proves that the solo MSR is a genre of convention, wherein pipers play within expected parameters of

limited repertoire, but that this canon of repertoire has the potential to expand and contract, as the breadth of repertoire expanded between the periods of 1947–1969 to 1970–1990, but contracted going into the period of 1991–2015. When pipers push the boundaries of established competition repertoire, there is the possibility of controversy, further cementing this as a genre rooted in convention.

The pipe band MSR offers the clearest example of convention within this dissertation, with the period of 1991–2015 demonstrating a small canon of repertoire being played in competition. The repetitive nature of repertoire in band MSRs is long-documented and was largely responsible for the introduction of the medley competition in 1970. However, this change in pipe band format did not actually affect the MSR itself but instead offered an alternative to it. The topic of band MSRs is one that is still heavily discussed today, and interview evidence shows that many bandspersons are ready to see change within this limited repertoire, to open bands up to new opportunities to play new music, not in an alternative competition genre, as was achieved with the medley, but within the existing framework of the MSR.

The pipe band medley has proven to be the most dynamic of the four genres studied, encompassing all three concepts of convention, change, and innovation and is also the newest competition genre in mainstream competitive piping. By its very nature as a free-form format, the medley was an innovation in competition piping from its inception. This innovation was met with mixed reception, some arguing against it, while the majority of competing pipers and audiences received the new competition positively, a welcome alternative to the rigidly structured MSR competitions. Since its introduction, innovation has continued within this genre through complex arrangement of music, the development of pipe

band percussion, and the format of the medley. Innovations within the format of the medley, such as the 78th Frasers' *Waulking Song* medley or Toronto Police's *Variation on a Theme of Good Intentions* were met with mixed reviews, in the case of The Frasers, resulting in changes to the rules involving medleys, and in the case of Toronto Police, polarized reviews of the music being performed. The reaction to innovation in medleys indicates the establishment of convention, with some perceiving these bands' actions as being outwith what is acceptable in pipe band medley competitions. Beyond innovation, the medley has also provided a platform for change in pipe band competitions, especially through the composition of new music and the performance of new music, resulting in bands having composers-in-residence who write original music for their band. These new tunes fit the mould of change, as they are written within existing parameters of tune type, such as marches, hornpipes, jigs, etc. However, as it currently stands, there is no limit placed on new pieces being performed in the medley competition.

10.5 On organology and areas for future research

Other areas of development have been identified through interviews, chief among them being the organological development of the bagpipe since the late 1980s. The instrument itself has undergone many innovative developments featuring the introduction of synthetic materials to key components of the pipes such as reeds, bags, moisture control systems, and chanters. These innovations were not discussed within the context of tradition, with no interviewee stating that the historic sheepskin bags and cane drone reeds should be used for the sake of tradition. Pipers were willing to use whatever product or setup was most comfortable or produced the best sound for them. This points to a conclusion that views on tradition in the piping community are subjectively tailored, consciously or otherwise, to various areas of competition. Beyond organology, other areas which were identified as changing within living

memory were education, tempos, pitch, and band size, although none of these were so heavily focused on as organology. These subjects are worthy of further research at a later date, and analysis of these areas would add to the holistic understanding of competitive piping's development.

10.6   Towards the future

Though this study terminates at the year 2015, the research may continue on in perpetuity, so long as these competitions continue to exist. The documentation and analysis of competitive piping as it occurs is necessary for future generations to understand the history of the tradition, and it is my hope that this research is of use to future piping scholars, professional or amateur, who wish to understand the development of competitive piping from the middle of the 20th century through the early 21st century. My research has shaped my own practice as a competitor, and it is my hope that this work may influence not only other competitors, but the piping community at large, fostering a broader understanding of our tradition and culture.

Bibliography

78th Fraser Highlanders, 1998. *The World Pipe Band Championships Vol. 1, 1998*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Aitken, A., 2015. Reflections on the World Pipe Band Championships 2015. *Piping Times*, 67(12), Sep., pp.21–35.

Anon 1955. The Top Ten Tunes. *Piping Times*, 7(8), pp.16–17.

Anon 1956. Top Ten Tunes. *Piping Times*, 8(5), pp.8–9.

Anon 1960. Piper's Choice. *Piping Times*, 12(4), p.17.

Anon 1962. World Championship. *Piping Times*, 14(11), pp.16–17.

Anon 1975. Piper's Choice. *Piping Times*, 28(3), pp.26–27.

Anon 1980. World Championship. *Piping Times*, 33(3), pp.23–25.

Anon 1981. *Scots Guards: standard settings of pipe music.* London: Paterson's Pub.

Anon 1990. *First Collection: Marking Time*. Glasgow: Isa Music.

Anon 2012. Uist and Barra Annual Professional Competition. *Piping Times*, 64(8), pp.54–55.

Anon 2014. *Foot stompin*. [online] A Controversy of Pipers. Available at: <http://www.footstompin.com/cd-compilation-a-controversy-of-pipers>

Anon 2014. *Noting the Tradition | The National Piping Centre*. [online] Available at: <http://www.thepipingcentre.co.uk/museum-heritage/noting-the-tradition/>

Anon 2014. *Simon Sinek - Start With Why - TED Talk Short Edited*. [YouTube] Available at: <https://www.youtube.com/watch?v=IPYeCltXpxw>.

Anon 2016. *CANMORE® Pipe Bags Ltd*. [online] Available at: <http://www.canmorepipebags.com/>

Anon 2018. *About | Shotts and Dykehead Caledonia Pipe Band*. [online] Available at: <http://www.shottspipeband.com/about/>

Anon 2018. *CANMORE® Pipe Bags – Canmore Pipe Bags*. [online] Available at: <http://www.canmorepipebags.com/history/>

Anon 2018. *Chanters*. [online] The Bagpipe Shop. Available at: <https://www.thebagpipeshop.co.uk/collections/chanters/pipe-chanter>

Anon 2018. *dronechorus - YouTube*. [online] Available at: <https://www.youtube.com/user/dronechorus>

Baines, A., 1960. *Bagpipes*. Oxford: University Press, Oxford.

Bartleet, B., 2009. Behind the Baton: Exploring autoethnographic writing in a musical context. *Journal of Contemporary Ethnography*, 38(6), pp.713–733.

Ben-Amos, D., 1984. The Seven Strands of Tradition: Varieties in Its Meaning in American Folklore Studies. *Journal of Folklore Research*, 21(2/3), pp.97–131.

Berthoff, A., 2011. Mark Saul: the pipes|drums Interview – Part 1 | pipes|drums. Available at: <http://www.pipesdrums.com/article/Mark-Saul-the-pipes-drums-Interview-C-Part-1/>

Berthoff, A., 2014. Reciprocity and respect. Please. |. Available at: <http://blogpipe-pipesdrums.com/reciprocity-and-respect-please/>

Berthoff, A., 2016. Oldies. *blogpipe*. Available at: <http://blogpipe-pipesdrums.com/oldies/>.

