

FOELAIR CIUIL NA PÌOB MHÒR.

GLOSSARY
OF THE
TERMINOLOGY OF BAGPIPE MUSIC.

ACCENT is force, stress, emphasis or strength laid on certain beats at regular intervals of time according to its place in the measure; the strongest accent is generally on the first beat after the bar-line. As in language and poetry, more emphasis is put on certain syllables than others, so with music. The regular and easy swing of the accent is called rhythm. Accent and duration give expression to the music and constitute a large portion of the life of the melody. Accent and rhythm—known as **time**—form the medium through which a musician brings into prominence the features of his melody.

AIR.—A melody, tune, song, or Fonn.

BREABACH.—Kicking or yerking.

CADENCE is employed in music to bring a strain of melody or harmonic phrase to its rhetorical conclusion.

CANNTAIREACHD.—Chanting or singing.

CAOINEADH.—Weeping.

CATH.—A battle.

CEANN-IUIL.—A **Guide**.—Generally the first variation in a piobaireachd. It guides the performer to all the other variations.

CEOL.—Music, melody.—Ceol Beag, little or smooth music. Ceol Mòr. Ceol and Mòr, great, larger, of high rank. The minim is the standard note for Ceol Mòr, while the crotchet is the standard note for Ceol Beag.

CEITHIR-LUTH (KAHIR-LUH).—The four finger G D E F variation of a pibroch. It is in four forms—Breabach, duinte or steach, fosgailte, and mach.

CORRANACH.—A funeral cry, wail, or song.

CRATHTNINN.—The shakes.

CRITH CHEOL.—Warblings, trills. See grace notes.

CRUN-LUATH.—Crun, a crown; and luath, fast. Crown fast.

CRUINNEACHADH.—A gathering.

CUMHA.—Mourning, lamenting, a dirge.

DA-LUTH, with two fingers G and E, generally the first variation. Known as dithis or ceann-iuill.

DARA SUIBHAL.—A second variation.

DEAGH GHLEUS.—In good or in perfect tune.

DEALACHADH.—A variation. A new development of the theme.

DOUBLE BAR-LINE shows (1) the end of a piece; (2) the end of the composition.

DOUBLING means two beats of the singling played in one beat.

DUBAILTE.—Double, doubling, or Dublachadh, the act of playing two beats of the singling in one beat.

DUINTE.—Closed, going to the low G as opposed to fosgailte.

DUDAIREACHD.—The sounding of a foghorn; meaningless bagpipe playing.

EUPHONY.—An agreeable combination of sounds.

EXPRESSION—the soul of musical art—is the act of rendering music so as to make the vehicle of deep and pure emotion; the bringing out the full signification of a piece of music; the clothing of the music in life and warmth, in beauty and proportion. The mere notes of a composition are cold, mechanical things. It is for the performer to breathe passion into them by skill of touch, acting with taste upon the impulses of the mind and feeling. The performer must play the notes clearly, pay strict attention to emphasis, accent, and rhythm. A few musical artists say that expression is entirely a matter for the impulse and spontaneous feeling of the performer and that rules are impossible. It is true that feeling is the basis of all expression, but it is a fact that there are general principles which can be formulated, while the artistic faculty may be trained and brought out by a course of carefully-guided practice.

FAILTE.—A salute, welcome, or greeting.

FANTASIA.—A very old form of music. A composition with variations, like "Ceol Mòr," which

displays cleverness of fingering in doubling, trebling, and quadrupling of the various variations.

FONN.—The air, theme, or melody of a composition.

FORM.—The unity and proportion which must be attained in order to make a musical piece a work of intelligence.

FOSGAILTE.—Open, as opposed to **Duinte** (closed).

GRACE NOTES.—Trills. Crith-cheol, etc.—They are used to beautify the melody and are of different forms according to the instrument on which they are played. In bagpipe music they are (1) to divide two notes of the same pitch, (2) to ornament or embellish the notes of the melody. Their time is not counted in the music, and most of them depend on the knowledge, taste, and ability of the performer. They are used in the cadence when the final or penultimate note is anticipated and give a real charm to the tune.

GREIM-LUTH.—Greim, a grip; and luth (luh), a joint or finger. A variation in Ceol Mòr.

IUL-LUTH, from Iul, a guide.—Generally the first variation in Ceol Mòr, known also as Ceann-iuil, Da-luth, and Dithis.

LEUM-LUATH.—Leum, a jump; luath, fast. Jump fast.

LEUM-LUTH (LUH).—The jumping of one finger over another. A variation in Ceol Mòr.

LUDAN.—The little finger, the hinge of a door.

LUTH CHLEASACH.—Slight of hand, jugglery.

LUTH LUH.—Active, fingers and hand, etc.

LUTH-FADA.—Long Hand was King of Ireland, 1000 years B.C.

MELODY.—Air, tune, or fonn, an agreeable succession of musical sounds.

METRE, or prosody, depends on emphasis as poetry depends on quantity.

MACH (Gaelic), on the outside, the last note of the beat, the longest.

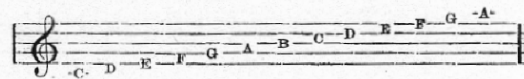
MUSIC is the language of sounds, the art of expressing sentiments by means of pleasing sounds. The pitch of sound is represented on paper by lines and spaces; the time or duration of sound by notes, and thus the eye can see the length and height or depth of any given sound, viz.: (1) Key, tonic or scale; (2) Pitch; (3) Duration; (4) Accent and rhythm, known in music as Time; (5) Quality of tone or timbre.

Music is the divine art, and by it Trepander (675 B.C.), in Sparta, and Pythagoras (497 B.C.), in all Greece, exercised powerful influence with the inhabitants and excited the youth to heroic deeds.

