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Contents

Grace Notes

Jane Moulder

The months and years seem to swing by in an instant (is this me getting old?) and I'm writing this with less than a month to go before the Blowout but my mind is already racing ahead to my annual pilgrimage to Le Son Continu. 2018 marks the 30th anniversary of my first attending the festival. Back in 1988 my exposure to bagpipes had been fairly limited and mainly consisted of the Scottish, Irish and Northumbrian varieties and, through listening to David Munrow recordings, I had some awareness of medieval and renaissance bagpipes. Other than that I was quite ignorant of the world of bagpipes. In this respect my knowledge back then was no different to what the majority of people know of bagpipes today. I still get asked the name of the instrument I'm playing (and I know I'm not alone in this) and in my heritage job for the National Trust I continue explain to amazed audiences about the importance and prevalence of the bagpipe in the past.

The promotion of bagpipes through initiatives like International Bagpipe Day are, I believe, having a positive impact on increasing awareness and bagpipes are certainly more prevalent now than they were 30 years ago. But there is still a long way to go as, sadly, it is still seen by some as an instrument of ridicule or prejudice. I was amazed when a short clip of me playing bagpipes on IBD day this year went viral on Facebook and has now notched up 19,000 views and 377 shares!! Whilst there were a few disparaging comments ("bagpipes sound like a cat being boiled alive") I can only hope that it was shared because people liked the clip or were intrigued by it and that now there are a few more who know that something other than the GHB exists! I shall soldier on spreading the word.

Eco-Friendly Society – Part One

By the time you receive this edition of Chanter, the chances are that the 2018 Blowout will have come and gone – and so will the various barrels of beer imported for the occasion! The Bagpipe Society has decided to do its bit for the environment and replace the throwaway plastic beer beakers usually on offer at the Blowout with lovely, bespoke, fully recyclable Eco-Cups. When this photo was posted on Facebook, we received an overwhelming positive response to them. Sadly, we cannot post them out as the costs of packing and handling them

would far outweigh their value – but they will be for sale at next year's Blowout! Exceptions to this rule may be made in exceptional circumstances – see below.

Eco-Friendly Society – Part Two

I'm often asked about the blue plastic envelopes that Chanter is posted out in. They were introduced after a disastrous mailing when over half the Chanters didn't get to their rightful owners due to defective glue in the envelopes. (It was my third edition of Chanter and I very nearly chucked the job in after that one!). The blue envelopes are pretty secure and keep Chanter well and truly tucked in until opened by the recipient but I'm also pleased to tell you that the supplier has assured me that they are made from recycled plastic. Which means, of course, that the bag can be recycled again. So eco-credentials are assured!

Caption Competition winner!

Well, I can't say I was overwhelmed by entries for the caption competition which appeared on the back cover of the Spring Chanter – in fact, I got a grand total of three! So, I'm therefore printing each and every one. I declare Kevin Carr the winner – and the decision was made on the basis that it aroused an immediate groan when tested on an unwitting friend. In view of the small field, all entrants will win a prize – an Eco-Cup each.

" Ha ha, you missed the bag!" – **Kevin Carr Winner**

`The perfect gift for the piper whose playing is best described as Bollocks' – **John Tose** (best appreciated by those that know that the name of the knife stuck in the piper's back is called a "bollock dagger".

'Is that a duck or are my drone reeds playing up again?' **Francis Wood**.

Responses:

Hi Jane,

It was good to see that Ramblin' Syd Rumpo is alive and well and has a new moniker: Julian Goodacre. His interesting use of looming pins and cordwangling techniques reminds me of one of Syd's more printable songs where the great man implores us to "keep your hands off others' moulies, 'cos it is against the law".

It would be interesting to know whether Julian has a good clean set of moulies. I am sure that those slightly mad Maltese zaqq pipers use them especially for tuning their rommelpots.

Best wishes, **John Henry**

Hi Jane

Regarding your piece about the "fontanelles" on bagpipes: Just a long shot here, but I have a set of hummelchen made by Toru Sonoda and there are sliders on all three drones and chanter. Now I have been neglecting them of late I have to say in favour of my Hungarian dudas so I can't remember the technicalities of it all but they slide sideways so covering or uncovering a hole underneath which enables the retuning of the drones. Maybe this is too sophisticated a system to have been employed all those hundreds of years ago but it is a hypothesis worth considering.

I would add that on one of my sets of Bulgarian Kaba Gaida there is a section that can be added to the drone section when changing the chanter for another key. This brings the drone in tune with the new chanter.

What are your thoughts?

Regards, **Mike Billington**

Dear Jane,

Regarding your ideas about the function of "fontanelles" on drones, if they were removable in order to raise the pitch it would be so, so easy to lose them. How about if they could be rotated to uncover a hole to achieve the same result? A conventional tuning slide can change a drone note a small interval, but a tuning ring could potentially raise it any desired interval, e.g. a fourth, from the six-finger to the three-finger key, or even an octave to give a G g combination instead of G G.

I have a tuning ring on Sean's Flemish set to raise my C baritone D, and on Julian's renaissance pipes I can pull out the baritone from D to C. However, a greater interval would be useful at times, particularly for modal pieces.

Regards, **Alan Radford**

Dear Jane,

In his comments on my article 'Lincolnshire, Lancashire and Scotch Bagpipes" (Chanter, Winter 2017/Spring 2018) John Peel queries my interpretation of the Eglantine bagpipe as a double-chanter instrument, seeing it as a single chanter with a single drone. This is indeed what I had always presumed myself, until I began writing the article and started to look at the image more closely.

If the second pipe is indeed a drone it is very unusual, for a British bagpipe at least, in being mounted in a separate stock parallel to the chanter. It was whilst contemplating the oddity of this arrangement that two things struck me: firstly, the "drone" is quite clearly tapered along its entire length, unlike both real-world drones and the vast majority of drone images. Secondly, although a considerable length is shown, there are no drone features at all - no tuning slides, ferrules, mounts, or turned decoration. Even the crudest imagery usually picks up on some of these features, and the Eglantine instruments are reasonably detailed. It was at this stage that it occurred to me that this was more likely to be a second chanter with the tone holes hidden because it is bent backwards and facing away from the viewer.