Berthoff, A., 2017b. *PPBSO votes to lengthen medleys; new "Freestyle" Professional Piping event | pipes|drums*. [online] Available at: <https://www.pipesdrums.com/article/PPBSO-votes-to-lengthen-medleys-new-Freestyle-Professional-Piping-event/>

Berthoff, A., 2018c. *Steve Geddes, 1950-2014*. [online] Available at: <https://www.pipesdrums.com/article/steve-geddes-1950-2014/>

Blacking, J., 1977. Some Problems of Theory and Method in the Study of Musical Change. *Yearbook of the International Folk Music Council*, 9, p.1.

Bohlman, P.V., 1988. *The study of folk music in the modern world*. Folkloristics. Bloomington: Indiana University Press.

Bohlman, P.V., 2004. *The Music of European Nationalism: Cultural Identity and Modern History*. ABC-CLIO.

Bowen, R., 2016. *The Bagpipe Place Museum 1920-1950 Henderson Bagpipes*. [online] Available at: <http://www.thebagpipemuseum.com/1920_-_1950.html>

Boyes, G., 1994. *The imagined village: culture, ideology and the English Folk Revival*. Repr ed. Music and society. Manchester: Manchester University Press.

Brăiloiu, C. and Lloyd, A.L., 1984. *Problems of ethnomusicology*. Cambridge, [Cambridgeshire] ; New York: Cambridge University Press.

Burns, R.G.H., 2012. *Transforming folk: innovation and tradition in English folk-rock music*. Manchester: Manchester Univ. Press.

Cadden, Jerry, 2003. Policing Tradition: Scottish Pipe Band Competition and the Role of the Composer. In: M. Stokes and P. Bohlman, eds., *Celtic Modern: Music at the Global Fringe*. Scarecrow Press, Inc.

Campbell, J., 1989. Tunes Played at Cowal, 1954-1989. *Piping Times*, 42(3), p.24.

Campbell, J., 1994. The World Pipe Band Championships. *Piping Times*, 46(12), p.21.

Campbell, J., 2011. *Highland Bagpipe Makers*. 2nd ed. Jeannie Campbell.

Canning, R., 2004. *The Full Monty: Music for the Bagpipes*. Ryan Canning.

Canning, R., 2015. *The Blockbuster: The Second Collection of Music for the Bagpipes*. Glasgow: Ryan Canning.

Cannon, R.D., 1988. *The Highland Bagpipe and Its Music*. John Donald.

Cannon, Roderick D., 1994. *Joseph MacDonald's Complete Theory of the Scots Highland Pipe (c. 1760)*. Glasgow: The Piobaireachd Society.

Charmaz, K., 2006. *Constructing grounded theory*. London ; Thousand Oaks, Calif: Sage Publications.

Cheape, H., 2000. *The book of the bagpipe*. Lincolnwood, Ill.: Contemporary Books.

Cheape, H., 2008. *Bagpipes: a national collection of a national instrument ; [incl. CD-ROM interactive resource of National Museums Scotland bagpipe collection]*. Edinburgh: NMS.

Citron, M.J., 1990. Gender, Professionalism and the Musical Canon. *The Journal of Musicology*, 8(1), pp.102–117.

Clark, F., 2009. *The Development of Piping in Southern Ontario*. Thesis. University of Edinburgh.

Clayton, M., Herbert, T. and Middleton, R. eds., 2003. *The cultural study of music: a critical introduction*. New York: Routledge.

Collinson, F. and Laade, W., 1975. *The bagpipe: the history of a musical instrument*. Wolfgang Laade Music of Man Archive. London: Routledge & Kegan Paul.

Corbin, J.M. and Strauss, A.L., 2015. *Basics of qualitative research: techniques and procedures for developing grounded theory*. Fourth edition ed. Los Angeles: SAGE.

Cummings, Timothy, 2012a. Playing Highland Pipes with Other Instruments: Part 6: Way over yonder in the minor key. *Piping Today*, (58), pp.40–44.

Cummings, Timothy, 2012b. Playing the Highland Pipes with Other Instruments: Part 5: Unlocking the mysteries of musical keys. *Piping Today*, (57), pp.16–18.

Cummings, Timothy, 2013. Playing the Highland Pipes with Other Instruments: Part 7: Keying in on medley construction. *Piping Today*, (63), pp.16–19.

Dégh, L., 1979. Grimm's 'Household Tales' and Its Place in the Household: The Social Relevance of a Controversial Classic. *Western Folklore*, 38(2), pp.83–103.

Dey, I., 1999. *Grounding grounded theory: guidelines for qualitative inquiry*. San Diego: Academic Press.

Dickson, J. ed., 2009a. *The Highland bagpipe: music, history, tradition*. Ashgate popular and folk music series. Farnham, England ; Burlington, VT: Ashgate.

Dickson, J. ed., 2009b. Tullochgorm Transformed. In: *The Highland bagpipe: music, history, tradition*, Ashgate popular and folk music series. Farnham, England ; Burlington, VT: Ashgate, pp.191–220.

Dickson, J., 2006. *When piping was strong: tradition, change and the bagpipe in South Uist*. Edinburgh: John Donald.

Donaldson, W., 2000. *The Highland pipe and Scottish society, 1750-1950: transmission, change and the concept of tradition*. Tuckwell Press.

Donaldson, W., 2005. *Pipers: A Guide to the Players and Music of the Highland Bagpipe*. Edinburgh: Birlinn Publishers.

Dowd∗, T.J., Liddle, K., Lupo, K. and Borden, A., 2002. Organizing the musical canon. *Poetics*, 30(1–2), pp.35–61.

Duncan, I., 2007. *Gordon Duncan's Tunes*. The Gordon Duncan Memorial Trust.

Duncan, I., 2015. *Gordon Duncan's Tunes Vol. Two*. The Gordon Duncan Memorial Trust.

Field Marshal Montgomery Pipe Band, 1995. *The World Pipe Band Championships 1995*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Field Marshal Montgomery Pipe Band, 1996. *The World Pipe Band Championships 1996*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Field Marshal Montgomery Pipe Band, 2001. *The World Pipe Band Championships Vol. 1, 2001*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Field Marshal Montgomery Pipe Band, 2004. *The World Pipe Band Championships Vol. 1 2004*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Field Marshal Montgomery Pipe Band, 2013. *The World Pipe Band Championships, Part One*. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.
Field Marshal Montgomery Pipe Band, n.d. Results | Field Marshal Montgomery Pipe Band. Available at: <http://www.fmmpb.com/results/>

Forrest, J.D., 2009. *Ceol Beag: the development and performance practice of the 'Small Music' of the Highland Bagpipe (c.1820-1966)*. Royal Scottish Academy of Music and Drama.

Frankelius, P., 2009. Questioning two myths in innovation literature. *The Journal of High Technology Management Research*, 20(1), pp.40–51.

Gelbart, M., 2007. *The invention of 'folk music' and 'art music': emerging categories from Ossian to Wagner*. New perspectives in music history and criticism. Cambridge, UK ; New York: Cambridge University Press.

Gibson, C., 2009. Hamish Henderson's Conception of the Scottish Folk-Song Revival and its Place in Literary Scotland. *The Drouth*, 32, pp.48–59.

Gibson, J.G., 2005. *Old and new world highland bagpiping*. Edinburgh: Birlinn.