NA CRATHINNIN.—The shakes on the various notes.







NATIONALITY OF MUSIC.—The individuality of a nation is always stamped on and makes its impression on the music of the country.


NOTATION.—Musical sounds are represented on paper by signs called notes, placed on a staff of five lines and four spaces called after the first seven letters of the alphabet, thus—



NOTES AND THEIR RESPECTIVE VALUE.

The names given to the sign which represent a musical sound are placed on the staff. The semi-breve is the standard and the others are parts of it.

- | | | | |
|-----------------------|-------|---|--|
| (1) Semibreve | |  | represents One or the whole — say equal to 40/- |
| (½) Minim | |  | the half of the whole..... ½ say equal to 20/- |
| (¼) Crotchet | |  | the fourth of the whole..... ¼ say equal to 10/- |
| (⅛) Quaver | |  | the eighth of the whole..... ⅛ say equal to 5/- |
| (1/16) Semiquaver | |  | the sixteenth of the whole... 1/16 say equal to 2/6 |
| (1/32) Demisemiquaver | |  | the thirty-second of the whole 1/32 say equal to 1/3 |

The  is used almost entirely as a grace note and its time is not counted in the measure. In writing music the stems of the notes can be turned up or down and may be grouped together into beats or steps without altering their value.

ORDAIG, the Thumb.—A variation in a Ceol Mòr.

PHRASE.—Clause of a musical sentence. The chief subdivision of a musical period.

PHRASING is the giving expression and feeling to a piece of music, the bringing into prominence, and the proper rendering of the musical divisions of a melody; “the intelligent playing of a piece of music by giving due emphasis to the notes. The intelligent rendering of a literary composition depends chiefly on accentuation and pronunciation, so does musical phrasing depend on the relative strength of sounds.” The phrasing of a melody is a point of the utmost importance in good playing. “The performer should seek in every tune some culminating note where the music gives the most intense feeling and expression,

and study it until satisfied it will leave a marked impression on the audience, and for this purpose the movements and disposition of the fingers of instrumentalists must be with taste, strength, and agility."

PIOBAIREACHD.—The act of playing the bagpipe, but the word is now being used instead of "Ceol Mòr," as a species of bagpipe music. A *Fantasia-Rondo* type of music begins with the theme, followed by several variations, and finishes with the theme.

PORT or PORST.—A tune, the same as air or Fonn.

QUADRUPLING.—Putting four single beats in one.

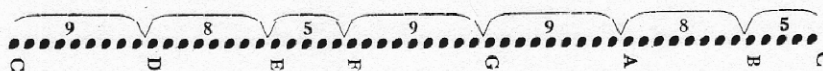
RHYTHM.—The metre of music is the regular recurrence of accent. It gives life and meaning to the music and is of the utmost importance.

RONDEAU or RONDO.—An early form of instrumental composition, somewhat similar to Ceol Mòr. It has one principal subject to which a return is made after the introduction of several variations, so as to give a systematical or round form to the whole. It begins with the melody at regular rhythmical periods and returns from its conclusions to the commencement.

SIGNATURE.—The sign placed at the commencement of a piece of music. (1) The key signature shows which part of the great scale is being used; (2) The time signature $\frac{3}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, etc., shows the contents of a measure of music, how many notes form a beat, etc., but it does not show the rate at which the music is to be performed.

SCALE.

A scale is an alphabetical succession of eight consecutive sounds—having reference to the starting or key note—placed at a regular and recognised distance from each other, and is thus quite different to a succession of sounds placed at any distance from each other. A scale, be it major, minor, or chromatic, is made up of fifty-three commas, thus—



The somewhat peculiar scale of intervals in the Chanter of the Great Highland Bagpipe adds much to what is characteristic in the tones of the instrument, for the notes are so regulated that they are neither major nor minor, but a mean between the two, nearer, however, to that of A major. A similar scale is said to be found in Syria, Damascus, Phœnicia, and Egypt.

SINGILTE.—Single.

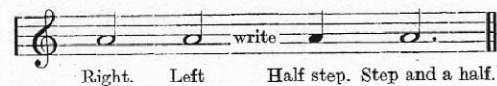
SLEAMHAIN.—Slippery, smooth, the doubling of the Da-luth.

STEACH.—Within, inside, as opposed Mach, outside. See "Tri-luh," scale.

STRAIN.—A musical subject forming part of, and having relation to a general whole. A piobaireachd is always in three strains.

SUIBHAL.—Marching, walking, going; a very bad translation of the word Variation, which see.

SYNCOPIATION is in bagpipe music the joining of two beats together thus—



TAOR-LUATH.—Not a known word. Luath, fast.

TEMPO.—The rate of speed at which a musical composition is to be performed.

TIME.—The regular recurrence of accent in playing a piece of music.

THEME.—Fonn.—Tune, air, or melody. The principal subject of a musical composition from which all the variations are developed.

TREAS.—The third.

TREBLING.—Tri filte. Putting three single beats in one.

TREBLACHADH.—Not a known word.

TRI-LUTH (TREE LUH).—Tri, three—with three fingers—G D E. A variation in Ceol Mòr.

TRIOBLACH.—Not a known word.

TRIOBLAICH.—Not a known word.

TUR-LUATH.—Tur, a tower; luath, fast. Tower fast.

UR-LAR.—Ur, new; lar, floor or earth. The floor of a cottage. Sounds far away from a piece of music.

VARIATIONS.—The repetition of a theme with such variations as may be obtained by the introduction of new figures, grace notes, and other embellishments, repeating and disguising the music in different forms by doubling, trebling, or quintupling the beats, so as to give it a fresh interest, but always preserving the theme.