It's worth mentioning that some of the more compelling double-chanter images in English churches may also show a double-stock arrangement (e.g. Altarnun and Broad Chalke).

Of course, ultimately this cannot be proved either way which is why I used the qualification "probably" – there isn't a lot of certainty in the study of historic bagpipes! But the double-chanter interpretation seems to me to fit the available facts best. I think we may have all been seeing a drone because that's what we expected to see.

Unfortunately, there was no space to discuss the issue properly in the Chanter article, which was really no more than a summary of a considerably longer piece, as yet unpublished, where these points are discussed at more length.

P.S. I'd like to thank John for the interesting additional material, especially for the Hedon Fair ballad, now added to my growing list of references to bagpipes in 18th century England! (from various internal references - especially to "macaronies" - I think the song probably dates to around the 1760s/70s.)

Regards, **Paul Roberts**

Bagpipe Passion

by p.j.sherman

I find the whole concept of sharing breath with the bagpipe to be very intimate. The bagpipe, in my mind, can be seen symbolically as another living creature, as you breathe life into it. It is like a meeting of lovers.

You take her
into your arms
and caress her tenderly,
and share your body warmth.
Then your lips connect and you
share your very breath. She warms
to your touch and breath, and two begin
to breathe as one, as your encircling arms
embrace and tighten lovingly. From this intimate
contact, a rhythm emerges - a squeezing, breathing,
pulsing alternation between tightening, forcing, giving moments
and relaxing, receptive, intuitive moments, as you instinctively
respond to make small adjustments to enhance the beauty of the moment.
From this union, a song emerges to express and release a wellspring of emotion.
This is followed by a return to silence,
peace and a sense of accomplishment,
and well-being. Passion spent,
emotions sated, silence rolls
over the scene like
a gentle wave.

The union dissolves and you become two again,
until the need wells up for another song,
and you reach out for the other once again.

The above composition was written about a year after I had received my first bagpipe. It was a Leicestershire windblown smallpipe by Julian Goodacre, and I bonded with it straight off. I found playing this soft-spoken wee pipe to be an intimate experience as the melody and my thoughts melded into the drone.

It was the beginning, and I have gone on to play and own many different pipes from different countries, keys, time periods, and with varying number of

drones. Some are shrill, while some are just plain loud. I have some that employ a bellows, which eliminates a lot of reed problems, but for me, are more mechanical and much less intimate than sharing one's own warm breath to bring the instrument alive. I enjoy all of my pipes, but like past lovers, there is always a special warm place in the memory for one's first love. Thank you Julian for the pleasure that you have given me.

Säckpipa Workshop Weekend

Tim Stokes

Fourteen of us got together to play Säckpipa in the deepest depths of 'sleepy' Somerset. There were 12 workshop participants, one who had travelled from Belgium, the rest from all over the UK. This first weekend for the Säckpipa was led by the talented multi-instrumentalists Vicki Swan and Jonny Dyer. Four were relative beginners, mainly working with Jonny in the library, while the more experienced players were led by Vicki in the Long Room. We also shared the weekend at Halsway Manor with melodeon makers learning from Emmanuel Pariselle.

Although the weekend was initially open to a range of pipes, all of us had the A/E Säckpipa and G border pipes. A number of Säckpipa makes were represented, including those from Alban Faust, Thorsten Tetz, Terry Mann and others, mostly using cane reeds. The group was very friendly and willing to share information and experience of piping, reed making, etc. We focused on the

standard Swedish Säckpipa repertoire and tunes from Småland, along with articulation and general bagpipe technique.

Gathering on Friday afternoon/early evening (after plenty of tea and biscuits on arrival) we began to learn some tunes, beginning with a Långdans (Long dance). After an enjoyable dinner, there was an informal session, drinking in the bar, chatting, relaxing, chilling… until it was time for bed.

The following morning, having eaten a big breakfast, we commenced at 9.30 with our workshops. Overall, we learned nine tunes, including two Långdans, various Polskas, Schottis, hamburska efter Pehr Ericsson, etc. Vicki taught us by ear, though music notation was also available, breaking each tune down into small and manageable sections. Emphasis was on 'gracing', use of staccato and rhythm using the feet – though I can't do it! We had a short break from the Säckpipa when Jonny brought out his horns for us to play. They are cow horns with three holes cut into them for one hand and, using the other hand in the end, a range of notes can be played. Some managed quite well, but I failed completely. There is a brilliant video clip of us driving Jonny away in great pain!

On Saturday evening, Vicki and Jonny provided a wonderful concert of songs and music called 'Smörgås ballad'. This was based around the seasons of the year, from the dark days and the devil into the light. The music from nyckelharpa, pipes, guitar, accordion and voice was superb; very evocative and beautifully played by two very talented musicians. I really enjoyed it throughout; thank you. Following this, we headed to the bar for an informal session of music and drinking – or to bed.

Sunday consisted of more great food, good music and teaching. Later, group photos and video clips were taken. We finished with a Somerset cream tea – is it jam or cream on top?! – then said our goodbyes and left with many of the tunes playing in our heads.

A weekend at Halsway Manor consists of plenty of food and drink at regular intervals , interspersed with workshops. We were really well looked after by the staff at Halsway – thank you.

We all agreed that it was a superb weekend – informative, very friendly, with great company, music, food and drink. For me, it has provided a good basis for continuing to play the Säckpipa. Vicki has since offered various links of her playing all the tunes we learned on video clips. We will do this again next year!

If you would like to attend, then the dates are Friday 10th - Sunday 12th May 2019.

Piping in Palma

The Fourth International Bagpipe Conference – a delegate's view

Jonathan Bynoe

There are plenty of reasons to visit Mallorca in March – the gentle breezes from the Mediterranean, the traditional welcome of Mallorcan people, the arrival of the swallows two months before they arrive in northern Europe. The arrival of bagpipers from around the world was yet another; when the International Bagpipe Conference was held, outside the UK for the first time, in Palma, Mallorca, over the weekend of International Bagpipe Day.