Gibson, J.G., 2008. *Traditional Gaelic bagpiping, 1745-1945*. Montreal: McGill-Queen's University Press.

Glaser, B.G. and Strauss, A.L., 2009. *The discovery of grounded theory: strategies for qualitative research*. 4. paperback printing ed. New Brunswick: Aldine.

Glassie, H., 1995. Tradition. *Journal of American Folklore*, 108(430), pp.395–412.

Gloag, K., 2012. *Postmodernism in music*. Cambridge introductions to music. Cambridge: Cambridge Univ. Press.

Goertzen, C., 1997. *Fiddling for Norway: revival and identity*. Chicago studies in ethnomusicology. Chicago: University of Chicago Press.

Grant, E., 2013. *The Ladies' Pipe Band Diaspora: Bands, Bonnie Lassies and Scottish Associational Culture, 1918-2012*. Thesis. University of Otago.

Grey, M., 2012. *Michael Grey's Damned suites and other music: the sixth book of music*.

Hargreaves, D. and North, A., 1999. The Functions of Music in Everyday Life: Redefining the social in music psychology. *Psychology of Music*, 27, pp.71-83.

Hamilton, A., n.d. 006: Bill McAllister | Pipers Persuasion. Available at: <http://www.piperspersuasion.com/billmcallister/>

Hobsbawm, E. and Ranger, T.O., 1992. *The Invention of Tradition*. Cambridge University Press.

Hofer, T., 1984. The Perception of Tradition in European Ethnology. *Journal of Folklore Research*, 21(2/3), pp.133–147.

Hore, G., n.d. 364 – John Wilson's Collection of Highland Bagpipe Music by John Wilson | Alt Pibroch Club - A Bibliography of Bagpipe Music. Available at: <http://www.altpibroch.com/bibliography/bibliographies/scots-highland-pipes/364-john-wilsons-collection-of-highland-bagpipe-music-by-john-wilson/>

Kärjä, A.-V., 2006. A Prescribed Alternative Mainstream: Popular Music and Canon Formation. *Popular Music*, 25(1), pp.3–19.

Laughlin, J., Laughlin, L. and MacDonald, R., 2013. *Our journey: world champion pipers and drummers share their stories*.

Lenz, A. 2014. *Bagpipe Drone Reeds Guide - by Andrew Lenz (From Cane Drone Reed to the latest Synthetic Drone Reeds!)*. [online] Available at: <http://bagpipejourney.com/articles/dronereedsid.shtml>

Lenz, Andrew, 2010. *Bagpipe Journey*. [online] Andrew's Tips: Gold Medal Winners. Available at: <http://www.bagpipejourney.com/articles/gold-medal.shtml>.

Livingstone, W., 1986. *Bagpipe Music*. Third ed. Glasgow: ISA Music.

Lockhart, G.W., 1998. *Fiddles and folk*. Edinburgh: Luath Press.

MacAulay, S., 1986. *The Scott MacAulay Collection of Highland Bagpipe Music*. Hamilton, Ontario: Scott MacAulay.

Macdonald, A.A., 1996. *The Relationship Between Pibroch and Gaelic Songs: Its Implications on the Performance Style of the Pibroch Urlar*. University of Edinburgh.

MacInnes, I., 1988. *The Highland Bagpipe: The Impact of the Highland Societies of London and Scotland, 1781-1844*. M. Litt Thesis. University of Edinburgh.

Mackenzie, B., 2003. *Piping traditions of the north of Scotland*. Edinburgh: John Donald Publishers.

MacKenzie, Chris, 2012. Room for all styles and points of view. *Piping Today*, (57), p.19.

MacKenzie, J., 1973. *John MacKenzie's Collection of Bagpipe Music*. J. MacKenzie.

MacNeill, S., 1960. *The Seumas MacNeill Collection of Bagpipe Music*. Glasgow: The College of Piping.

MacNeill, S., 1970. World Championship, 1970. *Piping Times*, 23(1), p.11.

Mathieson, R., 2003. *Fourth Collection: The Fourth Title*. The Kilt Centre.

Mathieson, R.B., 1996a. *Second collection - 'About time two': tunes for the Highland bagpipe*. Glasgow: ISA Music.

Mathieson, R.B., 1996b. *Third collection - 'Taking notes': tunes for the Highland bagpipe*. Glasgow: ISA Music.

McCleery, Alistair, 200AD. *U B The Judge*. [online] Royal Scottish Pipe Band Association Northern Ireland Branch. Available at: <http://www.rspbani.org/viewnews.php?id=299>.

McGillivray, J., 2018a. *Farewell to Erin : Pipetunes*. [online] Available at: <http://pipetunes.ca/tunes/Farewell-to-Erin/>

McGillivray, J., 2018b. *Peter MacKenzie Warren : Pipetunes*. [online] Available at: <http://pipetunes.ca/tunes/Peter-MacKenzie-Warren/>

McKerrell, S., 2005. *Scottish competition bagpipe performance: sound, mode and aesthetics: PhD thesis, 2005*. [online] Royal Scottish Academy of Music and Drama. Available at: <http://capitadiscovery.co.uk/rcs/items/77589>

McKerrell, S., 2011. Modern Scottish Bands (1970-1990): Cash as Authenticity. *Scottish Music Review*, [online] 2(1). Available at: <http://www.scottishmusicreview.org/index.php/SMR/article/view/22>.

Merriam, A.P., 2006. *The anthropology of music*. 6. paperback print ed. Evanston, Ill: Northwestern Univ. Press.

Miller, B., 2011a. Evolution of the Highland Bagpipe within the Musical Traditions of Scotland and Cape Breton: From Scotland to Cape Breton and Back Again. *Piping Today*, (53), pp.40–42.

Miller, B., 2011b. Evolution of the Highland Bagpipe within the Musical Traditions of Scotland and Cape Breton: Thesis-Chapter 1 Summary-Comparison of Present Traditions. *Piping Today*, (54), pp.40–47.

Miller, B., 2011c. Evolution of the Highland Bagpipe within the Musical Traditions of Scotland and Cape Breton: Thesis-Chapter Two Summary-The Past. *Piping Today*, (55), pp.44–46.

Miller, B., 2012a. Evolution of the Highland Bagpipe within the Musical Traditions of Scotland and Cape Breton: Thesis-Chapters Three and Four Summaries-Conclusion. *Piping Today*, (58), pp.28–35.

Miller, B., 2012b. Evolution of the Highland Bagpipe within the Musical Traditions of Scotland and Cape Breton: Thesis-Chapter Three Summary-Part 1-Evolution after Separation.

Miller, B., 2012c. Evolution of the Highland Bagpipe within the Musical Traditions of Scotland and Cape Breton: Thesis-Chapter Three Summary-Part 2- Evolution in Cape Breton. *Piping Today*, (57), pp.29–33.

Milosavljevic, D., 2014. *Piobaireachd in New Zealand: Culture, Authenticity and Localisation*. Thesis. University of Otago.

