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Grace Notes

Jane Moulder

Whilst writing this, I am looking out of my window at the snow falling down and thinking that it really would be great to go to Mallorca for the International Bagpipe Organisation conference in March! Sadly I can't because of other commitments but whilst it may now be very short notice, if you can spare the time, then do see if you can find a last minute cheap flight as it really does look like bagpipe heaven to me! If you cannot make the pilgrimage to Mallorca, then I encourage you to do things a little closer to home to celebrate International Bagpipe Day on 10th March. The day is intended to help promote bagpipes and bagpiping to the world at large – so please do think about what you can do this year by getting out and about with your bagpipes and with International Bagpipe Day falling on a Saturday, there's no excuses! Please post photographic and video evidence on the IBD Facebook page at internationaldayofthebagpipe/



If travelling to the Mediterranean for the company of fellow pipers is a bit out of reach, then hopefully Polesworth in Staffordshire certainly isn't. This Chanter has full details of The Blowout 2018 and what a great year is in store. I'm something of a sucker for Italian music (both renaissance and traditional) and there's a very big soft spot in my heart for the zampogna in particular. So I'm definitely going to be in heaven in June as the group ZampogneriA will be there together with bagpiping legend, Eric Montbel. There is plenty more besides and with a great range of workshops for both the beginner and the seasoned piper, there is something for everyone. So please make a note in your diaries and get the booking form returned as soon as possible. It does help the organisers' planning if you don't leave it until the last minute to book your place!

Looking back at early editions of Chanter, 'letters to the editor' formed a regular spot with some very interesting observations and thoughts being reflected. There is certainly less of that now (in fact, it's very rare that I get anything submitted unsolicited!) so this edition of Chanter is particularly gratifying for me as I have received plenty of contributions from Society members and last edition's article from Paul Roberts has generated some good feedback.

Please do keep these coming and I hope that this edition's examples will encourage others in the future. I am always very happy to receive ideas, feedback, suggestions – plus fully formed articles, of course! They don't need to be long but certainly the more the merrier.

It has been some time since historical bagpipes have featured in Chanter, so Paul's article was excellent in giving some thoughts to the early roots of the border bagpipe in England. In this edition, the timeline is stretching further back again, to the 16th century and further. Pablo Carpintero's two part article on the very early development of the bagpipe is being traced through both linguistic and archaeological routes and part one, printed here, will start by concentrating on the *rosca* from the Iberian peninsula. There is also a review of a book by Society member, Michael Peter Vereno. The book is in German but there are plans to translate it into English. In the meantime, I hope the review will be able to give you an interesting perspective to the early development of the bagpipe and you will see, certainly by reading part 2 of Pablo's article, that there is still much debate to be had.

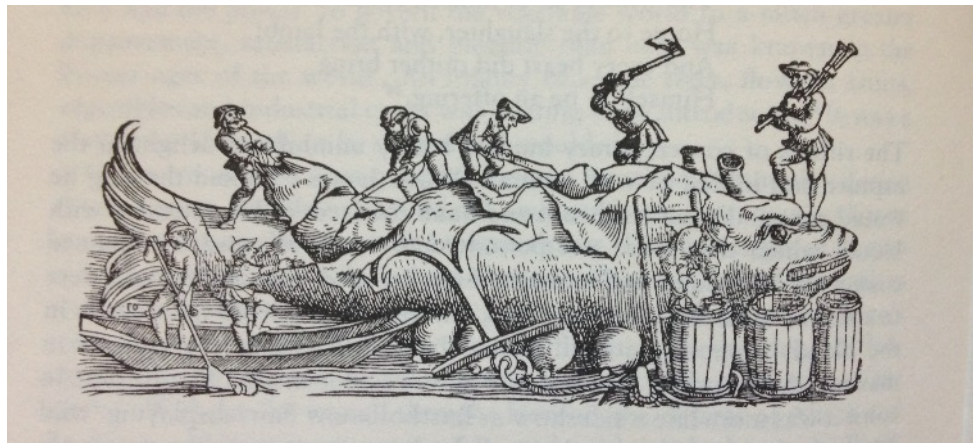
I am very grateful to **Nick Perry**, who alerted me to some photographs on a website called Bulgarian Material Culture, which is part of the Endangered Archives Programme hosted by the British Library. There are some fascinating photographs on the site capturing a culture and way of life that could easily be lost forever. Amongst the images are these taken of a bagpipe maker in his workshop. The full selection can be viewed here <http://bit.ly/Chanter47>



Hi Jane,

I turned up this image today, reprinted in Keith Thomas' *Man and the Natural World*. It's from Conrad Gesner's *Historiae Animalium* published in Zurich 1551-8, and I've never seen it before. Hope it's of use for Chanter (though I appreciate the image isn't great quality). Interesting that pipers played for hard labour - that's new to me.

Cheers, **Andy Letcher**



Dear Jane

I imagine that all of our readers own one set of pipes and in some cases two or three sets. I personally have three, a set of Hummelchen pipes in D, a set of Shepherds mouthblown pipes in G and a set of Shepherds bellows pipes in G. So have they, I wonder, given a thought as to what will happen to them when they join the ranks of the pipers in the sky?

It would be awful for my expensive pipes to be put in an attic gathering dust. Although I haven't got an attic, they could be put in a spare cupboard and just left. Even worse would be one's relatives messing about with them until they get fed up with them and perhaps ruining them before discarding them.

Did you know that as an addition to your will you can write a "Letter of Wishes" so that items, such as bagpipes but cannot include money, can be left to whoever you feel will make good use of them. The "Letter of Wishes" can be altered at any time with recourse to a solicitor and without having to alter your will.

As regards my pipes, they are being left to where I feel they will be welcomed by either serious budding pipers or to someone who would like an

additional set of pipes of a different type to what they already have. Do not ask me where or to whom as it may cause some embarrassment if my wishes were known.

However, I hope I have a few years left before my breath finally runs out!

Roger Fleming

Hi Jane



I was recently on a course from work at Breadsall Priory Hotel near Derby. The hall of the hotel had a large fireplace with a carved wooden surround, on which were the two carvings, images of which I have attached.

Although the hotel is on the site of a medieval priory, the building itself is largely nineteenth century so I don't imagine the carvings have any great age.

However, I thought the readers of Chanter might find them interesting. They certainly cheered me up during quite a tough course!

Cheers, **Rich Buxton**



Dear Jane

We would like to thank The Bagpipe Society again for your support for our project to bring the traditions of the past into the present, here on the beautiful island of Santorini: SYMPOSION – Music-Art-Mythology by La Ponta.

Thanks to your contributions through Indiegogo, additional offline donations, and our continued financial investment we will be opening the doors to SYMPOSION by La Ponta in the spring of 2018! We have already begun the refurbishment of the Saliveros Concert Hall, The Artisan's Workshop and the exterior courtyard, including the Homeric Wine Cafe and the Mythological

Botanical Garden, and will continue to work through the winter to get everything in place for the coming year.

In the spring we will begin a new year of concerts, musical presentations, and workshops, as well as our educational programs with local schools. Over the next few years, through our continued dedication and ongoing fundraising efforts, we hope to complete the refurbishment of the entire premises and realize our ultimate vision.



We hope to have you with us every step of the way. Our new website will be online very soon (www.symposionsantorini.com) and will provide all of the information you need for your future visits to SYMPOSION by La Ponta, as well as information on becoming a Friend of SYMPOSION, and on all of our future projects.

We're so grateful for your support—thank you!
Argy Kakissis and Yannis Pantazis

Dear Jane,

When Chanter landed on the doormat this morning, I avidly consumed the article on historical English bagpipes by Paul Roberts. Particularly eye-catching to a historical piper looking for authentic repertoire was the reference to Thomas Bassett playing the Lancashire bagpipes in Shirley's masque "The Triumph of Peace" in 1634, performed first at the Banqueting House in Whitehall and later at the Merchant Taylors' Hall. A cursory search through Andrew Sabol's compendium of Masque music revealed a piece entitled "The Jolly Shepherd" performed in "The Triumph of Peace". What could possibly be more of a giveaway? Here was a piece with a range of an octave and one from g to a', in the

three-finger key. This must surely be an (anti)-masque dance as performed by Thomas Bassett.

Regards, Alan Radford

A Masque: The Jolly Shepherd

Shirley, Triumph of Peace (1634)



Dear Jane

It was very interesting to revisit the Paul Roberts article on early Bagpipes. Regarding the attribution to the Broadside Ballad illustration on page 18, of a broken set of "Lincolnshire" pipes, please see my article in a previous edition (Summer 2009), entitled The Downfall of Dancing. This broadside sheet was known to Samuel Pepys. The web link on the original article is now out of date. Please see ebba.english.ucsb.edu/ballad/21201/image

Best wishes, Dave Rowlands

THE
+ Downfall of Dancing;
 OR;
The overthrow of three Fiddlers, and three Baggy-Pipe-Players,
 Who Lustily break all their Fiddles and Baggy-pipes, and Tore their Cloaks; so that they are utterly ruin'd: All this was done in a fearful Fray, when one of the Fiddlers catch'd his Wife with his fellow Baggy-pipe-player, at Uptons all.
 To the Tune of, *John Greenham.*



Three Pipers, and three Fiddlers too,
 they all belonged to a Gang,
 One fiddler had a Cello, 'tis true,
 and the as good as e're his tuning:
 One Piper he, was a Contrabass,
 who play'd the Fiddlers with a fall,
 With her consent, then took they went,
 to play the Game at Uptons all.
 South he, the purling both excel,
 therefore was the other's deat,
 he pleas'd the Fiddlers with his skill,
 that they must needs go, too't again't:

The Fiddler mistook him for long,
 he thought him to give a call,
 Where suddenly he did stop,
 the Piper playing at Uptons all.

This did the Fiddler so provoke,
 and all his Gentles did provoke,
 When giving him a Rucop throug,
 a wonderful Quarrel he provok:
 Thus blow for blow, then co't they go,
 the Fiddler he was hurt and tall,
 When with a throug, his Pipes he broke,
 for playing thus at Uptons all.



Each Doubtful he not in a Rage,
 He came to Question your words,
 Let reason now your words change,
 for he had bin to me and a flap:
 I do protest, in my distress,
 My Love and husband was not wast:
 Sweet Husband dear the next not fear,
 I fear to play at Uptons all.

Altho' should you be in such a drat,
 dear Husband I was in a sound,
 he came to see my Purses bent,
 as I lay dancing on the ground:
 When they thought thou this Quarrel
 to fight and chase, and feet and hand,
 I do protest 'tis your mistake,
 to think we play'd at Uptons all.