The programme looked promising: an opening concert on the Friday night, a day of lectures on Saturday, followed by its perfect antidote, a session in a nearby bar, then a trip out of the city on Sunday for a day of music and rural pursuits. Still, I was anxious to know whether I was the only Briton to make the trip. It was reassuring to find the familiar faces of David Faulkner, who was one of the organising trio, and Chris and Anne Bacon. We were the British contingent, though American Roger Landes, another organiser, was proudly wearing his BagSoc lapel badge.

That the conference delegates were outnumbered by local people at the opening concert gives an indication of the popularity of piping in Mallorca. Cassandre Balosso-Bardin, the third organiser, introduced the acts, flipping gracefully between Castilian, Catalan and English, and established the truly international basis of the gathering. "Bagpipes of the World" was its title. Musically we started in Mallorca, with three colles (bagpipe, whistle and drum duos) who then joined in a single band. Mallorcan pipe music tends to be upbeat, marching or dance music, deceptively easy to listen to, but frequently with a sting in the tail such as a rhythm or speed change. Second on were the ZampogneriAFiumeRapido trio, who played a range of zampognas and other pipes from Italy. The effect of the zampogna's three chanters is that the harmonies sound improbably rich, and the combination of three players is astounding. In one tune the zampogna played the lower harmonies, with two

bombards skittering above. Their finale was a set of hornpipes as played by Blowzabella. (ZampogneriA will be appearing at the Blowout at the beginning of June.)

After the break came Cem Yaziki, a tulum player from the Black Sea coast of Turkey. The tulum is a single reed, double chanter pipe, with a hornpipe at the end. Melodically I found the music difficult to grasp, but the effect was mesmeric, with constantly shifting chords, and a wall of sound from an unexpected range of notes from so simple a chanter. In many ways it was similar to the zampogna in its complexity of sound. Finally came a trio from Galicia, the Bellón Maceiras duo with Cabi Garcia. Gallego music tends to be dominated by the gaita, often played in close harmony or in massed bands with percussion, often very loudly. In this case a single gaita was accompanied by a button accordion and a guitar, mixed to near equality. So, the accordion provided chords but also rhythm; the three instruments all contributed to harmony, the effect being lyrical rather than fast. They played with unexpected humour, and encored with one of my favourite gallego tunes, San Roque. We left a good concert buzzing with the prospects for the rest of the weekend.

The conference proper occupied most of the Saturday and the conference centre was comfortable and modern. We were greeted in the entrance hall by two xeremiers playing pipes and whistle and drum, though these were silent and huge, being examples of Catalan gegants. Papers were presented on time and in a relaxed fashion, with the IT working well, and simultaneously translated to or from English, Catalan and Castilian. The skill of the two translators in their soundproof box was palpable. The first papers discussed pipes from Romania, Lithuania, Macedonia and Turkey. Each told the now-familiar story of folk instruments dwindling as culture became more 20th-century, then being rescued and revived. Interesting that folklore, initially suppressed by the communist regimes, was later

promoted by them. Also that emigration tends to rob countries of younger people, hampering a musical revival. And what about the similarity in names of the gajda of eastern Europe and the gaita of western? Was it that the name derives from Arabic, or that the name migrated from east to west with the Visigoths? Interesting, if unanswered. The Occitan pipe, or bodega (wine-skin), almost died out after World War I but now thrives after reinvention of pipe and shawm bands, and collaboration with other pipers in the Balearics, in Langedoc and Calabria. In Gascony, the boha has been revived after vigorous cataloguing and measuring of surviving instruments, and their easy accessibility on the internet. The Italian müsa had died out, replaced as in France by the accordion,

but musical detective work suggests a place for it in duet with the piffaro. There used to be a variety of different Galician gaitas. Around Pontevedra the gaita tumbal had a low chanter in B and high drone at the chanter's 5th, and a few recordings exist. Thus, different moribund cultures have been recognised as valuable and endangered, and brought back to varying degrees of health. The details of resuscitation vary, but it requires academic study, enthusiasm, and generally collaboration with other cultures.

The most scientific paper, by Cassandre Balosso-Bardin and colleagues, showed what you can investigate about piping technique, given enough resources. Using pipes with audiometric and video recording, pressure and flow sensors, and tracked elbow movements, she showed that breathing, and tuning by pressure on the bag, vary not only for mechanical but also musical reasons, and are more sophisticated in experts than novice players. Not surprising perhaps, but not previously shown, and showing the way for future research.

Then to the left field. Piping as political protest has been around at least since the Jacobites, but is an increasing force in modern protest, as research through social media can reveal. Highland pipes are particularly effective in opposition to so-called hate preachers. In Hong Kong, on the other hand, local membership of pipe bands is thriving, perhaps as a kind of protest against imposed de-colonialisation. Then to piping and mindfulness. Piping while walking the dry-stone mountain paths of the Tramuntana mountains in Mallorca benefits not only the piper, but also the local wildlife, and the sacred forest.

After all that brain-work, what we needed was a damn good session, and that is what we had. We gathered in a nearby bar, stocked with plenty of snacks and beer, and played the evening out. Predictably we divided into camps, mainly dictated by pitch (xeremies are pitched in C#, which discourages collaboration). There was an English camp, with its offshoot from Scotland, and then the Gallician and Mallorcan camps, who clearly won on volume. The Occitans seemed able to collaborate, and that is perhaps how they have thrived.

There was ample percussion, able to add power to anything. Then there was the Bulgarian camp. They kept popping up throughout the weekend, a tune to suit every occasion. This evening they came in ethnic white and red shirts, goaty bagpipes and lightning fingers. Fabulous! Eventually, ears and brains ringing, we retreated to our beds.