Moss, P., ed., 2002. Toward a More Fully Reflexive Feminist Geography. In: *Feminist Geography in Practice: Research and Methods*. Oxford: Blackwell, pp.103–115.
pipebandjunkie, 2018. *Toronto Police Pipe Band Gr.1 Georgetown Highland Games 2008 - YouTube*. [online] Available at: <https://www.youtube.com/watch?v=qoFmNBF3YTo> *Piping Today*, (56), pp.42–47.

Muirhead, F., Reader, E. and Nunez, C., 2013. *A Piper's Tale: Stories from the World's Top Pipers*. S.L.: Cargo Publishing.

Munro, A., Munro, A. and MacLeod, M., 1996. *The democratic muse: folk music revival in Scotland*. Rev. and updated ed. Aberdeen: Scottish Cultural Press.

Murray, D., 2001. *Music of the Scottish regiments: cogadh no sith (war or peace)*. Mercat Press.

Nettl, B., 1983. *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*. University of Illinois Press.

Noyes, D., 2009. Tradition: Three Traditions. *Journal of Folklore Research*, 46(3), pp.233–268.

Ramsay, D.S., 1953. *The Edcath Collection of Highland Bagpipe Music and Drum Settings Book 1*. 17 Maitland Street, Edinburgh 12: Hugh MacPherson (Scotland).

Reiss, Scott, 2003. Tradition and Imaginary: Irish Traditional Music and the Celtic Phenomenon. In: M. Stokes and P. Bohlman, eds., *Celtic Modern: Music at the Global Fringe*. Scarecrow Press, Inc.

Robertson, S., 2012. Nine Notes and More... :Mark Saul. *Piping Today*, (56), pp.30–33.

Rosenberg, N.V. ed., 1993. *Transforming tradition: folk music revivals examined*. Folklore and society. Urbana: University of Illinois Press.

rpeitzsh, 2014. You Be The Judge Feb 22nd. Available at: <http://www.pipebandsforum.com/showthread.php?t=14585>.

RSPBA, 2003a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2003&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2003b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2003&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2004a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2004&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2004b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2004&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2005a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at:

<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2005&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2005b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2005&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2006a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2006&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2006b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2006&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2007a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2007&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2007b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2007&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2008a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2008&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2008b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2008&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2009. *Royal Scottish Pipe Band Association*. [online] Number of Contest Performances. Available at: <http://www.rspba.org/results/displaybanddetail.php?Year=2009&Band=St.Laurence%20O%27Toole>

RSPBA, 2009a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2009&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2009b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at:

<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2009&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2010. *Royal Scottish Pipe Band Association*. [online] Number of Contest Performances. Available at: <http://www.rspba.org/results/listbands.php?Year=2010>

RSPBA, 2010a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2010&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2010b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2010&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2011a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2011&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2011b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2011&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2012a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2012&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2012b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2012&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2013a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2013&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2013b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2013&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2014a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at:
<http://www.rspba.org/results/displaybandcontestdetail.php?Year=2014&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2014b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2014&Contest=World%20Championships&Grade=1%20MSR>.

RSPBA, 2015a. *RSPBA - World Pipe Band Championships Medley Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2015&Contest=World%20Championships&Grade=1%20MED>.

RSPBA, 2015b. *RSPBA - World Pipe Band Championships MSR Results*. [online] Available at: <http://www.rspba.org/results/displaybandcontestdetail.php?Year=2015&Contest=World%20Championships&Grade=1%20MSR>.

Saul, M., 1993. *The Antipodes Collection Volume One*. ISA Music.

Saul, M., 1993. *The Antipodes Collection Volume Two*. ISA Music.

Saul, M., 2004. *Mixolydian*. Greentrax.

Scottish Power Pipe Band, 2011. *The World Pipe Band Championships Part One 2011*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Seeger, C., 1972. *Funk & Wagnalls standard dictionary of folklore, mythology, and legend*. Reissue of the 1949-50 ed. with minor corrections ed. New York: Funk & Wagnalls.

Simon Fraser University Pipe Band, 2005a. *The World Pipe Band Championships Vol. 1 2005*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Simon Fraser University Pipe Band, 2005b. *The World Pipe Band Championships Vol. 1 2005*. The World Pipe Band Championships. 9 Watt Road, Hillington Park, Glasgow G52 4RY: Monarch Recordings.

Slavin, John, 2011a. Playing the Highland Pipes with other instruments: A Beginner's Guide. *Piping Today*, (50), pp.10–12.

Slavin, John, 2011b. Playing the Highland Pipes with other instruments: Part four-Understanding the other instruments. *Piping Today*, (55), pp.36–43.

Slavin, John, 2011c. Playing the Highland Pipes with Other Instruments: Part Three-Understanding the Other Musicians. *Piping Today*, (53), pp.36–38.

Slavin, John, 2011d. Playing the Highland Pipes with Other Instruments: Part Two-Exploring the theory. *Piping Today*, (52), pp.36–39.

Smith, G., 2003. Celtic Australia: Bush Bands, Irish Music, Folk Music, and the New Nationalism. In: M. Stokes and P. Bohlman, eds., *Celtic Modern: Music at the Global Fringe*. Scarecrow Press, Inc.

Stokes, M. and Bohlman, P.V., 2003. *Celtic modern: music at the global fringe*. Scarecrow Press.

Stokes, M., 1994. *Ethnicity, identity, and music: the musical construction of place / edited by Martin Stokes*. Berg ethnic identities series. Oxford, UK ; Providence, RI: Berg.

Sultana, F., 2007. Reflexivity, Positionality and Participatory Ethics: Negotiating Fieldwork dilemmas in international research. *ACME*, 6(3), pp.374–385.

Trew, Johanne Devlin, 2003. Diasporic Legacies: Place, Politics, and Music among the Ottawa Valley Irish. In: M. Stokes and P. Bohlman, eds., *Celtic Modern: Music at the Global Fringe*. Scarecrow Press, Inc.

Tully, T., 1991. *Collection of Traditional Irish Music*. Leixlip: Terry Tully.

Tully, T., 1997. *Collection of Traditional and Contemporary Irish Music*. Terry Tully.

Tully, T., 2010. *Collection of Traditional and Contemporary Irish Music*. Terry Tully.

Tully, T., 2012. *Collection of Traditional and Contemporary Irish Music Old and New*. 6th ed. Terry Tully.

Tyler Fry, 2009. *Worlds 1994 - 78th Fraser Highlanders Pipe Band - YouTube*. [online] Available at: <https://www.youtube.com/watch?v=vKYCSvY6fXA&t=73s>

Wallace, R., 2016a. PP Ed's Blog: Former Winners' Tunes/ Logan's Publishers/ Uist & Barra History. Available at: <https://pipingpress.com/2016/10/03/pp-eds-blog-former-winners-tunes-logans-publishers-uist-barra-history/>

Wallace, R., 2016b. Top Piper Queries Tune Selection Comments By the Editor. Available at: <https://pipingpress.com/2016/10/19/top-piper-queries-tune-selection-comments-by-the-editor/>

Wallace, R., n.d. Alex Gandy | piping press. Available at: <https://pipingpress.com/tag/alex-gandy/>

Watson, L.H., 2012. *The new traditional school in Scotland: innovation, beyond-tune composition and a traditional musician's creative practice; PhD thesis*. Royal Conservatoire of Scotland.