And when they were in this debate,
 the rest of all the crew, came in,
 he bin to turn in sport to see,
 what he should do his eyes had seen,
 he then did raise, and call'd bin to take,
 and thus from us to blow his fall,
 A bloody fray, was there that day,
 for playing thus at Uptons all.

The Fiddler took their Pipes next,
 and shook the Fiddlers by the Cloak,
 they with a bold defiance to him,
 did cast them many a Rucop throug:

Their Cloaks they tore in this uproar,
 as they in this confusion fall,
 The Fiddlers with did catch the Fiddler,
 in playing a Game at Uptons all.

The Pipers did the Fiddlers haul,
 and now began the Rucop rout,
 The Fiddlers flew in pieces small,
 and Rucop pieces they did blow about:
 Thus having my fiddlers broken these fiddlers
 their Crows and spurs in pieces small,
 And the the whole did stand and smile,
 to think of the Game at Uptons all.

At length this did follow the pipe,
 and all this crew confusion crew,
 The Rucop he flew from side to side,
 with pipe and broken fiddle too:
 So now his coat, and head and hat,
 to blow the Fiddlers with a fall,
 And Rucop too, and all the crew,
 did cast the Game of Uptons all.

Whose Pipers and those Fiddlers they,
 saw, except man and spectacles too,
 had such an Instrument to play,
 those crawling Crows are all blown:
 And now to leave, they made their pace,
 they take their hats and feet their gait,
 for in this fight they are Rucop's quit,
 and swear they'll ne'er play Uptons all.

Printed for J. Deacon, at the Angel in Gull-Street, without Newgate.

Dear Jane

I enjoyed "Lincolnshire, Lancashire and Scotch Bagpipes" by Paul Roberts in the last issue of *Chanter* and would like to add a few points.

First, it is worth noting that Burton Agnes Hall is not in North Yorkshire as he cites, but in The East Riding of Yorkshire. (I commented on the Hall's lady bagpiper carving in *Bagpiper's Newsletter* of Summer 1999 when looking at evidence for playing of, or at least interest in, bagpipes in medieval and early modern East Yorkshire. James Merryweather then added further material in *Chanter Autumn 2000*.)

I make this point since Paul draws attention to evidence of pipes in counties adjacent to Lincolnshire. Well, East Yorkshire is adjacent, albeit across the Humber and it has enjoyed waterborne links with Lincolnshire and much further afield since pre-Roman times.

Further, Paul writes of "what is probably a keyed double-chanter bagpipe" illustrated on the Eglantine table in Derbyshire's Hardwick Hall. It is years since I saw the table, but I do believe it actually depicts a single-drone, single-chanter bagpipe alongside a shawm with an oddly fitted fontanelle. Paul's photograph seems to confirm my memory.

This instrumental coupling is consistent with a much older depiction in the Minster at Beverley, East Yorkshire's county town and once great medieval port. High in the south-west corner of the nave are three fourteenth-century carvings of musicians: a bagpiper and two shawm players. Whereas the dozens of other musicians carved around the Minster seem randomly distributed, this group appears to be a credible trio, pitched approximately bagpipes-sopranino, shawms-soprano and alto. Unlike the other players, they wear swords and could just be an embryonic military band. Presumably they were definitely loud: a fourth figure beneath them has his hands over his ears.

Paul's article also refers to the role of water traffic in music developments. The domestic accounts of Londesborough House (midway between York and Beverley) attest to this. In Tudor and Stuart times, before the fens north of the Humber were drained, small craft could make their way much closer to Londesborough than today. In 1614 a lute was repaired in London then brought by sea (and latterly land) to the House. Its owner, Sir, later Lord, Francis Clifford, was a great patron of music and drama. He welcomed many players to his house, including the waits of Beverley, York, Leeds and Doncaster. His accounts show he also occasionally employed pipers, On 2nd October 1594 Londesborough's piper received 4d. The following August, Hindle, the piper from Skipton (a Clifford estate) was paid 5s. In January 1611 a duo playing drum and pipes got a shilling. While acknowledging James Merryweather's wise caveat about interpreting "piper" as "bagpiper", the fact that these pipers are singled out

as soloists and a duettist, distinct from the ensembles, inclines me to strongly suspect they were bagpipers.

Here is one final point to intrigue Paul. Hedon, east of Hull, is a silted up Humber haven, once renowned for its great fairs. A ballad describing Hedon Fair is possibly eighteenth-century, given references in it to fashion items like bag wigs. One line depicts the scene thus: "Shrill whistles and trumpets, bag-pipes (sic) and gew-gaws." One wonders: what sort of bagpipes? and where from? a local? a day-tripper from Lincolnshire? who knows?

Some references:

- Londesborough House and its Community 1590-1643, Richard T. Spence, East Yorkshire Local History Society (Examination of the original records may settle the piper/bagpiper issue)
- The Folklore of East Yorkshire, John Nicholson 1890

Best wishes, **John Peel**

N.B. For the benefit of anyone going to see the Beverley Minster



carvings, the disadvantage of those high up is difficulty seeing them in detail, especially in low light. The advantage is the fact they were high enough to escape the hands, hammers and chisels of the iconoclasts and restorers and are therefore a useful original source.

(Thanks to groenling @ flickr for granting permission to use his images in Chanter)

Fourth International Bagpipe Conference

9-11 March 2018, Palma, Mallorca, Spain

Tired of rainy, grey days? Why not join us in March at the fourth International Bagpipe Conference in Palma, Mallorca. We will be celebrating International Bagpipe Day 2018 (10 March) with our regular biennial conference in Mallorca, where there is a rich and unbroken piping tradition. Supported by the Bagpipe Society, the LBPS as well as the Mallorcan government, the Council for tourism, the town of Palma, the Council for culture and the town of Sóller, we have a full programme of piping activities prepared. Here is what you can expect:



Friday 9 March, 8pm

Opening concert: For this international concert, we have booked a very diverse line-up including: Xeremiers de sa Calatrava, Xeremiers d'es Pla, Xeremiers Pau i Candid (Mallorca) Zampogneria Fiumerapido (Italy), Cätlin Mägi (Estonia), Trio Bellón Maceiras (Galicia)

Saturday 10 March 9am-6pm

Conference: International Bagpipe Day will be celebrated with a series of fascinating talks on a plethora of subjects. We have speakers coming all the way from Turkey, Lithuania, Belarus, Italy, Austria, Germany, France, UK, Mallorca and more to talk about a wide range of subjects, from the development of Scottish piping in Hong Kong to the bagpipe revival in post-Soviet states. There will be a free lunch (local specialities guaranteed for vegetarians and non-vegetarians!), included in the ticket price and a wide range of bagpipes to try and discuss during the breaks.

In the evening we have booked a bar where typical local food and drinks can be purchased and where we can all play informally, sharing our music, so don't leave your pipes at home!

Sunday 11 March 12am-5pm

On Sunday, the Xeremiers de Sóller (Pipers of Sóller) have organised with the support of the town of Sóller a ride on Mallorca's historical train (it is over 100 years old), meandering through the UNESCO protected mountain range to reach the northern town, where we will be greeted by the Xeremiers del Puig de sa Font. We will also be invited to visit an oil-making factory and there will be time to have lunch on the town's picturesque square. If you need to leave earlier, return tickets are open or alternatively you can purchase a bus ticket to get back to town more speedily. There is a limited amount of space, so get your ticket early (this is included in the conference tickets). For those of you who do not wish to come on the train ride, or who need to leave earlier, a leisurely stroll in the beautiful town of Palma will be just as satisfying. It is simply stunning and there are many historical attractions to visit.

We hope to see as many of you there as possible. If any bagpipe makers wish to come and exhibit their instruments, please tell us in advance so we can organise a table for you.

Tickets & further info www.internationalbagpipeorganisation.com

£35 full price, £25 concessions (students and unemployed)

We look forward to seeing you there!

Cassandre Balosso-Bardin and Roger Landes

Blowout 2018 1st to 3rd June

Have we got a programme for you!

Eric Montbel ZampogneriA

Jane and Eric Moulder

Terry Mann Paul Roberts

Steve Tyler and Katy Marchant

Pat Goodacre

plus ... The Friday Tune competition!!

Eric Montbel (Sat, Sun concerts, workshops plus Saturday Bal)

As a musician, collector, ethnomusicologist, teacher, composer, publisher and co-founder of Modal Magazine, the influence of Eric Montbel on the revival

of the French bagpipes and their repertoire cannot be overstated and it is a great honour to welcome him back to the Blowout, after far too long an absence.

It was in the 1980s that Eric became a leading bagpipe specialist in France, after many field trips to collect and record the music and song of the last players of the Centre: Limousin and Auvergne. In 1984, he reissued some recordings by the master of the Auvergne, Antoine Bouscatel and revived the playing style and repertoire of the then forgotten chabrette limousine and the musette of Central France. He has many recordings to his credit including the hugely influential *l'Art de la Cornemuse*, *Cornemuses*, then *Bagpipes of France* for UNESCO, with Jean Blanchard. He has performed widely throughout Europe and



the Americas, both solo and as a member of groups such as *Le Grand Rouge*, *Lo Jai*, *Ulysse* and more recently *Vertigo* with Bruno Le Tron. In 1996, his solo bagpipe CD *Les cornemuses à miroirs du Limousin* was a great critical success, receiving a number of awards including *Grand Prix* of the Academy Charles Cros.

Eric is regularly involved in international projects, having worked in Sao Paulo (Brazil) in a "Orquesta Mediterraneo". He also directs the ensemble *Le Grand Balet* of Marseille's *Cité de la Musique*, a group of amateurs devoted to the traditional ball and folk dance. Along with his solo work, we will have the rare opportunity to enjoy the results of his collaboration with *ZamponeriA* and experience a unique combination of musical textures from two separate but connected traditions.

<http://bit.ly/Chanter42> <http://bit.ly/Chanter43>

ZampogneriA (Sat, Sun concerts plus Saturday Bal)

ZampogneriA are Marco Tomassi, Marco Iamele and Giorgio Pinai. They are dedicated to the enhancement of that most iconic Italian bagpipe, the *Zampogna*. Since forming in 2015, the trio has gained international recognition, performing widely, both in their own right and in collaboration with artists such as Susana Seivane and Eric Montbel, with whom they are working on a French-



Italian repertoire of Christmas and dance music, played on Grande Cornemuse à Miroirs and Zampognas. Their first CD Fiumerapido attracted attention all over the world reaching the seventh place in the world ranking of listeners to world music radio.

At their core is the fundamental experience acquired through the research and reconstruction work done with Liuteria Montecassino, sharing studies, prototypes, and technical solutions to finally develop versions of ancient and new models of Zampognas and Pifferi that are versatile and capable of facing new challenges.