On Sunday we were hosted by the Xeremiers de Sóller, internationally-recognised pipe band, and one of the longest-established on the island. They played for us on the train ride to Sóller, on the rattly 19th century train originally built to transport the orange and olive crop to Palma, and now lovingly preserved to transport tourists. The train winds up into the mountains, eventually disappearing into tunnels and emerging over the magnificent Sóller valley, the Valley of Oranges. After presentation to the mayor of Sóller, we were entertained by the Xeremiers de Puig de sa Font, another long-established band, who combine xeremies and flabiol with other instruments such as shawm, clarinet and trombone. Then off to the agricultural cooperative. The Sóller valley thrives on olives and citrus fruit, and we were treated to not only learning about them, but generous tasting too. The cooperative had recently taken the decision to use modern production machinery, so it was interesting to contrast their produce

with that of Can Det, our next visit, a 400 year old farm producing olive oil by traditional methods. Sóller is a delightful and busy town, but while others continued to explore (and the Bulgarians found a street corner to play), I slunk into a cafe for a cafè amb llet and relax before the return train trip to Palma.

An enjoyable and successful conference indeed. It was well-balanced, with plenty for everyone, and (as far as I was aware) ran smoothly. It was interesting to see not only that ethnomusicologists are studying and reviving ethnic bagpipes, but that scientists find them a fruitful area of study, and that even protest and mindfulness can involve pipes. In particular, it was good to find a group of pleasant and like-minded people and to play pipes and chat with them. I look forward to Boston Massachusetts in 2020.

Addendum and Acknowledgements from **Cassandre Balosso-Bardin** on behalf of the International Bagpipe Organisation:

The Fourth International Bagpipe Conference was a real success with participants from all over the world, and many from different Spanish regions. However, none of this would have been possible without the help of several key people. First, we would specifically like to thank two people without whom this conference could not have taken place: Toni Torrens and Càndid Trujillo, with their invaluable help, we were able to source venues, companies, sponsors and administrative help that would otherwise have been unreachable. We would like to thank the many different societies, organisations and institutions that supported this event: in the UK the Bagpipe Society and the Lowland and Border Pipers' Society both gave us generous grants and helped us spread the message across the communities. We would like to thank all the organisations and groups in Mallorca and the many volunteers who gave their help willingly. Special thanks go to all the donors who contributed to the crowdfunding campaign to help gather the last of the funds needed for this conference. Finally, I would like to thank the speakers, musicians and delegates for coming and making the three days a real success.

On a final note, we would like to announce that the next International Bagpipe Conference will truly go overseas - to the United States. We will be organising the event in Boston with the collaboration of a local committee. Long Live the Bagpipes!

The International Bagpipe Organisation: **Cassandre Balosso-Bardin** (President), **Roger Landes** (Secretary), **David Faulkner** (Treasurer)

The Rosca – Part Two

Pablo Carpintero

In the first part of the article, Pablo Carpintero introduced the Rosca pipe and here, in part two, he continues his journey of exploration, reaching back into the history of both the Rosca and the bagpipe itself.

Rosca related bagpipes in Iberian medieval iconography

Assuming that cylindrical or square tubes were, as a rule, furnished with single reeds, we found in northwestern medieval iconography some bagpipes very similar to the *rosca*. There are a substantial number of Iberian depictions of this kind of bagpipe, but we will show only the clearest and best quality representations with all date from the 13th and 14th centuries.

In 1240-1260 the interior cover of the Toro Collegiate was built. Among the depicted musicians there is a king bagpiper whose drone-less instrument shows a single square chanter, without bell resonator, which comes out from a stock carved with a dog's head (fig. 21).

On the south portal of the Burgos cathedral, so-called Puerta del Sarmental (13th century), we can see a king bagpiper whose drone-less instrument

Fig. 21 Colegiata de Toro,

Fig. 22 Burgos Cathedral

Fig. 23 Burgos Cathedrall

shows a double square chanter with a single resonator bell carved with a wolf or dog head (fig. 22).

The western portal of León cathedral, built around 1270, shows a king bagpiper whose drone-less bagpipe has a double square chanter which comes out from a carved stock, finishing in a single carved resonator (fig. 23). The animals represented in both stock and bell are difficult to specify.

Fig. 24-1 Leon Cathedral

The south portal of Leon cathedral, built between 1265 and 1275, shows another beautiful representation of a king bagpiper (fig. 24-1). His bagpipe has a single square chanter which comes out from bag through a dog-head carved stock. On the chanter we can see, perfectly carved, a ring ornamentation. The final part of the chanter is broken, but it probably had a resonator. Taking into account the strange position of the lower hand fingers, we have drawn its hypothetical reconstruction with a wolf's head (fig. 24-2).

Fig. 24-2 Hypothetical reconstruction

Fig. 25 Cantiga 260

The Cantigas de Santa Maria codex is the main source of medieval music and musical iconography from the Iberian peninsula. The Códice dos Músicos manuscript (Códice E from Escorial), illuminated between 1270 and 1280 (Fernández Fernández L. 2012:81, Chico Picaza M.V. 2003:83), contains two representations of single reed bagpipes. Cantiga 260 shows two players of a drone-less, single cylindrical chanter bagpipe (fig. 25). The left bagpipe seems to have a dress-less bag, but right one shows a red network with some fringes hanging from it. Chanters came out of the bag through respective stocks carved with king-head and dog-head shapes. Both bagpipes display resonators, whose almost straight shapes and large size indicate that they were, very likely, to have been

made from carved wood. The similarity of these bagpipes with the *rosca* is absolutely evident. The Cantiga 280 shows also two bagpipe players (fig. 26); the instruments have a single cylindrical chanter likely finished in a square resonator. In front of the chanters there is a drone. King-head and dog-head carved stocks are also present, as well as dress and dress-less bags.

Fig. 27 Iruña

We can see an angel bagpiper at the Iruña Cathedral (14th century) (fig. 27). The instrument shows a square single chanter, but the main original feature is the dress that covers the bag, and fringes can be seen hanging from it. Another single square chanter drone-less bagpipe can be seen in the portal of Santa María Laguardia (Álava, 14th century). This clearly shows a dog-carved stock together with a beautiful dress bag (fig. 28).