West, G.J., 2014. *Voicing Scotland: folk, culture, nation*. Edinburgh: Luath Press Limited.

Key Repertoire Sources

As indicated at the beginning of this dissertation, repertoire information has been collected from a number of sources and compiled into one database. The key sources for this repertoire information are listed below.

The Piping Times: Edited by S. Letford from September, 2014 [Previously R. Wallace: 1999-2014, S. MacNeill: 1948-1999) Published by The College of Piping, 16–24 Otago Street, Glasgow, G12 8JH

Pipes|Drums: Edited by A. Berthoff since 1995, before this as Piper & Drummer Online <https://www.pipesdrums.com>

Piping Press: Edited by R. Wallace since 2014 https://www.pipingpress.com

The World Pipe Band Championship Programmes: Printed by the Royal Scottish Pipe Band Association, available for purchase at The World Pipe Band Championships. 45 Washington Street, Glasgow, G3 8AZ.

Pipe Band Magazine: Published by the Royal Scottish Pipe Band Association, various issues. 45 Washington Street, Glasgow, G3 8AZ.

The World Pipe Band Championship Album Series:

- BBC Records, London, England (1967–1995)
- Lismor Recordings Ltd., 46 Elliot Street, Glasgow, G3 8DZ

- Monarch Recordings, 9 Watt Road, Hillington Park, Glasgow G52 4RY. Later PO Box 5577, Newton Mearns, Glasgow G77 9BH

Appendices

Glossary of pipers' terms

Bag – The air reservoir of a bagpipe, held under the arm and used in conjunction with blowing to maintain a constant sound. Bags may be made out of various materials including animal hide, usually sheep, or synthetic materials.

Bass/Bass Drum – One of three unique instruments that make up a pipe band. The bass drum is the lowest pitched drum in the drum corps, used to establish the beat and provide a low voice to the overall sound of the band. In normal practice, there is only one bass drummer in a pipe band, but on extremely rare occasion there may be two.

Big/Heavy Tune – A term used by pipers to describe a tune that is either more than four parts or contains intricate and complex technique.

Birl – A type of bagpipe ornament played on the Low A of a chanter, performed by tapping the little finger twice in rapid succession. There are multiple ways to perform this technique, but all produce the same effect.

Bottom Hand/Top Hand – Terminology used by pipers to describe the two halves of the bagpipe scale based on what hand is used to play each portion of the scale. The bottom hand consists of Low G through D and the top hand E through High A. Tunes may be categorised as bottom hand or top hand tunes if one portion of the scale is more prominent than the other.

Break – The transition between two pieces of music in a multi-tune set. A 'clean break' is a transition between two tunes with no transitional material or bridge.

Cane – Frequently used to mean cane drone reeds instead of synthetic drone reeds. It is important to note that the pipe chanter reed is also likely made of cane, but this term is used colloquially to refer only to cane drone reeds.

Ceòl Beag/Light Music – One of two subcategories of bagpipe music. Light Music includes all bagpipe music that is not Ceòl Mór, including marches, strathspeys, reels, hornpipes, jigs, etc.

Ceòl Mór/Piobaireachd/Pibroch – One of two subcategories of bagpipe music. This longest and most complex form of music played on the bagpipe, consisting of a theme, also known as the ground or urlar, and variations on that theme.

Chanter – The pipe of a bagpipe which the player holds in his or her hands to play the melody. A smaller, quieter version of this exists that has no bag or drones and is used for practice, literally called a practice chanter.

Choke – A short break in the continuous sound of the bagpipe caused by a reduction of air pressure in the bag. This may be caused by a faulty instrument, fatigue, or a piper playing a reed that is too hard. In competition, chokes are counted as faults.

Circle – The name used by pipe band players to describe the competition arena in which pipe bands compete. Pipe bands normally compete in a circle formation facing inwards. In outdoor

competitions, by far the most common, the grass in the competition arena has two circles painted in which the pipe band is to play.

Collections – There are a number of collections of music that competing pipers refer to for competition material. A limited number of these collections are considered to be standard collections, wherein pipers may find accepted settings of common competition tunes. Examples of standard collections include the Willie Ross Collections, Donald MacLeod Collections, Logan's Tutor, and Scots Guards Collections.

Competing Pipers Association – The governing body for major solo piping competitions. Pipers wishing to play at Oban and Inverness must be members of this organisation. Pipers in this organisation are assigned a grade based on their playing ability and record of competitive success. Grades include C, B, A, and P, C being the lowest grade and P, standing for Professional, being the highest.

Cowal – The shortened name for the Cowal Highland Games. Before 1947, this pipe band competition served the World Pipe Band Championships. Cowal also features solo piping, dancing, and highland athletic competitions.

Crunluath – An extremely complicated ornament played in succession at the end of most piobaireachds. This movement rarely appears in light music.

Drones – The three pipes of a bagpipe that rest on a piper's shoulder. These produce the constant background hum heard in Highland Bagpipes. On modern bagpipes, there are three drones, two tenors and a bass. The tenors sound one octave below the chanter's Low A, and the bass one octave below that.

Glenfiddich – The Glenfiddich Solo Piping Championship. This competition is held annually in October at Blair Atholl Castle and features the top 10 winners from that year's major competitions, including Oban and Inverness. It is widely regarded as the pinnacle of the solo piping competition season.

Grades – System used to classify pipe bands by ability level for competition. Grades include Novice Juvenile, Juvenile, 4B, 4A, 3A, 3B, 2 and 1. Grade 1 is the highest grade a pipe band can achieve.

Hands – A term used by pipers similarly to how other musicians use the term 'chops'. A piper with 'good hands' is regarded as a good player. Also used to refer to a piper's ability to play a particular tune, i.e. the tune 'suits a player's hands'.

Hornpipe – A type of light music tune played in 2/4 time at approximately 90 beats per minute. Historically, these were tunes used to accompany dancing, but in recent years have been used by pipe bands as marches. These tunes may be played round or pointed.

Inverness – The colloquial term for competitions at The Northern Meeting, held annually in Inverness. This, along with Oban, is one of the two most prestigious solo competitions of the solo competition calendar.

Jig – A type of light music tune played in 6/8 time at approximately 120 beats per minute.

March – The broadest genre of light music tunes, marches occur in many time signatures and tempos. Common time signatures for marches include 2/4 (these may be competition tunes or shorter tunes not suited to competition), 3/4, 4/4, and 6/8. Occasionally, marches may appear in 5/4, 9/8, and 12/8 time. Historically, these tunes were used for marching soldiers in the military. In solo competition, pipers are still required to march while they play while in pipe band competitions, bands are required to march into the circle. Marching does not factor into competitive results and pipers tend not to march in a military manner, the action being more akin to walking.

Medley – The most recent genre of mainstream light music competition, introduced by the RSPBA in 1970. Medleys are normally comprised of a selection of light music, though sometimes piobaireachd is used.

Movement/Ornamentation/Embellishment – The name given to grace notes, played either individually or as a part of a larger ornament such as a birl or crunluath.