Most of the instruments Marco Tomassi makes and plays are inspired by the Sordellina, an ancient court Zampogna, bellows-blown, with 3 chanters and numerous keys, and by the Zampogne of the XVII, XVIII, XIX century “musicisti dell’arte”. Another relevant inspiration are the giant Zampognas widely used in the past, especially among migrant itinerant “zampognari”.

Get a flavour of what you’re in store for by looking at these:

<http://bit.ly/Chanter44> <http://bit.ly/Chanter45>



Steve Tyler (Sat Workshop plus Bal with Katy Marchant)

Steve is well known as a hurdy gurdy player, renowned for his rhythmic and inventive playing, and is equally at home with early music, traditional melodies or modern compositions. He has performed with such diverse artists as English folk singer Jackie Oates, German industrial/electronic musician F.M.Einheit and South African puppeteer John Roberts, and has played for theatrical productions (most recently at The Globe's Sam Wanamaker Playhouse), historical and traditional dances, and mixed media performances. He is currently playing with bagpiper Katy Marchant and working on dark multitrack music mixing hurdy gurdies with dulcimer, reed organ and diverse instruments, inspired by patterns in nature, mathematics and the imagination.

Paul Roberts (Concerts and workshop)

Paul Roberts was an early pioneer of the Border pipes revival, winning the first three LBPS competitions in 1984-86. He specializes in the music of Northern England and Lowland Scotland, and has also written extensively on the subject of British bellows bagpipes, their music and history.



Eric and Jane Moulder (workshops)



Eric and Jane Moulder are well known to both the Bagpipe Society and the early music world. Eric is one of the world's leading makers of Renaissance double reed woodwind instruments and Jane, as well as being a historical researcher and writer, is known to all as the editor of *Chanter*. They have been running Piva since 2002 which is now established as one of the country's leading Renaissance music ensembles. Known for their interesting arrangements and multi-part harmonies, bagpipes feature prominently amongst the many instruments they play in the group.

Presentation (Sat)

ZampogneriA - The Zampogna, Past, Present and Future. There is a lot of interest in double chanter pipes but most of us know only a little about the zampogna, beyond it being a popular instrument for travelling Italian musicians in the 18th and 19th centuries. ZampogneriA will be presenting an illustrated talk with music examples about it's history, revival and how it is evolving in design and repertoire.

Workshops

Please Note All resource/preparatory material will be available via the website and will be updated when necessary

Eric Montbel (Sat, Sun) - Eric will be leading two workshops for the players of G pipes. He writes: "We shall work on 3 time "bourrée " style, ornamentations and rhythm, from repertory of pipers and fiddlers from Corrèze and Auvergne generally. We shall have the project of a dance set for the evening, as it was played in the balls from Auvergne and from the "bal-musette" in Paris, too. We shall explore the drone music of French bagpipes, which means modal music, rather than tonal harmonic music : and the bagpiper as a soloist, making his own body a whole instrument.

Eric and Jane Moulder (Sat, Sun) - Eric and Jane will be leading two workshop sessions exploring music for bagpipes from the late 16th century. During this period, whether at court or in the country, the bagpipe was the instrument of choice for accompanying dancing and there is consequently a rich repertoire of music which can be easily adapted to suit the instrument. These sessions will work on two part harmony settings for bagpipes in G with the first session concentrating on music from England (Saturday) and the second (Sunday) featuring music from continental Europe. Low C and high C bagpipes are encouraged for those that have them as this opens the possibility of some 3-part harmony arrangements.

Steve Tyler - Hurdy Gurdy (Sat) - Steve will be leading an extended workshop on the hurdy gurdy, spread over the entire day. This workshop is aimed at intermediate to advanced players who are aiming to further develop their technique. The workshop will be suitable for D or G tunings but a D trompette is most useful. The focus will be on rhythmic and melodic patterns used to enhance and interpret a simple tune using medieval and newly composed source material, including a fragment of the polyphonic Exercise Two – <http://bit.ly/Chanter46>

Paul Roberts - Smallpipes (Sun) - Paul will be leading a workshop on border style decorations and variations based on the tune Lads of Alnwick



(standard session version, which is the one in the 1st NPS tunebook) - "Scottish" smallpipes/Dudey in D preferred, but all compatible instruments are welcome.

Terry Mann - Swedish Bagpipes (Sat) - Terry has been making Säckpipa for several years. They are based on the revival set made by Leif Eriksson in the 1980s, but with his own adaptations. In the workshop we will be playing the traditional E/A(min) tuning and looking at ornamentation through specific Säckpipa tunes.

Pat Goodacre - French Dance (Sat). By popular demand, Pat will once more be leading us through some of the dances likely to feature in the Bal, plus something new, no doubt!

Pipers' Surgery (Sat) - Now a regular feature of the festival, the 'piper's surgery', is principally for players of Southern English Border Pipes, but open to all, especially beginners and those at an intermediate level. Come with questions for Terry Mann about technique, posture, repertoire, or practice and he will do our best to help!

Ian Clabburn - Absolute Beginners (Sun) - This workshop is for anyone who has just started out and would like a bit of help in establishing good practice from the outset. The Bagpipe Society's own student borderpipes and smallpipes will be available for use if anyone wishes to try them out.

The Competition! - Julian has taken full control of this and the details can be found separately in his article. No questions permitted!

Makers' Stalls - The following pipe makers will be exhibiting their wares and will be glad to help you draw up your wish list: Jon Swayne, Julian Goodacre, Sean Jones, Jim Parr, Terry Mann. Whistle maker Phil Bleazy will also be in attendance.

The Bagpipe Society's Second hand pipes, books & CD Stall. Buy, sell, swap, donate - it's up to you! There will also be a final opportunity to acquire some of the last remaining paper copies of Chanter from the days of yore.

Blowout Menu Vanessa (The Blowout's official caterer) will again be providing all the meals for the weekend – quality, quantity and value for money.



Please read: **All meals must be booked and paid for in advance.** Kitchen facilities are tight and there is an upper limit to the number of meals we can provide. The cut-off date for meal bookings is Saturday 26th May. We cannot guarantee that any spare meals will be available on the day – so book early! See the website for full details

Camper Vans and General Parking - The arrangements are as last year. Details on the website

Directions Postal address: Polesworth Priory, High Street, Polesworth B78 1DU

On arrival, please make yourself known at the reception area in the Memorial Hall.

Paying: There is a £5 reduction for current members who pay in advance.

We are now ticket-less. Print off your PayPal or email receipt if you require proof of purchase. Please make our lives stress free as by paying as early as you can. You can pay online by PayPal – just follow the link from the Blowout page on the website or by using this address: www.bagpipesociety.org.uk/blowout/book/ Ticket enquiries: bpsblowout@gmail.com. General enquiries: info@bagpipesociety.org.uk

There will be updates, so keep an eye on our Facebook page and especially our website, where you can also read more detailed practical information and download timetables, music scores etc.

www.bagpipesociety.org.uk/blowout

See you! **Ian Clabburn**

I'm Sorry I Haven't Got a Bagpipe

The Friday competition is one of the many annual highlights of The Blowout. However there has often been the suggestion that it has an unfair bias towards those persons who own, or can actually play, a bagpipe. To redress this situation the June 2018 competition has been devised with two special classes that can be entered by more normal persons.

- **One Tune to The Tune of Another. (Open to bagpipers)**

Each contestant has 3 minutes to attempt to play one tune to the tune of another on the bagpipes. (When this class was originally suggested to The President of The Bagpipe Society he exclaimed "But that's impossible!". This class gives every member of The Society a chance to prove him correct).

(Judging for this class will be a combination of audience response, using slightly modified Cardiff Bransley (1957) rulings.)

- **New Piping Additions to The Uxbridge English Dictionary. (Open to pipers and non-bagpipers)**

A good dictionary is essential, but meanings of words are constantly changing. Each contestant has an opportunity to share up to three new piping definitions they may have spotted recently. *(Judging for this class will be exclusively by the Cardiff Bransley (1963) rulings. NB. Anyone attempting a new definition of, or even mentioning, the words Blowpipe or Bell End will be instantly disqualified from The Competition and may even be asked to leave The Blowout.)*

- **Green Bagpipes. (Open to bagpipers)**

Each contestant has 2 minutes to play a suitable tune on a set of green bagpipes. *(Judging for this class will take into consideration suitability of repertoire, fingering and the shade and intensity of green.)*

- **Bagpipers Book and Film Club. (Open to pipers and non-bagpipers)**

Each contestant can suggest up to 3 book or film titles that are likely to be popular with bagpipers or their partners. *(Judging for this class will be a combination of audience response, using the Alfredo Garcia rulings.)*

Good luck everyone! Julian Goodacre

The Bagpipe Map Revisited

Pete Stewart



Part of the old rood-screen (15thC) at St Leonard's Church, Ribbesford, Herefordshire, England

The Bagpipe Map was officially launched at the International Bagpipe Conference In Glasgow in March 2016, at which point it contained around 35 items with many more awaiting uploading. This total rose to around 140 during the following eighteen months or so. Since then it has gone into recuperation mode, though a new separate map has been introduced containing details of carvings of Pipe and Tabor players in the UK, and one or two tentative

ventures across to mainland Europe have been made.

This year we hope to launch a new venture, more of which in a moment. Firstly, I can report the recent addition, not just of the double-chanter-playing pig above but also a growing number of stained glass bagpipers. Stained glass is not really my topic of expertise and so I am sometimes wary of retrieving images from the web, many of which contain little or no information about sources, but even when locations are available it is often difficult to date many of the images – not just because of the wide range of styles but also because of the frequent repair and ‘restoration’ work that the medium generates, with areas being replaced or re-used in new settings. My response to these dilemmas has been to include items whose date I am unsure of in the hopes that someone with greater knowledge can help sort things out. Maybe that someone is reading this...

A good percentage of pipers depicted in stained glass (and they are usually either angels or shepherds) are the work of late 19th century artists; these may be delightful and skilfully executed, but they do not meet the criteria nor serve the purpose that inspired the original project; the proposal had from the beginning been to include only early depictions, by which we meant 17th century at the latest. Nevertheless, there may be a ‘historiographical’ reason for including them; if you’re inclined to collect such images, let us know and we’ll make a space for them.



15th century stained glass in Norwich Cathedral

The second matter involves a larger projected development, one which can only happen with the assistance of Bagpipe Society members. As I mentioned, the map already has one or two images from the continent of Europe. We would very much like to expand this by adding maps for regions of Europe (and beyond?). For this to happen volunteers from the regions will be needed. So, if you’re reading this in the Balkans, or Spain, or Italy, or France and are interested in acting as a co-ordinator of any of these new maps please let us know.

The Bagpipe Map now has details of more than 160 locations (the Pipe and Tabor map has 45). If you are interested in expanding the map into new areas, please contact us via the editor. We are always happy to receive photos and

details of any early piping imagery not yet on the map that is pre-18th century and preferably available to public view (this last is particularly true of paintings).