Fig. 28 Alava

From the facts to speculations

The *rosca* is the only surviving horn bagpipe from Western Europe (see Baines A. 1960). Along with the other examples of single reed bagpipes that have been found in Galicia, such as the *gaitas de vexiga* (figs. 1, 10, 11), and the *boha* from Landes of Gascony in southwestern France, together they form the family of single reed bagpipes from Western Europe. There are no examples from central Europe but they do occur in northern (*säckpipa, somu dûdas, labarona duda* etc.) and Eastern Europe (*gajdy, gajda, carabe, cimpoï*, etc.), where there are numerous examples of single reed bagpipes and where there are also other types of horn bagpipes. This European family is clearly connected with bagpipes from North Africa.

The peculiar characteristics of *rosca*, along with other fieldwork and iconographic data from northwestern pipes and bagpipes, allowed us to approach the solutions to some puzzles that bagpipes family present even today.

The medieval family

From studying the medieval iconography as highlighted above, we can learn that the Iberian single reed bagpipes were often drone-less and that chanters could be single or double, as well as cylindrical or squared shaped. We have seen a chanter with a ring ornamentation, exactly as the *rosca* chanter, a

pretty, delicate organological detail. It also seems that stocks with a dog-head shape must have been very common in medieval times: if goat-head stocks, which frequently occur on eastern European single reed bagpipes used goat-skins for the bags, could dog-head stocks could indicate that dog skins were used for the bag? One of the facts that we learned from traditional Galician bagpipers was that they considered that dogs made the best hide to make a bag from as the skin had no pores in it – thus helping keep it airtight. Finally, these representations of Iberian medieval single reed bagpipes, demonstrate that instruments similar to the direct- blown *rosca* and bag-blown *rosca* are at least 700 years old.

The ring ornamentation

As with a lot of single reed pipes and bagpipes, the *rosca* has ring ornamentation. We think that this could be a case of skeuomorphism, (i.e. when a derivative object retains ornamental design attributes from structures that are inherent and functional in the original object; this conservation is often the result of a visual custom). As we have already said, among Galician traditional musical instruments we have found a lot of examples of single reed and double reed pipes used by young boys. These were always made with vegetable materials like rye or oat straws, chestnut bark, cane or elder wood. Young boys would always begin by playing these simple and, probably very ancient reedpipes, on their "instrumental pathway" towards playing an adult bagpipe. This pathway or sequence of musical instruments continue with boy's single reed bagpipes (*gaitas de vexiga*), and finish with adult double reed chanter bagpipes. This is noticeable that this succession of musical instruments are markedly age-related and closely resembles the history and development of bagpipes.

In Galicia there are two ways to create the fingerholes: in straw and chestnut pipes, due to the fibrous nature of the material, they would be cut with a knife either, rarely, with a square shape or, more frequently, by making two cuts in opposite directions. These methods were not usually used in cane or elder pipes, where instead fingerholes were normally bored using a red hot iron rod. It is important to highlight here that cutting tools preceded the use of fire in the history of mankind, and that carved fingerholes precede burnt fingerholes in the boys history. Boring or cutting/carving produces very different visual effects: carved fingerholes appear in the centre of a depression created by the angle of the cuts (fig. 29).

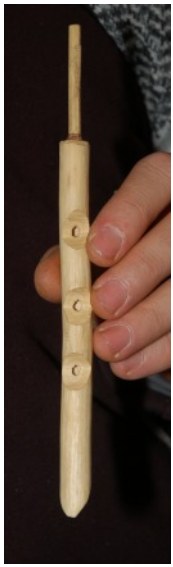

Fig.29

Reedpipes are very old musical instruments, Isturiz, Hohle Fels, Vogelherd and Gleissenklösterle paleolithic bone pipes (among 43,000-11,000 years ago) were probably end-blown flutes, lavrosones or reedpipes (see Morley I., 2013 for a complete view). As we know that ivory and bone pipes were made, then it is more than probable that cane, elder, bark or straw tubes were also made into pipes and we think that this type of pipe would have been more common than bone, as is the case today. Thinking about Paleolithic tools, then it is clear that fingerholes on cane/reed tubes must have been cut with a flint blade, either with square shape or with two opposite cuts, exactly in the same way that Galician boys made theirs, because it is impossible to make a rotative cut with a flint head on fibrous vegetal material. According to Iain Morley (Morley I. 2013:42), some Isturiz, Gleissenklösterle and Hohle Fels pipes show fingerholes that were made by thinning the surface of the bone, creating a cratered depression in which the finger can sit and make an airtight seal, and piercing a hole in the centre of this depression (fig. 30). In our opinion, the cratered depression was not done to make an airtight seal, it is evident that a fingerhole works perfectly without this depression; conversely, we think that it is a case of skeuomorphism, and they were mimicking the depression made by the two cuts on cane/elder pipes. (see fig. 29).

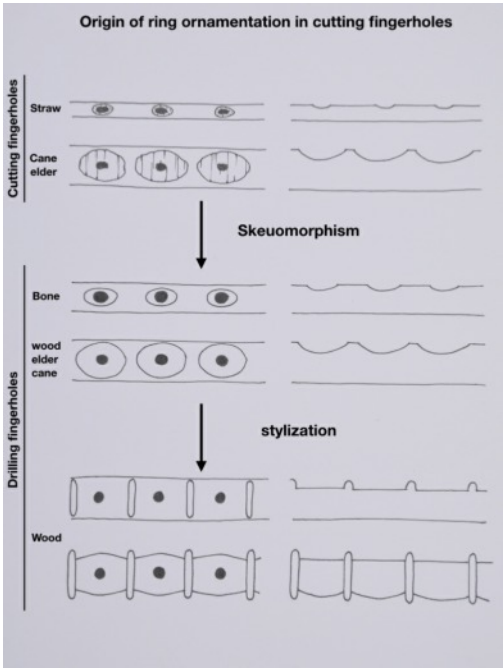

Fig. 31 Process of skeuomorphism from cut fingerholes to ring ornamentation

It isn't only Palaeolithic pipes that show these fingerhole depressions, we think that ring ornamentation, common in today's single reed end-

blown pipes and single reed chanter bagpipes, is the consequence of the very old custom of practice creating fingerholes by the two-cuts technique. Therefore, a case of skeuomorphism: view cutting fingerholes on vegetal pipes, led people to carving wood pipes with ring ornamentation. We show this hypothetical process in figure 31. Thus, the ring ornamentation would be a very old custom, likely rooted in Palaeolithic times. Today ring ornamentation is typical of reedpipes, especially in single reed pipes; taking in account that some Palaeolithic bone pipes seem to show the earliest example of this ornamentation, then it's possible that such cratered fingerhole pipes were single reeded. Equally, we have also observed that frequently Euroasiatic ring ornamented single reed pipes have a horn bell resonator, many with a serrated edge, which leads us to think that some of the Palaeolithic pipes with initial ring ornamentation would also had these horn bells.