MSR – Shortened name for a competition set containing a March, Strathspey, and Reel.

Oban – The colloquial term for competitions held at The Argyllshire Gathering, held annually in Oban. This, along with Inverness, is one of the two most prestigious competitions of the solo competition calendar.

Opener – The first tune of a medley.

Panel – The term used to describe a panel of judges.

Part – Light music is usually comprised of parts, normally eight measures in length. Rather than measure numbers, tunes are normally broken down into parts, i.e. part one, part two, etc. Tunes are often classified by the number of parts the contain and referred to as two parters, four parters, etc. Tunes are usually composed of at least two parts and rarely more than eight. Six and eight parted tunes are generally considered to be big or heavy tunes.

Pipe Band – A pipe band is composed of two sections, the pipe corps and the drum corps. Within the drum corps, there is a bass drummer, between two and eight tenor drummers, and between four and 12 snare drummers. On occasion, some modern top-grade bands have more than twelve drummers.

Pointing/Dot Cut – A term used by pipers to refer to the ratio between long and short notes, normally in tunes that contain dotted eighth or quaver/sixteenth or semi-quaver rhythms. The alternative to this is round tunes, which contain even rhythms.

Reed – One of four sound producing reeds in a bagpipe. These are the chanter reed, a double reed; the bass drone reed, a single reed; and the tenor reeds, also single reeds.

Reel – A type of light music, historically used for dance, played in cut time, typically at approximately 80 beats per minute. These may be played round or pointed. Typically, in MSR playing, the reel is pointed. In medley performances, reels may be round or pointed, though in the 21st century medley reels have tended to be round.

Setting – An accepted arrangement of a tune for competition. Sometimes tunes have various settings from different collections.

Sheepskin – The common way pipers refer to a pipe bag made from sheepskin. Sheepskin is the traditional material used to make pipe bags and many pipers consider sheepskin to produce a better-quality tone than synthetic bags. Sheepskin bags require more maintenance than synthetic bags, including seasoning, a process by which a sealant is poured into the sheepskin to make the bag airtight. Seasoning also affects the moisture level and tonal quality of the bagpipe.

Slide Note – A glissando between two notes on the scale. This technique is very rarely seen in competition, featuring more heavily in recitals and other non-competitive genres.

Slow Air – A type of light music that appears in various time signatures. As the name suggests, slow airs are slow tunes that are often valued for their melodic line rather than their technical complexity.

Small/Wee/Light tune – The opposite of a big tune, these tunes are often two or four parts and contain very little technical difficulty.

Snare/Side Drum – This refers to the Scottish snare drum or drummer. Scottish snare drums differ from other marching band snare drums in that they contain a snare on both the bottom and top head. The term side drum is used to refer to the drum historically being played off to the side of the drummer, despite the fact that the vast majority of side drummers today now use modern drum harnesses which place the drum directly in front of the musician.

Strathspey – A type of light music, historically played for dance, that features extremely pointed rhythms. Typically played at approximately 120 beats per minute.

Tenor Drum – The tenor drum is one of the three drums used in a pipe band drum corps. Tenor drum mallets are attached to the player's hands using string and are twirled, or flourished, in the air. In the late 20th and early 21st century, flourishing has become increasingly ornate. Additionally, tenor drummers historically did not actually hit their drums, but were only a visual component of a pipe band. Around the same time that flourishing began to become more complex, tenor drummers began to pitch their drums to the scale of the pipes and now play ornate melodic passages, adding an extra layer of complexity and musicality to pipe band performances.

World Pipe Band Championships – This competition is considered the pinnacle of pipe band competitions for the world's pipe band community. The competition used to move around the United Kingdom but settled in Glasgow, where it is now held annually at Glasgow Green.

Interview list

Adrian Melvin

Calum MacCrimmon

David Wilton

Donald MacPhee

Finlay Johnston

Fraser McInness

Glenn Brown

Graham Brown

Iain MacLeod

Ian McLellan

James Beaton

John Mulhearn

Joshua Dickson

Ken Eller

Michael Grey

Neil Sloan

Robert Worrall

Roderick MacLeod

Ross Walker

William McCallum

Willie Morrison

Willie Park

Sample interview question list

- As a solo competitor, how do you select tunes for light music competition? What factors, if any, do you consider?

- Are there tunes that you would like to play in competitions but choose not to for any reason?

- Vice versa, are there tunes you play in competition that you don't particularly want to play?

- Do you ever adjust your playing to suit a judge's preference?

- What do you think of the current format for solo piping?

- What do you think about the tunes being submitted by current competitors? Is there anything that you as an adjudicator, for bands and solos, would like to hear?

- What do you think of the current competitive and musical format for pipe bands? Do you think it is fair?

- How, if at all, have you seen pipe bands change since you began playing in bands?

- How have you witnessed piping change during your lifetime?

- Is there anything in the current state of competitive piping that you would like to see change?

Repeated medley tunes 1970–1990

Repeated Medley Tunes 1970–1990	Number of Plays
Mrs Macleod Of Raasay	7
Devil Among The Tailors	6
Rose Among The Heather	6
Fairy Dance	5
Circassian Circle	5
Lord James Murray	5
Linen Cap	5
Islay Ball	5
Fiddlers Joy	4
Dalnahassaig	4
Jim Tweedie's Sea Legs	4
Walking The Floor	4
Captain Horne	4
Minnie Hynd	4
Highland Wedding	4
Pigeon On The Gate	4
Willie Roy's Loomhouse	4
MacKenzie Of Garrynahine	4
Maggie Cameron	4
Caledonian Society Of London	4
Blackthorn Stick	3
Stumpie	3
Muir Of Ord	3
Traditional Reel	3
Jig Of Slurs	3
Men Of Argyll	3
Irish Washerwoman	3
High Road To Linton	3
Banjo Breakdown	3
Braes Of Mar	3
Barbara's Jig	3
Herring Wife	3
Captain Lachlan MacPhail Of Tiree	3
Butter Fingers	3
Smith's a Gallant Fireman	3
Troy's Wedding	3
Piper's Waltz	3
Farewell To Erin	3
Eavesdropper	3

Repeated Medley Tunes 1970–1990 (cont.)	Number of Plays
Rakish Paddy	3
AA Cameron	3
Moving Cloud	3
8th Argylls At Bousincourt	2
Paddy O'rafferty	2
Duke Of Gordon	2
1st Argylls Crossing The River Po	2
Peter Mackenzie Warren	2
Nameless	2
Kilted Runner	2
Market Place Of Inverness	2
Braes Of Tullymet	2
Drummond Castle Laundry	2
Gin I Were A Baron's Heir	2
Faded Cabbage	2
Campbeltown Kiltie Ball	2
Hills Of Alva	2
Keel Row	2
P/M George Allan	2
Highland Whisky	2
Stirling Castle	2
Shetland Fiddler	2
Joe Mcgann's Fiddle	2
Foxhunter	2
Jackie Tar	2
Cutting Bracken	2
Orange And Blue	2
Monymusk	2
Bobby Cuthbertson	2
Sporting Jamie	2
O'er The Bows To Ballindalloch	2
Sine Bhan	2
Crossing The Minch	2
Carradale Bay	2
Molly On The Shore	2
A Dram Before You Go	2
Arniston Castle	2
Humours Of Cork	2
Paddy Be Easy	2