The map is not just a research tool; with maps, locations and in many cases opening hours and access details, it is particularly designed to help you plan your next holiday or work trip to take in some of these unacknowledged gems in our cultural history. Hopefully you will be fortunate enough to encounter new contributions – details of how to submit items are available on the website.

The Rosca

Pablo Carpintero

Photography by Pablo Carpintero and Alba Vázquez Carpenter

Pablo Carpintero is an ethnomusicologist, musician, maker and researcher into Galician culture. A biologist by training, he has a PhD in science and was a professor of biochemistry at the University of Santiago. He has been a UNESCO consultant working for two years on the committee for Intangible Cultural Heritage and also in the Spanish Ministerio de Cultura committee for ICH. He is a member of the Association of Gaiteiros Galegos and directs a group who specialize in Galician musical traditions: A Requinta de Xian. His musical research on the evolution and repertoire of Galician bagpipes and instruments has led to the publication of a number of books
www.consellodacultura.gal/asg/instrumentos/

Introduction

Galicia forms the northwestern part of the Iberian Peninsula and due to the widely dispersed and naturally conservative, rural population, the traditional culture was preserved and remained alive until 1960s. For Galician people music is a very important activity and forms a strong factor in their social cohesion. For the last 25 years we have been conducting field work over all the Iberian north west peninsula, including the northern half of Portugal, Galicia, Asturias, north Zamora and Bierzo county. In Galicia alone we have interviewed and recorded the repertoire of 165 traditional bagpipers, and have established a deep relationship of learning and friendship with six of them. Likewise, 295 bagpipes constructed before 1940 (176 corresponding to Galician bagpipes), some of them used for centuries, were measured, photographed and their scales analysed. We have also learned to construct and play the bagpipes as well as other Galician musical instruments.

The Rosca

In 1988, as part of our search for traditional bagpipers, we visited Baixo Miño county in Pontevedra province which is near the Portuguese border. In the village of Cristelos we met Alfonso Álvarez Pousa, a 77 year old who, like a lot of traditional bagpipers, was a farmer and shepherd. Alfonso told us that as a



Fig. 1 Bladder pipe

young child, before playing the bagpipe he had begun playing a *canelo*, a six finger holed traverse reed flute that children from the southern half of Galicia used as beginner instrument. Sometime after, he built a *gaita de vexiga* (bladder pipe), a little bagpipe made with a pig's bladder (fig. 1), where a cane (*Arundo donax*) or elder (*Sambucus nigra*) blowpipe and a cane or elder single reed pipe, with six fingerholes, were directly tied. This was the learning pathway for all traditional bagpipers

from southern Galicia. Before having had an adult bagpipe, Alfonso told us that he had built another bagpipe, larger than the *gaita de vexiga*, which had a goatskin bag and an elder single reed pipe and he played this one when he was going to shepherd the sheep. After our interview, we asked Alfonso to build us a *canelo* and an elder reedpipe.

On our next visit some months later, Alfonso had built us a *canelo* and had found, in his house, the elder chanter of his shepherd bagpipe. We were very surprised because this chanter was not a normal elder reedpipe, it had a horn resonator at the lower end and a beautiful ring ornamentation (fig. 2). After seeing it, we spent the rest of the day only talking about this instrument.

It was called *rosca*, a strange name because in Galicia *gaita* or *pipa* was the common name for all kinds of cylindrical or conical end-blown aerophones. Alfonso told us that *rosca*s were a common musical instrument among Baixo Miño shepherds but it did not have a special repertoire; women's songs or bagpipe pieces were used. They made it with a suitable 35cm x 20mm elder branch, carving the delicate rings and the barrel-shape inter-rings



Fig. 2 Alfonso's rosca chanter



Fig. 3 Cross on the back side

ornamentations using a knife. Such a barrel-shape carving was partially flattened to receive the fingerholes and to support the back thumbs. A cross design was carved on the lower thumb flat surface (fig. 3). Using a red hot iron rod, the natural internal bore was cleaned and slightly enlarged to about 7-8 mm

about and then seven 5-6 mm fingerholes were burned between two rings: six on the front and one on the rear for the upper hand thumb, although this did not seem to be functional.

At the lower end a cow horn was added, with an edge teeth-shaped ornamentation and three non-tonal holes (fig. 4). To sound it, a 6-7cm cane or elder single reed, down-cut, was inserted at the upper end.

The *rosca* was played with an open fingering, sounding the tonic with all fingerholes covered. The *rosca*s have these subtonic-free scales (deviations in cents):



Fig. 4 Rosca horn resonator

Degree	Tonic	2 ^o	3 ^o	4 ^o	5 ^o	6 ^o	7 ^o	8 ^o
Rosca n ^o 1	Do#-40	Re+40	Mi+30	Fa#+20	Sol#-20	La#-20	Do-20	Do+10
Rosca n ^o 2	Do#	Re#-20	Mi+30	Fa#	Sol#-30	La#-20	Do+20	Do+30

As we can see from the above table, in opening the upper back thumbhole, we did not obtain an upper tonic and it is likely this hole was added as imitation of bagpipes chanters. In fact, Galician end-blown single reed pipes usually have only six front fingerholes, enough to play a complete scale from tonic to subtonic.

Interestingly, Alfonso told us that the *rosca* could be directly blown or played with a bag (fig. 5), shepherds called it a *rosca* in both cases. He explained that when the *rosca* was played with a bag, an elder blowpipe and two stocks were used, with all pieces ring-barrel-carved like the chanter (fig. 6). To avoid the reverse air flow, a little piece of leather was inserted at the lower blowpipe end.



Fig. 5 Alfonso playing the *rosca*

Alfonso gave us the old *rosca*, and, on our third visit, another two were made for us. We arranged with him for our next visit that he would make the ring ornamented stocks and blowpipe, but unfortunately, Alfonso passed away before our meeting.

In the following years we searched for other people who had knowledge of the instrument but amongst all those interviewed only one remembered the *rosca*: Manuel Rodríguez Iglesias "O Caroco" from Veigadares, a



Fig. 6 *Rosca* with bag

74 year old shepherd in 2003. Although his information was much less rich in detail than that of Alfonso, he confirmed the main features of *rosca*: the name, the ring ornamentation and the presence of a bell resonator. He even remembered that when there was no horn, a metallic funnel was added at the chanter lower end. Manuel told us that he always played the *rosca* without a bag.

Alfonso and Manuel told us that the *rosca* was only played as a solo instrument by the shepherds, never in any kind of ensemble. Nevertheless, there was a special use of the instrument which occurred only at Christmas on 24th December and the 5th January. On these nights, a trio consisting of two male singers and a *rosca* player would tour the parish, from house to house, singing carols.

There are a number of *rosca*-related single reed pipes from Galicia and it will be useful to have knowledge of these. These are all end-blown:

The gaita or pipa de alcacén / aveia, (rye/oat pipe) (fig. 7-1). When boys became interested in music, between 9-10 years old, they would make single-reed pipes by cutting some fingerholes in a dried or green rye (*Secale cereal*) or oat (*Avena sativa*) straw, and to make the fingerholes they used a knife making two cuts in the opposite direction. Initially, just three fingerholes were made but over time a six hole ryepipe was made which allowed more complex melodies to be played. In the northern half of Galicia boys added a second tube without



Fig. 7-1 Single ryepipe



Fig. 7-2 Double ryepipe



Fig. 7-3 Ryepipes

fingerholes, which acted as a drone, tuning over the tonic (fig 7-2). Depending on the area, this second drone tube could be tied to the melody pipe with a thread (parallel pipes), or be held in a divergent position. In central counties we have documented ryepipes with two drones, tonic and fifth tuning (fig. 7-3); boys added, in its lower end, a short moveable cut straw which enabled it be tuned. There is no evidence that these instruments were played using circular breathing. The droned ryepipes and the cane flutes (*pínfanos*, *canelos*) were instruments used by children as learning instruments on their instrumental pathway to the bagpipe. The ryepipes and cane flutes were used in excluding areas with the Ulla river as border (see map). It is important to note that all 165 bagpipers we interviewed said that they had initially learnt to play on *pipas de alcacén* or *pínfanos* (*canelos*).

Gaita de cana, gaita de sabugueiro (reed pipe or elder pipe) (fig. 8.1). After the ryepipes, 10-12 year old boys constructed the same instru

ment using a narrow tube (approx 30 cm long x 10 mm wide) of dried elder (*Sambucus nigra*) or cane (*Arundo donax* or *Phyllostachys aurea*). These reedpipes with could have either an integral or external reed and usually had six fingerholes created with a hot red iron rod, but seven (for a superior tonic) and eight (for a subtonic and superior tonic) fingerholes were also common. In Bierzo county, Galician speaking León territory, we documented a variant made in elderwood, with a tied-on reed (heteroglotic), with eight square fingerholes. Likewise, in Amoeiro (northern Ourense) we found *gaitas de cana* with a second pipe playing a tonic drone. Again, there was no



Fig. 8-1 Cane pipes



Fig. 8-2 Elder pipes

evidence of circular breathing used to play these instruments. *Gaitas de cana* and *sabugueiro* appear in almost all of Galicia, except in the eastern mountains range, where *pipas de castiñeiro*, double reed pipes made with chestnut bark, sometimes with a second long tube as drone (i.e. a double cylindrical oboe, see picture), were used as learning instruments by children instead of single reed pipes.

Pipa. In Bierzo county, a Galician speaking territory in northwestern Leon province, we have found another interesting reedpipe (fig. 9) which shares some remarkable features with the *rosca*. There are differences as this *pipa* was made from turned walnut wood and the ornamentation has only two rings at the upper and lower ends with the areas between the fingerholes being perfectly flat and unadorned. Nevertheless, the cylindrical internal bore widened at the base like a bell, forming a evident resonator. This *pipa* had a single cane reed and eight fingerholes, seven on the front and one upper back hole. Interestingly, like the *rosca*, this *pipa* can be directly blown or placed in a bag.



Fig.9 Pipa from Bierzo county

As we have already seen in the story of Alfonso, Galician children followed the same musical pathway – they would progress from directly blown reed pipes to single reed bagpipes or *gaitas de vexiga* (bladder pipes). This was the case especially in the southern Galician provinces of Pontevedra and Ourense, where the 10-14 years old boys added a bag to the single reed pipes. In many cases the size of the bag grew with the boys age: first, a dried pig's bladder was used (fig. 1), then a rabbit or cat hide (fig.10) and, finally, a goat or dog skin was tanned to obtain a suitable bag (fig. 11). These bags were blown through a cane or elder blowpipe, to avoid the reverse air flow the tongue or a single reed, with a very thin tongue, was used. The chanter single reed pipe, with 6-8 fingerholes, was sometimes accompanied with a second single reed pipe drone tuned at chanter tonic or one octave below. All tubes could be directly tied to the bag or have small stocks.