In North Western Iberia we also have a few examples of double reed pipes with ring ornamentation. The small shepherd oboe, the *palheta*, documented in Portuguese Beira Baixa (Veiga de Oliveira, E. 2000:247) is one such case (fig. 32), but we have also found three very old bagpipe chanters with ivory or horn rings between the fingerholes (fig. 33), an old method of ornamentation which disappeared at the end of the 19th century.

Fig. 33

Finally, many pipes have been found in central European Palaeolithic excavations (for a complete revision of them see Morley I. 2013:34), some with the probable presence of incipient ring ornamentation. Their absence in other Palaeolithic excavations outside Europa (Morley I 2013:90) and today's wide distribution of end-blown (horn or horn-less) reedpipes throughout Europe and North Africa, leads us to think it is likely that there were a European development, arriving in North Africa later, and that we can trace the *rosca* and others end-blown reedpipes back to Palaeolithic times. Single reed bagpipes developing from these end-blown reedpipes when a bag was added.

Horn teeth ornamentation

Horns with a serrated edge ornamentation is another common feature of European and North African single reed hornpipes. We have also found this kind

of ornamentation in Galician whirling discs (fig. 34), musical instruments which are very similar to "bullroarers" which were involved in religious death rituals (Harding 1973, Montagu 2007). There is a general agreement among archaeologists that the symbolism of dentate ornamentation can be related with solar cults of death and rebirth (Schneider 1998:338). Interestingly, as we mentioned in the first part, the *rosca* has retained a ritual association with Christmas time, the Catholic celebration of sun, death and rebirth.

The name

Another strange circumstance which connects the *rosca* with more primitive times is its name. As already mentioned, *rosca* is an unusual name for a Galician end-blown pipe, as they are normally called *gaitas* or, in the remote mountain ranges, *pipas*. *Pipa* and *gaita* are synonyms meaning literally "pipe, tube". To indicate the addition of a bag to reedpipes, another word meaning "bag" is added to "*gaita*": thus we have, in all northwestern Iberia, *gaita de fol* or at southern Ourense mountains, *gaita de boto*. Why then *rosca*, a word that only exists in Iberian romances, which means 'of something with rounded shape'?

We know, through our friend Juraj Dufek, that in Slovakia, where single reed chanters bagpipes are the most common, that horn bell resonators are so-called *rožok*, the diminutive of *roh*, which in Slovakian and Czech languages means horn. The similarity with *rosca* is evident for us and we have consulted with the famous linguist Mario Alinei, father of the Paleolithic Continuity theory, "it seems to me certainly possible that *rosca* and *rožok* are related" was his response.

Rožok are also a characteristic Slovakian sweet twisted cakes, exactly as in the Iberian romances, were *rosca* also mean a twisted dough, a hair braid, or the turns of a spiral. It seems to us that here the key is "twisted" or "spiral", because horn are biological structures that, in Eurasiatic fauna, often grow in a helicoidally. In fact, there are many European 'ro-' or 'ru-' rooted words with the sense of a spiral, round, circular or helicoidal movement. In English 'round' and 'root', the Galician 'roda' (wheel) and *rosca*, the middle Irish 'rúsc' (basket of braided bark), the modern Irish 'rusg' (the twisted shell of some animals) and others. Thus, we think that the primitive word, from which *rosca* and r*oh* were derived, should be an object with a helicoidal shape or action. Thinking about imaginary representation of breath, we will have the image of swirls and spirals, interestingly we have found the Arabic 'rüh', from the proto-semitic *rūh- : to blow, breathe; spirit.

The great linguist, Joan Corominas, points out about *rosca* etymology that "nothing positive we know today, although a pre-Roman origin is quite sure" (Corominas J. 1980-1991). *Rosca* and *roh* words were not related until this date. We are not linguists, but perhaps it has a very old relationship, and perhaps horns, and by extension reedpipes with horn bells, were denominated in Palaeolithic times with the *rosca*/*roh* predecessor word. In any case, we think that it is the most plausible explanation for the strange denomination of this *Baixo Miño* pipe and bagpipe.

With or without bag?

Other intriguing peculiarity of the *baixo miño rosca* was the fact that it could be played with or without a bag, a rare feature among bagpipes.

We have found that almost every musical instrument documented in the Palaeolithic archaeological excavations were used by the Galician children until years 1960s: bullroarers and whirling discs, bone and cane rattles, different kinds of whistles, bone and horn flutes, end-blown horns, as well as cane, elder and bark single and double end-blown reedpipes. This astonishing coincidence could be due to the great conservatism of the Galicians and leads us to think that the unusual custom of playing the *rosca* (or *pipa* from Bierzo) with or without a bag could date from the time when the bag begun to be used in north-western Iberia. We agree with Antony Baines' hypothesis about origin of bagpipes, i.e., bagpipes were born when a bag was added to pre-existing end-blown pipes (Baines, A. 1960). Obviously, this process leaves open three possible paths: the conservation of an end-blown pipe, the transformation into a bagpipe or a combination of both. We think that *rosca* and *pipa* from Bierzo reflect this last case.

Fig. 35 Bagpiper from Ourense, 12th century

It is difficult to answer the question of when the bag first arrived in Galicia. The first representation of north-western Iberia bagpipe dates back to the 12th century (fig 35) but these, and 13th and 14th century iconographies show, along with *rosca* and similar "primitives" bagpipes (figs. 21-28), that at this time there were already highly developed bagpipes with conical chanters and one, or even two, bass drones (fig.

Fig. 36 Cantiga 350

36); hence, the bag arrival must have been earlier than 12th century.