Repeated Medley Tunes 1970–1990 (cont.)	Number of Plays
Miss Girdle	2
Swallow Tail Coat	2
Stornoway	2
Rathven Market	2
Kesh Jig	2
Give Us A Drink Of Water	2
Balmoral Castle	2
Mickie Ainsworth	2
Munlochy Bridge	2
Mary Horne	2
Archie Macnab	2
Old Hag You Have Killed Me	2
Caber Feidh	2
Murdoch MacAllister	2
Congress Reel	2
Coppermill	2
Mrs Sharon Duthart	2
Queen Of The Rushes	2
Eastern Townships	2
Patty's Choice	2
New Davey	2
Wise Maiden	2
Hasten And Come With Me	2
Double Rise	2
Swallow Tailed Coat	2
Duke Of Gordon's Birthday	2
24th Guards Brigade At Anzio	2
Will Wife And Her Barrels	2
Wee Jean's	2
Lady In The Bottle	2
Cock And The Hen	2
Merry Making	2
Tom Billy's Jig	2
Mountains Of Pomeroy	2
Traditional Irish Reel	2
Raigmore	2
Lady MacKenzie Of Gairloch	2

Repeated medley tunes 1991–2015

Repeated Medley Tunes 1991–2015	Number of Plays
Caledonian Society Of London	26
Caber Feidh	17
Annie Grant	16
Blackley Of Hillsdale	12
Lady MacKenzie Of Gairloch	12
Strathspey King	12
Mrs Donald Macpherson	12
Balmoral Castle	11
Miss Drummond Of Perth	11
Fiddler's Joy	10
Donald Cameron's Powder Horn	10
Lads Of Kilmarnock	9
Rory MacLeod	9
Fiona MacDonald	9
Rodney Hull QC	9
Boys Of The Lough	8
Inspector Donald Campbell Of Ness	8
Iron Man	8
Mrs MacLeod Of Raasay	8
Dancing Feet	7
Fiddler	7
Jane Campbell	7
Out Of The Air	7
PM Sandy Gordon	7
Sleepy Maggie	7
Struan Robertson	7
Susan MacLeod	7
Tail Toddle	7
American Legion Bridge	6
Banks Of The Lee	6
Bells Of Dunblane	6
Donald MacLean	6
Duncan Lamont	6
Humours Of Whisky	6
John MacDougall Gillies	6
Lady Madelina Sinclair	6
Maggie Cameron	6
Mason's Apron	6
Michael Macdonald's Jig	6

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Spirits Of Old Pultney	6
Classical Bob	5
Clumsy Lover	5
Dunrovin Farm	5
Egg And The Fiddle	5
Kelsey's Wee Reel	5
Kesh Jig	5
Magpie	5
Monymusk	5
Ness Pipers	5
New Year In Noosa	5
Old Wife Of The Milldust	5
Pipe Major Sandy Gordon	5
Piper's Bonnet	5
Reverie	5
Seonaidh's Tune	5
Walking The Plank	5
Willie Murray's Reel	5
Bronni's Blue Brozzi	5
Miss Lily	5
AA Cameron	4
After Curfew	4
Alan MacPherson Of Mosspark	4
Atholl Highlanders	4
Cutting Bracken	4
Fraser Allison's Jig	4
Fuddler	4
Geese In The Bog	4
Helen Young	4
Lachine Rapids	4
Lady MacKenzie Of Gairloch	4
Leaving Ayrshire	4
Millstead	4
Miss Girdle	4
Munlochy Bridge	4
Old Woman's Dance	4
Paddy Le Blanc	4
Price Of A Pig	4
Rakes Of Kildare	4

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Rory Gallagher	4
Shirley Bow Of Aberfoyle	4
Stirling Castle	4
Tourist	4
Wellington Police Pipers In Australia	4
Wise Maiden	4
Salute To James A. Henderson	4
Air In B Minor	3
Alick C Macgregor	3
All Tied Up	3
An Air For Elliot	3
Archie Kenneth	3
Asleep At The Wheel	3
Aspen Bank	3
B52	3
Back Of The Moon	3
Banjo Breakdown	3
Bass Face	3
Biddy From Sligo	3
Big Birl	3
Black Bag Syndrome	3
Black Mill	3
Bollywood Lounge	3
Brolum	3
Captain Horne	3
Cat And The Dog	3
Cat's Dance	3
Cliffs Of Doneen	3
Cosmos Cascade	3
Coupit Yowe	3
Curlew	3
Cut The Cane	3
Devil In The Kitchen	3
Devil's Staircase	3
Dirty Lough	3
Dora Macleod	3
Eileen Mary Connolly	3
Fiddler's Rally	3
First One Hundred	3

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Flee The Glen	3
Gathering	3
Girl From Dungannon	3
Glasgow Police Pipers	3
Glenclune	3
Goatherd And The Shepherd	3
Gravel Walk	3
Hag At The Churn	3
Haitian Sensation	3
Humours Of Tulla	3
Humours Of Whiskey	3
In And Out Of The Harbour	3
Islay Ball	3
Jamphlar's Jig	3
Jenny Dang The Weaver	3
Jenny's Chickens	3
John's Elusive Hackle	3
Kalabakan	3
Kilt Rock	3
Lads Of Mull	3
Lauren's Melody	3
Lorient Est Grande	3
MacLeod's Oran Mor	3
Martha's Vineyard	3
Midnight Oil	3
Mists Of Time	3
Mrs Martha Knowles	3
Murray's Fancy	3
New Paradigm	3
Nine Of Diamonds	3
North Star	3
Paul K's Strathspey	3
Primrose Lass	3
Queen Of The Rushes	3
Radar Racketeer	3
Rakish Paddy	3
Red Fox	3
Rowd's Hornpipe	3
Sandy Cameron	3

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Sarah's Song	3
Scatter The Mud	3
Shepherd's Crook	3
Short Coated Mary	3
Skye Rovers	3
Smith's A Gallant Fireman	3
Snuff Wife	3
Stewart Chisholm's Walkabout	3
Sting In The Tale	3
Stool Of Repentance	3
Successful Lover	3
Tar The House	3
Top Of Craigvenow	3
Top Tier	3
Traditional Reel	3
Unknown Air	3
Water Is Wide	3
York Reel	3
400%	2
98 Jig	2
A Dram Before Ye Go	2
Alen's Lucky Stone	2
Angus John MacNeill Of Barra	2
Anon	2
Archie Beag	2
Arniston Castle	2
Aspen Bank Strathspey	2
Atholl Cummers	2
Axeman	2
Azie's Air	2
Back In Black	2
Ballintore Fancy	2
Barney's Balmoral	2
Bathgate Highland Gathering	2
Bessie McIntyre	2
Big Bad	2
Big Road Brusher	2
Big Yin	2
Blair Anderson	2