Fig. 10 Boy with bagpipe



Fig. 11 Boy's elder bagpipe

Sometime after playing this instrument, boys began to play an adult double reed chanter bagpipe, completing their “instrumental pathway”.

Having interviewed 165 traditional bagpipers, we found that boys who finally end up being bagpipers followed three different “learning chains” or “instrumental pathways” depending on the region:

In eastern mountains ranges, boys began with rye reedpipes, with double or single reeds and without fingerholes, followed with single rye reed pipes with fingerholes and later, *pipas de castiñeiro*, bark double reed pipes with six-eight fingerholes, some with a long drone, was used (fig. 12); after that, they were starting to play adult bagpipes.

Towards southern Ulla river, that is, approximately in Pontevedra province, boys started learning with *canelos* or *pínfanos*, cane transverse flutes with six fingerholes (fig. 13); later or simultaneously, they played on elder or cane single reed pipes. After a while, these reedpipes became a single reed



Fig. 12 Double pipas de castiñeiro

bagpipe followed with an adult bagpipe. This was the Alfonso pathway, as we have already seen. This same chain, without *pinfanos*, has also been documented in Ourense province.

In the remainder of Galicia (approx. A Coruña and Lugo provinces), boys began with ryepipes or oatpipes (with double or single reeds) without fingerholes, then they put three fingerholes. After a while, double or triple droned ryepipes, with 6-8 fingerholes were played and, finally, they started to play adult bagpipe.



Fig. 13 Canelos or pinfanos

Other Iberian single reed pipes

In Iberia there is a small family of single reed bagless pipes, which have either horn or carved wood bell resonators, sometimes with ring ornamentations. These are obviously related to the *rosca*. The best known is, without a doubt, the Basque *alboka* (fig. 14): a double reedpipe with single reeds, played with circular breathing and furnished with a tooth ornamented horn bell, with all elements mounted on a wood



Fig. 14 Alboka

yoke (García Matos M. 1956:131, Beltran J.M. 2004). Luis A. Payno has documented single reed pipes with horn or wood bell resonator in Cantabria, as the *chiflas* from Campoo (fig. 15-1) and Valdeolea (fig. 15-2), in Teruel province, as Alcaine and Bubágena *gaitas* (fig. 16), as well as in Guadalajara and north Burgos mountains ranges (fig. 17), this one is very similar to *rosca*. Likewise, Manuel Garcia Matos has found, in Madrid ranges, a square-shaped single reed pipe with a horn bell and ring ornamentation (fig. 18) (García Matos M. 1956:123), and he also found another single reed pipe, the *turuta*, in El Torno village, Cáceres province (fig. 19)(García-Matos, M.C. 1983:1). Southwards, now in Andalucia,



Fig 15-1 Chifla from Campoo



Fig 15-2 Chifla from Valdeolea



Fig. 16 Gaitas from Teruel



Fig.17 Gaita from Burgos mountain ranges



Fig.18 Gaita from Madrid

there was the *gaita* in Gástor mountains of Cádiz province, a single reed hornpipe that shows the crossed ornamentation that we have already seen in *rosca* (fig. 20). Most of these single reed pipes were found at isolated mountains ranges.

This ends the first part of the article. In the next edition Pablo will look at the medieval roots of rosca related bagpipes in Iberian medieval iconography, rosca ornamentation, archaeological finds dating from the Paleolithic period and, using

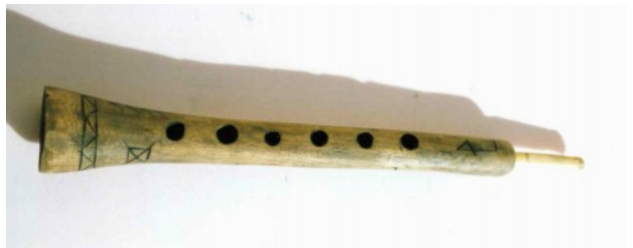


Fig.19 Turuta de el torno

linguistics, he considers the earliest of origins of the rosca and, consequently, the very origins of the bagpipe itself.



Fig.20 Gastor gaita

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Decoration or Function?

Jane Moulder

As researchers and instrument makers of historical instruments, Eric and I have to gather information and inspiration from as many sources as possible. In our field of renaissance double reed woodwind instruments, it is fortunate that there are still some extant examples, albeit in museum collections which may or may not have been well cared for over the last few centuries. But we also delve into contemporary accounts and records and there is plenty of iconography out there to help (or hinder!). One gets very skilled at looking at iconography in detail in order to deduce more facts or clues which may help us in understanding how instruments were made and played. However, even with so much available information, reproducing these instruments still requires educated and experienced guess work, coupled with a great deal of trial and error.

With studying bagpipes from the 15th to early 17th centuries, these same issues occur, other than the added problem of there being no surviving originals from this period. Whilst bagpipes are mentioned in a variety of written accounts, on the whole, these tend to be passing references to the instrument resulting in a paucity of fully detailed descriptions. It can therefore be difficult to determine the exact model of bagpipe referred to, how it was tuned or what the range or fingering system was. For example, no-one can ever be 100% certain exactly what a Lincolnshire bagpipe was and what were its defining characteristics.

What is clear by studying just some of the surviving bagpipe depictions found in England (see the article on The Bagpipe Map elsewhere in this edition for inspiration) is that there was a wide variety of bagpipes from the medieval and early modern eras. Then, when factoring in the various bagpipe illustrations and carvings from across continental Europe, the range different type of bagpipes is seemingly endless. Now, whilst I am not a bagpipe maker, that doesn't stop me looking and questioning the different illustrations, trying to understand the instruments and trying to gain some clues about how they could have sounded and how they were played.

It is with my "curious mind" head on that I am puzzled by a particular feature shown time and time again on bagpipe illustrations from the late 15th through to early 17th century in Germany. The feature in question appears on the drone of the bagpipes, where one would expect the tuning slide to be but it looks, to all intents and purposes, like a fontanelle.



A fontanelle on a tenor shawm

As a maker of double reed instruments, I'm very familiar with fontanelles. They appear on the larger sized renaissance wind instruments where lower brass keys are necessary in order to reach the lower tone holes and their purpose is to act as a protector for the keywork underneath. Made from wood, usually with brass ferrules, this thin wooden 'case' has holes in it to help with the venting of the tone hole beneath and the fontanelle holes would usually be formed into a decorative pattern. Other than a device for stopping the keywork being damaged they serve no acoustical function.

So why would there be, what appears to be, a fontanelle on a drone? There would certainly be no need of a key cover or protector as keys simply don't appear on drones. Were these 'fontanelles' purely decorative? Why would a maker go to the trouble of making such a device if it wasn't necessary? As a maker I know that there would

be considerable work involved in making a fontanelle and unless necessary, I cannot see why they would be present. My reasoning therefore suggested that perhaps I had misinterpreted the images and they weren't 'fontanelles' after all. I have looked at, studied, re-examined and looked again at the various pictures and each time I go back to them I remain convinced that they are indeed 'fontanelles'. Over the years, I have also shown them to other bagpipe enthusiasts and makers with the questions: are these fontanelles? If so, why would they be on the drone? The response has always been; "yes, definitely a fontanelle" and "no, I don't know why"!

Having mulled this issue over for sometime, I was finally prompted to write this article after seeing the wonderful image of a bagpiper depicted on the rear cover of the last edition of *Chanter*. It was of a 16th century carving of shepherd with his bagpipes in Chartres Cathedral and the drone carries the most perfect example of the type of 'fontanelle' I am referring to.

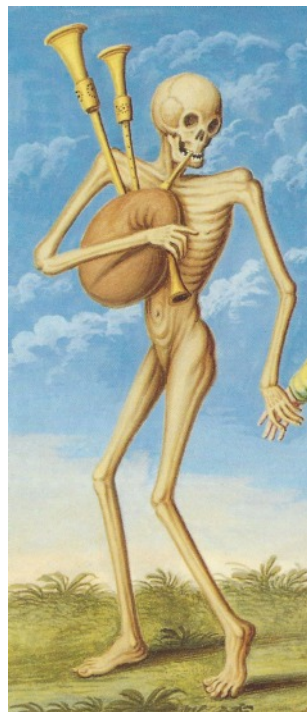
Pictured below and overleaf are some of the other illustrations that have been puzzling me for years. As a comparison, I show a contemporary illustration of a bagpipe with a more common tuning slide and I think it is clear that there are distinct differences between them.



1606, Christoph Murer, Zurich



1616, Adriaen Matham, Netherlands. These pipes show the more typical drones with tuning slides



C1770 Emmanuel Buckel, Basel



1562, Barbarini Codices



1603, Johann Weckherlin



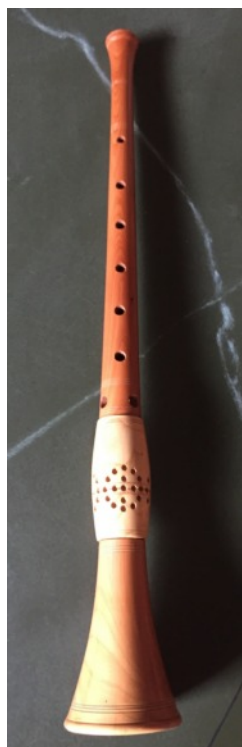
1523, Leonhard Beck

A 'fontanelle' is just poking out from behind the bull's ear.



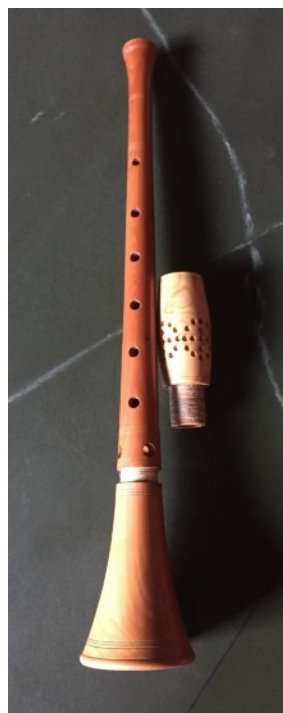
Late 17th C, Augsburg

The only suggestion I have as to the function of these 'fontanelles' is that actually they are 'blind' and not a typical key cover type after all. The clue is in an instrument that was recreated by the Dutch bagpipe maker, Frans Hattink. Back in 2005 in his home town in the Netherlands, an instrument was excavated from the well of the local castle. It was dated to sometime during the 80 Years War (1568-1648) during which the castle had been destroyed. Initially, it was thought that it was a bagpipe chanter which is why the town approached Frans as



The reproduction shawm made by Frans Hattink with the 'blind fontanelle'

they wanted him to make a reconstruction of the instrument so that it could be displayed alongside the original. However, having made it, it was clear to him that it was a small shawm rather than a chanter and this led him to consult with my husband, Eric. One of the most striking features of this instrument is that there is a removable section of the bore on the lower half of the instrument and this takes the form of a 'blind fontanelle'. This section clearly had a function and was designed to be removed as it had a socket and binding at both ends, but it had no keywork. The decorative hole patterns in the fontanelle were superficial only and they did not go far into the wooden part and certainly not as far as the bore.