We could agree in part with the unproven diffusionist hypothesis of Curt Sachs that the first bagpipes, most likely single reed bagpipes, came from Asia Minor (Suchs, C. 1947:135)(in this time historians believed that all innovations came from the East, Ex Oriente Lux!). We think that the spatial distribution of single reed (horn) bagpipes in Iberia, North Africa and Balkan countries could indicate an Arabic origin for the concept of the bag: we found this kind of bagpipe was deeply rooted at the two main gateways to Europe from the Arabic world. That Iberia has undergone, from 8th century, and especially from 11th, a huge Arabic influence is beyond doubt and we can say the same about the Balkans. Here the Arabic cultural influence come in through Bosphorus strait because of trade routes and/or people movements both of which were well documented from prehistoric times (Cunliffe B. 2011).

On the other hand, the word *pipa* has a wide distribution throughout the European peninsula and has its origin from Indo-European root *pip(p) (Pokorny, J. 2002), likely onomatopoeic, both indicate a very old origin for pipe or pi- xi- etc. rooted words. Examples across Europe are the Galician *pipa, xipro* and *pínfano*, the Portuguese *pipa*, the Italian *pipa*, the French *pipe*, Old Frisian *pipe*, German *pfeife*, Danish *pibe*, Swedish *pipa*, Dutch *pijp*, Slovenian *pípa*, Serbian *pipa*, Greek πῖπος, etc. Mostly, these words refer in the European peninsula to musical instruments such as reedpipes and flutes, and surely by extension, diverse kinds of tubes. Nevertheless, obviously in more recent times, this old term was partially replaced by two others, which also refer musical pipes: *gaita* and some derivatives of *dudu-* root.

Dudu- rooted words are used in eastern Europe to denominate flutes, reedpipes or bagpipes: we found *duda* in Ukraine, Croatia, Hungary and Belarus, *düdas* or *dud Maïshis* in Latvia, as well as *dudey* in Germany and Netherlands during the 17th century and *dudelsack* in Germany. These terms were probably borrowing from Armenian or Ottoman Turkish languages, where *duduk* means reedpipe. The eastern European distribution of such a musical related words show how an Arabic influence reached even the Nordic countries from the Bosphorus strait. Moreover, we have found *dudu-* related terms in Iberia: *tutu* or *turuta,* both meaning pipe in Basque country, *turuta* in Extremadura to refer a single reed pipe, or even *tuto* in Galician to refer a cane tube.

Gaita has an equally intriguing distribution because we found this word only in Iberia and the Balkan countries, where it denominates all kinds of end-blown reedpipes and bagpipes, or literally pipe. This "bow" distribution could reinforces the hypothesis for the Arabic etymology of the *gaita* word (Bec, P. 2004:57).

Taking together the spatial distribution of *gaita* and *dudu-* terms, as well as the Iberian and Balkan presence of single reed horn bagpipes (likely the first end-blown pipes that have incorporated the bag), all showing a "bow" distribution that penetrates European peninsula from northern Africa, it's possible agree with the origin of bagpipes bag in Asia Minor. Using a diffusionist hypothesis, given the Iberian iconographic explosion of bagpipes from 12th century, the bag idea could have arrived into Iberia, maybe into Balkan countries and even in India, around the 8-9th century. Barry Cunliffe wrote about the 8th: "The Muslim world now extended from the Atlantic to the Indus: it was the largest empire the world had ever known" (Cunliffe, B. 2011:423). Other linguistic observation could reinforce this idea: in the Galician language the word "bag" is never added to "pipe", this happens only with the word "*gaita*" of probable medieval origin; such a fact seems to indicate that the appearance of the bag in Galicia could be coeval with the entrance of the word "*gaita*" in our language.

In any case, we must bear always in mind other possibilities and that the bag may have had a number of different origins. The archaeological data indicates that reedpipes could have their origin or greatest development in Paleolithic Eurasia. Thus, the bag could also be linked to reedpipes somewhere in Eurasia, perhaps in the Iberian Peninsula, where the oldest depictions of bagpipe appear. The words with du- or tu- roots could be of a very old, onomatopoeic origin and could only have been preserved in certain areas; likewise, the word *gaita* could have originated in the Iberian Peninsula (the Menéndez Pidal hypothesis) and spread through northern Africa to the Balkans.

According with the development of archaeology and linguistics in the last 50 years, our intuition is that the current dating of the origin/birth of the bagpipe could be much earlier than previously thought. The data about bagpipes dating from ancient Greece and Rome could indicate that bagpipes were present amongst the agrarian European Neolithic population. If bagpipes were developed during the 9th century, we think that 300 years is not enough time to explain the huge variety of bagpipes found in Iberia, England, France and other countries in 13th. Perhaps the explanation of the birth of the western European bagpipes through the Muslim invasion is the repetition of the archaeological invasionist paradigm, discarded in the 20th century. Perhaps the skeuomorphism found in the rosca and other Palaeolithic ornamented pipes is the true indicator of the age of the reed pipes. We believe that vegetal reed pipes were used in Palaeolithic times and that bag was developed and added to reedpipes with the first Indo-European farmers and shepherds in early Neolithic times.

Blowpipe ornamentation

Finally! We have observed that while the bass drone and chanter turning designs were very simple, especially in old bagpipes (fig. 37), the blowpipes show a ring and barrel-shape ornamentation absolutely similar to *rosca* ones. We think that it's possible that when the bag arrived or developed in north-western Iberia, it was initially incorporated into reedpipes with ring ornamentation. Having a bag required a blowpipe and that was ornamented like the chanter, another skeuomorphism case, producing drone-less bagpipes similar to *rosca* and establishing the habit of sculpting the blowpipes with rings and barrels.

Fig. 37 Bagpipe from Lisbon, 1825

It is possible that around 11-12th century in Iberia, one over the shoulder bass drone was added to these drone-less bagpipes. As we have already mentioned, there are three examples of double reed chanters, with ivory or horn rings ornamentation which have been documented in southern Galicia, at Pontevedra (fig. 33). If this kind of chanter was added to bags and following the already stated logic, then bagpipes with ring-ornamented bass drones must be found. In fact, among the 295 bagpipes documented we have found four bass drones with a ivory, horn or wood ring ornamentation, all from the Pontevedra area, as you can see in the figures below.