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Blessing The Bar	2
Blonde Haired Maid	2
Bottler	2
Braes Of Locheil	2
Braes Of Locheil (Reprise)	2
Break Your Bass Drone	2
Brenda Stubbart's Reel	2
Brendan Murphy	2
Bride's Jig	2
Bridge	2
Brothers Kirkwood	2
Bruce And The Troopers	2
Bunston Burner	2
Ca' The Ewes	2
Caliope House	2
Calrossie Cattlewife	2
Calum Beag	2
Cameronian Rant	2
Campbell's Tartan Army	2
Cape Breton Fiddlers Welcome To Shetland	2
Captain Carswell	2
Carnage Drive	2
Carnival Reel	2
Carry On Regardless	2
Castle Dangerous	2
Cathall McConnell's Jig	2
Catharsis	2
Cathy's Willie	2
Cecily Ross	2
Chieftains	2
Clarkes Jig	2
Cleaning House	2
Clueless	2
Cockerel In The Creel	2
Congress	2
Craig A Bhodich	2
Cuillin	2
Cut And Dry	2
Dalnahassaig	2

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Dancing Stag	2
Dechmont Flyer	2
Dizzle	2
Do Lamh A Chiosda	2
Dolina Mackay	2
Donald Willie And His Dog	2
Dr Allister's Reel	2
Duncan The Gauger	2
Duthart's Drum	2
Eddie Sleeps	2
Edwin's Didji Place	2
Elizabeth Kelly's Delight	2
Emancipation	2
Emigrant's Farewell	2
Fair Maid Of Barra	2
Fairway Dance	2
Fairy Dance	2
Famous Ballymote	2
Far Islands	2
Farewell To Camraw	2
Farewell To Pass Street	2
Ferryman	2
Fiddlers	2
Finbarr Saunders	2
Finbarr Saunders	2
Flashing Light Syndrome	2
Fleshmarket Close	2
For Ireland I Will Not Tell Her Name	2
For Ireland I Will Not Tell Her Name (Reprise)	2
Four Courts	2
From Maui To Kona	2
Glen Mallan	2
Gold Ring	2
Golden Brown	2
Good Drying	2
Gordo's Jig	2
Grey Bob	2
Grim King Of The Ghosts	2
Guards Club Recital Series	2

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Hanter Dro	2
Happy Onion Chopper	2
Haydee Grant	2
He Man Dhu	2
He Mandu	2
Heartland (Bolero)	2
Helen Black Of Inveran	2
Hen In The Woods	2
Hen's March	2
Herring Wife	2
High Drive Jig	2
High Road To Linton	2
Hold On To Your Haggis	2
I Ho Ro S Na Hug Oro Eile	2
I Would Make Merry With The Black Haired Girl	2
In With The Bricks	2
Isabelle Blackley	2
Isle Of Jura	2
Jacqueline MacLeod	2
Jennifer Finlayson	2
Jig Of Slurs	2
Jig Runrig	2
John Cairn's Double	2
John Morrison Of Assynt House	2
John Murchison	2
John Patterson's Mare	2
Johnny The Tree Wrecker	2
Judge's Dilemma	2
June Rollo's Ronnie	2
Keel Row Suite	2
Keith's Reel	2
Kelsae Brig	2
Kennedy Street	2
Kenny Gillies Of Portnalong	2
Kilt Maker's Polka	2
Kirstie MacCallman's Favourite	2
Kitchen Maid	2
Kizbaum's Frenzy	2
Lady Margaret Stewart	2

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Laird Of Drumblair	2
Lament For Mary MacLeod	2
Lark In The Morning	2
Leaving Arran	2
Lionheart	2
Little Cascade	2
Loch Roaig	2
Lorna's Jig	2
Lowlifers	2
Lucky Strikes	2
MacPherson's Reel	2
Maids Of The Black Glen	2
Man From Glengarry	2
Maw's Wedding	2
McKenna's Ceilidh	2
McMac Diddle	2
Megan's Lullaby	2
Merrily Danced The Quaker's Wife	2
Minnie Hynd	2
Miss Ann MacKechnie	2
Miss Campbell Of Sheerness	2
Miss Jay's Strathspey	2
Miss Victoria Ross	2
Missie Sumrell Of Aloha	2
Moving Cloud	2
Mrs Donald McPherson	2
Mrs Margaret Mackenzie	2
Mrs Doreen Lawrie	2
Mrs Martha Knowles	2
Muckle Dram	2
Nameless	2
Niall From Glenroe	2
Night Piper	2
Nightmare On Ringhaddy Avenue	2
Now Westlin Winds	2
Old Wife Of The Milldust	2
O'Rourke's	2
Panda	2
Patty's Choice	2

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Peaches On Parade	2
Peter And Leslies Jig	2
Port A Beul	2
Phantom Phiddler	2
Pibroch O Donald Dhu	2
Pie-Eyed Piper	2
Pigeon On The Gate	2
Pipes Of Peace	2
Pivovar Express	2
PM John MacDonald's Exercise	2
PM Raymond Bradford	2
Poacher's Paradise	2
Poyntzfield	2
Princes Bridge	2
Rainbow Country	2
Rare Air	2
Red Ryan's Revenge	2
Reel Prelude	2
Rejected Suitor	2
Remember Culloden	2
Reprise In B Minor	2
Road To Blair Atholl	2
Road To Lipetsk	2
Rose	2
Sabhal Mor Ostaig	2
Saltire Tartan	2
Salute To Cap Caval	2
Sandpiper	2
Sarah Lawrie	2
Schottische On Benbecula	2
Secure Ambition Air	2
Seonaidh's Air	2
Sergeant Murphy's	2
Sgt Malkie Bows Consternation	2
Shamus Walkabout	2
Should Have Been Working	2
Shovel Tongue	2
Silver Creek	2
Silver Spear	2

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Sine Bhan (Fair Jean)	2
Skylark's Ascension	2
Sleepfighter	2
Sleepless In Santa Rita	2
Slow Air	2
Smelling Fresh	2
Song For Shona	2
Song For The Smallpipe	2
Spancil Hill	2
Sparky Cherry	2
Spice Of Life	2
Spill The Beer	2
Stand Fast	2
Standfast	2
Steampacket	2
Steve Byrnes	2
Stew Piddidy's Jig	2
Stock Yer Chanter	2
Stranded In Scotland	2
Stuck In The Middle	2
Stumpie	2
Susan Elizabeth's Reel	2
Tam Bain's Lum	2
Terror Time	2
Thompson's Dirk	2
Thornton Jig	2
Three Peaks Of South Uist	2
Til Kingdom Come	2
Tom Fisher's March	2
Tom O'Rourke	2
Traditional Air	2
Traditional Waltz	2
Trevor Buckley	2
Tricky Old Man	2
Tulloch Gorm	2
Tune For Tamara	2
Unfaithful Lover	2
Upside Down In Eden Court	2
W A Macpherson Of St Thomas	2

Repeated Medley Tunes 1991–2015 (cont.)	Number of Plays
Weasel's Cage	2
Web Culture	2
Welsh Dragons	2
We're A Case The Bunch Of Us	2
Whirlie Beat	2
Willie MacKenzie's Reel	2
Willie Murray	2
Wisemaiden	2
Yellow Tinker	2