The shawm with the 'fontanelle' removed

Frans believed it to be a similar instrument to that depicted by the mid 17th century Flemish artist, Jan Steen. There is also another picture, painted by Evert Collier (1640-1707) which shows the same type of instrument – a small shawm with a fontanelle device but no keywork. Indeed, there is a striking similarity between Frans's shawm and those in the pictures.

Having made a reproduction of the small shawm, it was clear that the fontanelle did indeed have a purpose. By removing the 'fontanelle' section and reassembling the instrument without it, the pitch of the lowest note changed as the overall length of the bore had shortened.

So is this the answer for the 'fontanelles' on drones? In the absence of the tuning slide, was the 'fontanelle' there to enable the player to change the pitch of the drone by removing it completely? As fontanelles were a familiar decorative device present on other wind instruments at this time, was the device was copied and adapted to suit another function?

Of course, there is another possible answer and that is that the artist got it wrong as is so often the case! Going against this argument is that there are a



Detail from a painting by Jan Steen



Detail from a painting by Evert Collier

significantly large number of illustrations of 'fontanelles' on drones spread over quite a long time line and also over quite a wide geographical area. The 'fontanelles' also appear on a number of different types of bagpipe. Whilst there are pictures of bagpipes with a more typical tuning slide drone shown alongside a pipe with 'fontanelle' drones, I have not yet found any examples of an instrument where both types of drone are depicted on the same instrument or where there is a tuning slide and a 'fontanelle' on the same drone. For me, this is quite significant, indicating that the 'fontanelle' drone is probably accurately depicted.

Without a definitive answer as to the purpose of the 'fontanelle' on a drone, and as it continues to puzzle me, I thought I would hand it over to the collective minds of The Bagpipe Society. I welcome all suggestions and look forward to your possible answers.

Bagpipers at the Tudor Court

Alan Radford

We bagpipers are aware that our instrument has a long heritage, in England and elsewhere. We know of times and places where the instrument has been fashionable, indeed aristocratic, yet at other times it has been little more than a beggar's instrument. Using Andrew Ashbee's multi-volume "Records of English Court Music", the account books show that our instrument was held in high regard by our Tudor monarchs, and its players were on a par with performers on viols, violins, shawms, sackbuts and trumpets.

For the first part of the reign of King Henry VII, there was no established post of bagpiper at Court, but from 1492 to 1502 there was an occasional payment to one of our colleagues, a bagpiper or droner. The amount was not insignificant, ranging from 3s 4d up to 10s. All except one of these performers is anonymous, the exception being Pudsey, bagpiper who was paid 6s 8d in 1493. Living in West Leeds as I do, just over the River Aire from the historic town of Pudsey, this particularly interested me.

In 1502-3 the records show that Pety John, Mynstrelle to the prince, received four yards of cloth for mourning livery on the death of Queen Elizabeth, wife of King Henry VII. There are two surnames elsewhere for Pety John, but this one is probably Pety John Cokeren, who in 1513 is identified not as minstrel but as bagpiper. Our court bagpiper was provided with livery of doublet and gown, and paid monthly at the rate of 4d per day. King Henry VII died in 1509, but Pety John's service continued under King Henry VIII.

In 1511 one William Kechyn, royal bagpiper, petitioned King Henry VIII for payment for his service to the late King Henry VII, and for his past and future service to the new King. Hence he must have been appointed before 1509, but the records do not show when. Kechyn received some back pay, and the accounts show his continued payments, again at the rate of 4d per day, hence 10s 4d. for months with 31 days, 10s for months with 30 days, and 9s 4d each February except leap-years when of course he receives 9s 8d. Kechyn was at various times referred to as the bagpipe waite, the bagpipe, or just the wait. He was issued with livery – a tawny gown. The last entry for William Kechyn is in 1521.

Kechyn was succeeded in 1525 by Andrew Newman, always identified in these records as minstrel, and occasionally either waite or Queen's minstrel, but Ashbee indexes him as a bagpiper, presumably from some other source. Newman continued to be paid at 4d per day (No inflation in the early Tudor court then). From 1539 onwards, in addition to the standard pay, on New Year's Day each year he began receiving a bonus of 10s. The last mention of Andrew Newman is in 1544.

In September 1545 Richard Woodwarde, bagpipe player, was appointed, still at the rate of 4d per day. A year later he succeeds in having the pay rate doubled, but viol players are being paid 50% more than his new rate, sackbuts and trumpets double! About this time, monarchs start to come and go quite fast, and in addition to normal livery, he and other musicians received four yards of russet cloth for funeral livery and of scarlet cloth for coronations. Payments etc. to Richard Woodwarde, bagpiper, continued until 1570 when he died and a final payment of his salary was made to his son Robert, a rebec player in the royal household. Richard Woodwarde was a remarkable survivor, having started his

service with Henry VIII post-Reformation, continuing to serve the puritanical Edward VI, then the Catholic Mary, and finally the moderate protestant Elizabeth. He must have been as adaptable as the legendary Vicar of Bray.

The death of Richard Woodwarde seems to mark the end of the road for Tudor Royal Pipers, so our profession's decades of high status in the Tudor era were over.

In conclusion, in the last issue of *The Chanter*, reference was made to a Tudor court entertainment, *The Masque of Bagpipes*. This was only one of several masques involving the instrument. Four masques were performed during the reign of King Edward I:

- The "Masque of Irishmen" was performed in 1551. Three shillings was paid for the hire of an Irish bagpipe player.
- The "Masque of Irishwomen" was performed in 1552, and three shillings and fourpence was given in reward to a bagpiper.
- At Christmas 1552 a masque was held for the Lord of Misrule, requiring cloth for a garment of russet damask for the Lord of Misrule's minstrel - an Irish bagpiper.
- The "Masque of Bagpipes" in 1553 featured six English bagpipers. Instruments bought for this performance included one pair of loud pipes for twenty shillings, one pair of soft pipes for six shillings and eight pence bought from Bridget the bagpiper's wife, and one pair of loud pipes from Bennet bagpiper for twenty-one shillings. The bagpipers performed concealed within wicker grotesque animals.

One masque was performed during the reign of Queen Mary I, on the occasion of the second visit of King Philip of Spain:

- The "Masque of Almaines, Pilgrims and Irishmen" in 1557 included four drums and fifes and two bagpipes. [Almaines in this context surely meant people from the Germanic states.]

I just thought that it might be amusing to add a little post script, as after the death of Richard Woodward the Office of Bagpiper in the Royal Household lapsed for nearly three hundred years until Queen Victoria revived it in 1843 and appointed Angus MacKay to the position. However, in 1603 when James I came to the throne, a bass viol player petitioned to be appointed to the post previously held by the late Richard Woodward, at the salary rate Woodward had been paid. Hence this established position in the royal musical establishment had clearly

remained vacant for thirty-three years. Incidentally it also shows that pay rates had remained stable over a period of nearly sixty years since Woodward's pay rise a year after he was first appointed!

In the Bag



Meira Segal

Meira Segal was born at 1986 in Israel. Her love to music started in childhood when she started playing recorders but when she was 18 she discovered the reed flute, or Ney, on one of her travels to the Sinai Desert. She started playing both Turkish and Arabic ney but over the years she has added the Bulgarian Kaval, Egyptian Kawla and bagpipes were added to her repertoire. Most of her musical studies were conducted at the

Labyrinth Music School in Crete. Together with music, she practices and performs Sufi and Central Asian dancing. Today she collaborates with a number of different musicians and bands in Israel and around the world. such as Labyrinth Music Orchestra, Efren Lopez, Zohar Fresco, Kelly Thoma, Gaidushka, Orvim Ensemble.

What bagpipes do you play?

I am playing the Gaida, Schäferpfeife, Gaita Gallega and a bit of Askomandoura.

What led you to take up piping?

Wind instruments had always been my passion. the first time I heard and saw bagpipes live was only 5 years ago in a music festival that I was playing at in Switzerland. It was a band called "Kel Amrun". Thom Freiburghaus and Lukas Flückigerand were playing the Medieval and Scottish bagpipes. I was really charmed by the power of these instruments, but I didn't think it is possible for me to play it since it looked so huge and complicated. A few months later I met a

friend from France, Aurore Séguier, and she was playing Gaita Gallega. I tried her instrument and realized it is difficult but possible. I ordered one in that same day!

Which pipers do you most admire?

I don't know many specific players. I listen a lot to Gaida and Kaba Gaida players from Thrace and Rhodope mountains in Bulgaria. I love the old style of playing.

Name three, non-piping-related musical influences:

Classical and Sufi Music from the Ottoman Empire. Folk music from central Asia. North African music.

What three albums are top of your playlist right now?

Taos- The new album of Lopez/Petrakis/Chemirani trio, Anamkhara - Kelly Thoma, Kerim Aydın - Black Sea recorders

If you had your life again, what instrument would you play?

I guess the Cretan Lyra, I really love it.

Name your favourite music festival.

Houdetsi Music Festival in Crete.

What three words describe your piping style?

(I think better to ask "what describes your piping style" since I have no idea how to describe it in 3 words...;-) I guess my playing is a mix of influences from various musical traditions. For example I am changing often the scale of my Gaita Gallega to an eastern scale by using sellotape and then I can play Arabic Debqa and different kinds of Zourna dances.

Bellows or mouth-blown?

Mouth-blown

Cats or dogs?

Cats, I have 5 in the garden.

Do you prefer playing, dancing or both?

I love dancing. Combination of both is perfect but in the last years I play more than I dance.

Cane or plastic reeds?

No clear ideology about that. for the Gaida and Gaita I have cane but for the Schäferpfeife I use plastic and it sounds great. By the way all of my bags are synthetic, vegan bagpipes.

What's your greatest musical achievement?

Playing with musicians whose work I had admired for many years, such as Ross Daly and Zohar Fresco. This is a great satisfaction.

What's your most embarrassing bagpiping moment?

It was during an acoustic concert: my colleague, who is also a very funny guy, knew I had to tune my Gaita. So he told the audience in Spanish, which I can't understand, that the next piece will be a solo dedicated to the delicate wings of the butterfly. Of course when I started to tune this loud instrument everyone were laughing so much and I couldn't understand why...

What's the most annoying question you get asked about the bagpipes?

"so you play Scottish music, right?"

What advice would you give a novice?

Get ear plugs!

I love bagpipes because...

when I hear and play them their powerful sound gives me strength. And also I really enjoy having a drone, other wind instruments don't give this facility.

As told to Andy Letcher

Tools of the Trade - *Looming Pins and Cordwangler*

Julian Goodacre

Over the years I have honoured several of my tools by giving them specific names. In a previous edition of Chanter I described the Goodacre's Razor, an invaluable tuning tool, which I named in honour of Mr Occam, of Ockham (a small village in Surrey), who may- or may- not have actually even existed.

I seldom have an opportunity these days to use my **Blandaderstiddle**, now that all my drone reeds are all made from plastic. This is a nifty little device with a minor (piano key) ebony handle that I made to tweak cane drone reeds. I got the name from a wonderful E L Wisty monologue by Peter Cook (Google Tragically I was an Only Twin for the full story). According to E L Wisty, the wheel was simultaneously invented by two stone age inventors, Drodbar and Gorbly. And it was Drodbar who made the mistake of calling his invention a Bandaderstiddle. I still love my Blandaderstiddle and keep it with my tuning tools and if you ask me very nicely at the Blowout I might be tempted to show it to you.

It is only in the last month that I have found the names of two more of my tools that have been nameless for nearly 35 years.

All my smallpipes have very small diameter finger holes. I drill each one slightly undersize and enlarge it if I need to raise its pitch when I am doing the fine tuning on the chanter. Some of these finger holes are very small; 7/64 inch (or, for you metric fans, 2.75mm). That is small; you can't poke a match stick down a hole this size; so it is a challenge when I need to enlarge one.

The **Goodacre's Razor** is excellent for undercutting these holes, but using it does not maintain a circular hole. Twist drill bits will do the job, but if you use them by hand they tend to grab and leave ragged edges. You can use one in a drill at high speed, but there is the fear that it will damage the back side of the bore or, in the worst case, that it will drill right through the other side of the chanter. And we don't want that, do we? The hitherto nameless set of tools that I have been using for enlarging small finger holes for nearly 35 years will now be called **Looming Pins**.

To make these I modified a set of clockmaker's broaches that I bought at school when I used to mend clocks. A broach is a hand-operated tapered reamer that clockmakers use instead of a drill bit to increase the size of bearing



holes in brass clock plates. Each one of mine was about 5 inches long, gently tapered and pentagonal in section (unlike an Allen Key which is hexagonal). The five edges are ground so that the edges are sharp enough to scrape minute amounts of brass when used to enlarge a hole. I cut some of these broaches into much shorter lengths and glued a mini

handle on each one and have been using them ever since. Each one is a different section of taper and will remove a minute amount from the side of the finger hole. A great advantage is that they keep it circular and central to the original hole position. I love my Looming Pins!

All pipemakers will have at least one Cordwangler, though it is doubtful if they know it by this name. Whenever you are tying-in stocks into a bag you need a firm anchor to attach the other end of the tying-in cord. A traditional Highland trick is to tie one end of the cord to the centre of a short length of broom handle and then put it between the legs and sit down. And each pipemaker is likely to have their own version. I remember that Jim Tweedie of Inveran Bagpipes in Edinburgh had a splendid small steel bollard screwed to his work bench. For many years I used to use the arm rest of my grandfather's fine captain's chair that I sat on while tying-in bags. Eventually the glue on the chair started to give way and I now use an unprepossessing screw-eye with a loop of nylon cord that I have on my workshop bench. I wonder what other pipemakers use as a cordwangler? I think we should be told!



"So where did these two new names come from?" I hear you gasp. On December 29th during an impromptu session of carol singing at our annual 'Footloose' Hogmanay event in Scotland, long-term Bagpipe Society member Roly Scales unexpectedly (and possibly misguidedly) launched into a solo rendition of Rambling Syd Rumpo's song "Green Grow Me Nadgers Oh!" This was a brave venture as it is a challenging song at the best of times. It was not long before his memory started to waver and he lost his grip on some of the technical words and ended up having to extemporise from the original. ("M'lud; in my defence of the accused it is only fair to point out that he believes that he may have consumed several alcoholic beverages before the alleged event took place.")

It may not have been a singing triumph for Roly, but I will always remain deeply indebted him as he has unwittingly provided me with names for these two hitherto nameless tools.

Reviews

Anytune - Music Practice Perfected (Anystone Technologies inc)

Ian Clabburn

Some years ago (Chanter Winter 2006), I reviewed The Amazing Slowdowner from Roni Music (<https://www.ronimusic.com>). I still use it regularly and have



yet to find any similar Windows based software that combines all the desirable features – independent key and tempo changes, EQ, looping – with a simple, intuitive interface you can understand and master within minutes. There is only one drawback from my perspective: I need to crank up the volume of my PC's speakers so the track can be heard over my borderpipes. Fine with me, but not necessarily so popular with the neighbours, apparently.

I tried connecting earphones to the PC, but the lead gets in the way and the physical restrictions are not conducive to practising good posture, especially when it gets caught on the drone.

Having recently bought a new iPod, it occurred to me that there might well be a solution: use the the music library, open up a “slowdown” programme and tuck the iPod in my shirt pocket

(or similar) or even better if you have a pair of those Bluetooth earphones. Hey presto, no trailing wires and less unnecessary noise to distract casual listeners from my wondrous playing, ahem. After a short search through the App Store, I

came across Anytune, which does everything I wanted, and more plus ... it's free!

There's a Quick Start Guide which will have you up and running very quickly:

1. select a tune from your library;
2. tap Play;
3. change the tempo by pressing the + or – button;
4. change the pitch by pressing the sharp or flat sign (one semitone change per press). Now you are in action.

You can also easily set up loops for practising those more challenging phrases. There are other interesting and no doubt very useful features, but I have not felt the need to explore these as yet. This is a sophisticated and versatile bit of kit and no mistake. The basic version is free, but upgrades start from a mere £1.99 (basic) to £4.99 each module for additional connectivity and



improved audio, not that the free version is bad – far from it, in fact. You can easily get by without paying a bean, but come on, send them a bit of cash, even if it's just to say thanks.

Anytune is currently only available for iOS (iPod, phone and iPad) and Mac, but Windows and Android versions are on their way. anytune.us/products

Die Stimme des Windes: Sprachliches zur Geschichte der Sackpfeife/The Voice of the Wind: A Linguistic History of the Bagpipe

Arle Lommel

Michael Peter Vereno. 2015. Hamburg: Baar-Verlag. 240 pages. ISBN: 978-3-935536-76-9

The subject matter of *Die Stimme des Windes: Sprachliches zur Geschichte der Sackpfeife* (The Voice of the Wind: A Linguistic History of the Bagpipe) might seem to be of limited interest to folklorists and ethnomusicologists, except perhaps for those narrowly focused on organology, but it addresses a serious and pervasive deficiency in how the field applies linguistic evidence to historic studies. As such, the broader theoretical issues it raises are ones that go beyond the narrow confines of the study of bagpipes or linguistic history.

Scholars who lack physical evidence (e.g., archaeological remains or artistic depictions of a subject) or detailed historical accounts of a subject are often forced to engage in reconstruction based on the information they do have. The methods that predominated in folkloristics in the early twentieth century were closely tied to those of American structuralist linguists, who in turn looked back to the careful and systematic approaches of the German philologists (many of whom, like the Grimms, were also folklorists). It is not coincidental at all that the founding pantheon of both folkloristic and linguistic theorists scarcely diverges until after the First World War: both



language and folklore were seen as roads to reconstruct and understand the past, and seemed amenable to the same broad methodologies of study.

This shared approach worked well as long as scholars understood the methods of historical-comparative linguistics, but as the fields increasingly diverged in the inter-war period and finally gained full independence after the Second World War, many folklorists continued to apply linguistic methods without full training in their limitations. As a result, their efforts increasingly came to resemble those of armchair linguists who see patterns everywhere but lack the rigorous methodology needed to distinguish between real and spurious results. Added to this problem, few folklorists are experts in the history of the languages they work with and may end up treating folk etymologies as proven just because they appear plausible.

Michael Peter Vereno's book illustrates the pitfalls of relying on trace linguistic evidence in the absence of more reliable physical remains. Scholarship has created an origin myth for bagpipes, one that confirmed Romantic notions of their antiquity. According to it, they are an ancient instrument, dating back to around 3000 years ago. They first arose in Asia Minor and spread from there throughout the Mediterranean realm, where they still exist in a "primitive" form as a folk instrument. The ancient Greeks knew the instrument and played it, and the Romans spread it throughout Europe, perhaps using it as a martial instrument with their legions. In the late Medieval period Europeans started to innovate and eventually created a wide variety of forms. In the influential mid-twentieth-century telling of Anthony Baines, the technologically complex form seen in the Northumbrian smallpipes conveniently paralleled the evolutionary superiority of Victorian man and his descendants.

Much of the evidence for this telling is in iconography, literary traces, and linguistic evidence in the form of widespread names for bagpipes. Although space does not permit a full exploration of the purported evidence, the early date is derived from an Alexandrine sculpture that depicts a musician with a panpipe and what is clearly an inflated animal skin. Later on, classical Greek authors refer to instruments played with bags (although they saw the use of a bag as an amateurish "hack" in place of more difficult circular breathing), and Roman sources mention instruments played using a bag, although the famed *tibia utricularis*—"tibia" refers to musical pipes made from the leg bones of sheep or other animals, and "utricularis" refers to a bag or bladder—appears to be a Renaissance Latin neologism that was subsequently taken to be a legitimate ancient name. (Incidentally, I have heard more than one Scotsman claim in all seriousness, based on that term, that the Romans introduced bagpipes to Scotland and that the Scots therefore have a roughly 2000-year history of playing them.)

In this volume, Vereno, a talented bagpiper and historical linguist, examines the evidence from the rigorous perspective of his field and finds the story and the evidence both wanting. As he carefully demonstrates, the story results from armchair linguistics that has misinterpreted the available evidence and is guilty of naively interpreting Latin and Greek names in Renaissance instrument catalogues.

First, he addresses the iconographic evidence and finds it lacking. The Alexandrine sculpture, rather than depicting a bagpipe, shows an inflated skin that was rubbed to produce rhythmic sound, an interpretation that makes much more sense given that the figure is holding a pan flute, an instrument that could not be played simultaneously with a bagpipe. Similarly, an early Neo-Assyrian depiction shows a man with a bag fitted with a blowpipe of some sort, but this almost certainly depicts a swimmer using an animal skin as a flotation aid. As Vereno shows, the early iconographic evidence evaporates under scrutiny that reveals other simpler and more plausible explanations.

Turning to the linguistic evidence, he finds a fundamental problem in that early “bagpipes” were never considered their own class of wind instrument, but rather were what he terms “half instruments.” He uses this phrase to describe a situation in which the same instrument could be played by mouth or with a bag, a situation that persists to this day in the Near East, North Africa, and parts of the Balkans. Any discussion of the history of bagpipes therefore has to deal with the fact that early examples were not part of a separate class of instruments and that using the modern term is an anachronism in understanding them.

Bagpipes emerge as a distinct class of musical instrument only with the addition of drones, which makes them more difficult to blow without bags. Obligatory drones created instruments that were played only in bagged configurations. This shift is hard to date precisely, but probably happened in multiple locations in Europe during the Medieval period. As a result, looking for terms for bagpipes prior to the Middle Ages (such as *tibia utricularis*) is fundamentally problematic, because the terms refer to instruments and bags as separable qualities, much like modern references to “electric guitars” today do not create a new class separate from guitars in general.

Much of this book is based on close examination of the early linguistic evidence, which is ambiguous or even completely misunderstood by scholars. For example, according to Vereno, earlier scholars interpreted the Greek term *pithaulēs* as a combination of Greek *pithos* (barrel or flask) and *aules* (pipers), to create “barrel pipers,” and “barrel pipe” as a name for early bagpipes. As the author shows, however, this interpretation is wrong, and the term referred to musicians who participated in rites for the Pythia, the high

priestess and oracle of Apollo at Delphi. The term, which accords with Latin attestations, thus meant a “Pythian piper” rather than a “barrel piper.” Vereno dryly notes that in this case scholars managed to create an entire type of instrument for which no evidence exists at all.

Adding to the confusion, Renaissance authors reinterpreted phrases like *tibia utricularis* as neo-Latin terms for the instruments they saw in medieval Europe and labelled them as such. This shift led subsequent scholars to reinterpret the Greek and Latin terms as referring to bagpipes as a natural class of instruments. This misreading has coloured scholarship on the subject to the present day.

Vereno then turns to the names later used for instruments that are indisputably bagpipes, and shows how previous scholars often relied on facile observations to derive etymologies (and from them histories). Although I will not go into his explanations, which are often quite technical, they depend on the sort of knowledge of languages and linguistic methods that few folklorists have. In more than one case that Vereno examines, scholars seem to have relied on dictionaries, intuition, and a good deal of imagination, rather than on rigorous methodology, to spin out supposedly factual histories.

At the end of his book, the author turns specifically to the names for the instruments used in German-speaking countries to see what they can tell us about the history of bagpipes in that region. This section is valuable for showing how linguistics connects to history in a period where we have much better information than for the ancient instrument. Even here, Vereno tells us, caution is in order, and the unknowns often outweigh what can be reliably determined.

Stimme des Windes is not just a critique of naïve linguistic methods or a debunking of Romantic notions of history. Rather, Vereno illustrates what a principled linguistic examination can and cannot accomplish. His methods and approaches apply more widely than to just bagpipes. Folklorists interested in using linguistic reasoning and etymology to support their work would be well advised to review this work. A careful reading that compares it to how folklorists use linguistics to investigate other subjects is likely to lead to the evaporation of other historical “facts.” More than one founding myth may be revealed to rest on similarly weak foundations.

Although scholarly German has a reputation for being impenetrable and dry, Vereno’s text is accessible and enlivened by a sardonic wit that carries across well for an English-speaking audience. Unfortunately for non-German-speakers, *Stimme des Windes* is currently only available in German. I reached out to the author, who told me that an English edition is planned, but he had no time-frame for its release. If and when it appears in English, it is a book that will

deserve a wider audience among English-speaking folklorists than its subject matter might suggest.

Editor's Note: Thank to The Journal of Folklore Research Reviews who very kindly gave me permission to reprint this review which first appeared in September 2017.

www.indiana.edu/~jfr/reviews.php

Gaitas de Fole em Portugal\Bagpipe music from Portugal

Cassandre Balosso-Bardin

Available from paulotatomarinho.pt (€13 for Portugal, €13.50 for Europe and €14.50 for the rest of the world)

After a tough week with little sleep and many deadlines, both met and unmet, I sit in my kitchen, open the beautiful black and white album cover and insert the CD into the computer. I fit my earphones in so I don't bother anyone on this Sunday morning and as the first notes hit my ears I am immediately transported to 13 years ago when I travelled all over Galicia with my new pipes. One day as I was in

O Morrazo in southern Galicia, a friend picked me up and announced we were going to Portugal. What followed were the most wonderful 48 hours in the region of O Minho at Miranda do Douro, a small village high up on the plateau, overlooking the plunging view of the deep blue Douro river weaving its way in a naturally formed gorge, a majestic sight in this dry land of small stone houses and wonderfully warm people. There, I learned that during their latest music revival, Portuguese pipers had chosen to keep certain modal characteristics of the instrument, mainly audible through the striking neutral third.

Gaitas de fole em • Bagpipe music from

Portugal



Paulo Tato Marinho

This album uses no less than 53 instruments, both Portuguese and Galician, as well as Uilleann pipes, a Chinese bamboo flute and a rarely heard Portuguese ocarina, but the modal flavour emerges strongly at key moments, especially in tracks 3, 7 and 14 with locally made Portuguese bagpipes. The music in the album covers a wide range of diverse genres and styles, giving the listener a real insight into the music of Portugal, light, bright and extremely danceable. There are a few musical weaknesses heard through a couple of instruments played with slightly less dexterity – most of the 53 instruments are, impressively, played by Paulo Tato Marinho –, but overall the musical knowledge and skill is solid and we emerge with a strong and powerful album with engaging arrangements and a real overview of Portuguese bagpipe music.

The cover the album is striking with simple hand drawn illustrations that convey just as much if not more than photos. The booklet is very attractive with explanations (in Portuguese) for each song, an extensive list of all the instruments played, their key, their maker and their origin and a range of entertaining illustrations reproducing key iconography, instruments, dances and costumes.

Starting with a highly energetic set of dance tunes with pipes in D, bombo (a large bass drum) and cavaquinho (a type of small guitar), then weaving through the highly diverse piping repertoire in Portugal, the album finishes on a more modern note with electronically programmed music providing the backdrop for acoustic instruments performing an original composition. If you are up for an educated yet thoroughly enjoyable journey to the upbeat land of Northern Portugal I couldn't recommend this album enough. Enjoy the trip!

Cabit – Unico Figlio

Jane Moulder

Available from Felmay music www.felmay.it/shop/ 13.50€
<https://www.facebook.com/cabitchornamuse/>

As I mentioned in Grace Notes, I'm a great lover of Italian music and so, when this CD came in for review, instead of approaching other potential reviewers, I asserted editor's privileges and kept it for myself. I'm very pleased I did!

Cabit is based in Genoa in the Ligurian area of Italy and comprises of the duo of Davide Baglietto on bagpipes and Edmondo Romano playing a variety of wind instruments such as whistles, flute, clarinet and saxophone as well as pipes.



On the majority of the tracks they are joined by guest musicians and singers, including other pipers. Guitar, organ and hurdy gurdy are just some of the other featured instruments.

The CD, *Unico Figlio*, which translates as *Only Son*, is a recording of traditional Christmas music from the group's home region of Liguria. Davide and Edmondo undertook over two years of research to seek out traditional music and seasonal customs from the area. As well as using a conventional recording studio, they also carried out a number of field recordings. One particularly memorable result of this was a recording made in the village of Cegni where the 20 strong local choir, piffero and organist recorded a song, dating back to the 17th century, traditionally performed on Christmas eve. The opening track starts with male voice close harmony singing and the CD ends with a piece for solo organ. Another memorable moment is a tune, traditionally performed just before midnight on Christmas eve, which was recorded on the 14 bells of the Sanctuary of Madonna della Guardia. But despite my picking out these non-piping, examples, there is plenty to keep any fan of Italian bagpipe music happy with eight of the 13 tracks featuring pipes. One of the tracks, *Venite a Betlemme*, features no less than nine bagpipes and, together with an accompanying organ, the result is some absolutely gorgeous harmonies.



As with other areas in Italy, Christmas music and celebrations in Liguria have a traditional association with bagpiping. Davide is to be congratulated on carrying out considerable research to resurrect some of the old tunes and traditions of the region. The tunes were arranged having consulted with a number of different sources including local traditional musicians, ethnomusicologists as well as tapping into the personal memories of villagers. Surviving manuscript fragments and folklore books were also sought out. One piece, *Pastorale Ligure*, played on four pipes, was located in a manuscript in the library of the Paganini Conservatoire in Genoa. Other songs have been preserved, up until now, only in oral traditions. However, despite his best efforts, sometimes the whole song or the complete melody proved elusive and Davide has used his extensive knowledge of the local musical style to reconstruct the lost parts or complete the tune. On these occasions, it is impossible to detect the newly composed from the traditional.

The bagpipes featured on the CD and played by Cabit, however, are not traditional Ligurian but French - but plans are underway to change this in the future. Davide is working with bagpipe makers, Walter Rizzo and Peter Rabanser, to reconstruct the bagpipe depicted in paintings by the well-known early 17th century Genoese artist, Bernardo Strozzi. (I plan to feature this in *Chanter* when their work is completed, hopefully in 2019). The overall result is a very pleasing recording of traditional Italian music and song and despite its seasonal theme, would be a welcome listen at any time of the year.

Caption Competition!

Have a look at the picture on the back cover and can you come up with an appropriate caption for the poor bagpiper? Please send your captions, by 30th April, to me at janethepiper@gmail.com The image comes from a much larger painting by Hans Bol. There seem to be two versions of this painting, one in the Gemäldegalerie in Berlin and another in the Sternberg Palace, Prague. Thanks to Sophie Matthews for taking this shot on her visit to Prague.

As a reminder – if you wish to access the Chanter archive on The Bagpipe Society website, the password is **bourdons**.



*Front Cover: Meira Segal
(The subject of this edition's In the Bag)*



*Back Cover: Detail from "Village Scene" by Hans Bol (1534-1593)
(See Caption Competition on inside back cover)*

Chanter is the quarterly journal of The Bagpipe Society and is edited by Jane Moulder. Contact details: 30 King Street, Leek, Staffordshire, ST13 5NW. Tel: 07812 645460 or e-mail: janethepiper@gmail.com. The next copy deadline is 1st February 2018. Articles submitted to Chanter will also be archived on the Society website.

Membership: All membership queries should be directed to Michael Ross, e-mail: membership@bagpipesociety.org.uk. His address is 11 Queenss Place, Otley, Leeds, LS21 3HY. Current subscriptions are £20.00 per annum.