Conclusion

The facts are that the *rosca* is the only horn bagpipe alive in Western Europe and that we can trace it back to medieval times throughout iconography.

Likewise, there is an evident link between the *rosca* and Balkan single reed bagpipes: the single reeds, chanter's horn bells and ring ornamentation and even the name itself.

It's true that some of our hypotheses are quite speculative, with it we only intend to stimulate the imagination and to show that, to advance in the bagpipe history, we need more and more field work on bagpipes to discover the small details. Because in them we will find, with the collaboration of linguistic and archaeological specialists, some answers that we are still looking for.

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The Burton Agnes Bagpiper

Jane Moulder

I have long been familiar with the image of the female bagpiper at Burton Agnes Hall in East Riding of Yorkshire. I can remember being absolutely wowed by it the first time a friend showed me a photograph of the alabaster carving which she had found in a book on Elizabethan and Jacobean architecture. For me, this one carving scored on a number of levels: it was a bagpiper, it was a FEMALE bagpiper and it was Elizabethan.

Renaissance art and architecture taps into my soul in a way that is difficult to explain but in many years of visiting various churches, edifices, grand and not so grand houses, I seem to gravitate towards designs and features from the 16th century and the Tudor aesthetic commands a particular draw. Couple that with my never ending quest to 'find the bagpiper' when visiting a historic building and you will begin to see why Burton Agnes, built in 1603, would hold a special place for me.

There can be a danger when seeing a bagpipe carving in England to jump to the conclusion that one has found that most elusive of objects – the English bagpipe! A dangerous assumption to make. With the proliferation and availability of prints from the mid-16th century onwards, there was a definite trend for English artisans to copy designs from Continental prints, especially those from Flanders, and then make them their own. There is a fascinating book by Anthony Wells Cole, (Art and Decoration in Elizabeth and Jacobean England) where he shows the original continental print alongside the English interpretation of the design. There are hundreds of example of this fashion depicted in architectural designs, embroideries, tapestries, book illustrations or other artefacts.

This is definitely the case with the bagpiper at Burton Agnes. The player of the pipes is one of the five foolish virgins based on a design by Pieter Breughel the Elder. The original engraving was by Philips Galle and it was published in Antwerp by Hieronymus Cock, sometime in the early 1560's. The parable on which the illustration is based is from St Matthew's Gospel and concerns

the Wise and Foolish Virgins. In the print, the wise virgins are shown working hard preparing, washing and spinning wool, keeping their lamps full of oil and thus they enter the kingdom of heaven. Meanwhile, the foolish virgins have discarded their work and have instead decided to enjoy themselves by dancing and playing, and neglecting to get oil for their lamps. Whilst on one level this sounds to me to be the far better option – the foolish ones are denied access to heaven, or, as in the original parable, they do not get the bridegroom. Oh well. It was a popular parable from the medieval period, with its message of being prepared for the day of judgement, and it has been a source of artistic inspiration, not only for Breughel, but for such luminaries (sorry!) as William Blake, Johan Sebastian Bach and Blind Willie Johnson, amongst many others.

The overmantle carving at Burton Agnes is an excellent translation from the print into stone and other than some ornate gothic architecture, all of the detail is there in the alabaster version. Despite having known the image for so long from various photographs, I was particularly excited at the prospect of seeing it for real. You never really 'happen to be passing Burton Agnes' as it is a bit out of the way so, on a recent trip to Yorkshire, a route was planned to visit it. I was completely and utterly blown away and despite knowing the image so well, I wasn't really prepared for the impact of seeing the sheer size, scale and magnificence of the alabaster overmantle and hall screen in the Great Hall.

Coming to the bagpiper herself: she really jumps out of the screen and, whilst it seems a foolish thing to say about a carving, she really is in 3D! The drones protrude outwards and the figure is definitely dancing.

So, is this an English bagpipe? Probably not - but she is definitely an English bagpiper. Whilst the print is Flemish and the design of the bagpipe reflects the forward facing drones of a Flemish bagpipe, the player's clothing has

definitely been adapted from that shown in the print to reflect an English style of dress. The coif (headdress) and sleeve design are English not Dutch, as is the pleating on the kirtle (skirt). The carver has adapted the costume to reflect English tastes and who can say for sure whether or not that type of bagpipe was played in England? There were considerable trade and cultural links with Flanders throughout the 16th century, especially along the east coast, and there's every reason to suppose that musicians and their instruments also found their way from the continent to England. So it is not beyond the realms of possibility that a Flemish style bagpipe was played in England.

The rest of Burton Agnes did not disappoint and there were delights throughout the Hall – not least the fantastic collection of impressionist art and modern sculpture by the likes of John Makepeace. So, whilst it is out of the way, do make the detour to visit this house. Oh, and much to my delight, I also found another bagpiper there, but this time in a painting!

A Tradition of Breaches

On the Renaissance of Bagpipes and Bagpipe Making in Austria

Michael Vereno

Part One: A bagpipe? In Austria?

1756: Carnival

"Here comes the Peasant Wedding (...) It also has a bagpipe and a hurdy-gurdy in it." Thus Leopold Mozart described his most recent work to his publisher in 1756. The 'Peasant Wedding' is a nice little sinfonia he had written for the carnival season of this year. At that time, bagpipes had been en vogue among the German speaking nobility of the Holy Roman Empire for almost a century. They were employed at court celebrations, often in a fake rural context - this phenomenon mirrored the court trends of France, where musette and vielle served the same purposes. The bagpipe in question was commonly called 'Dudelsack' or 'Polnischer Bock' (Polish buck), the latter name pointing to the

origins of the instrument. With one drone pipe two octaves below the chanter tonic, a plagal chanter range from dominant to the sixth, single reeds only and cylindrical bores, this instrument belonged to the Eastern European bagpipe family. A carved goat head served as chanter stock, and a natural hide bag and cow horn sound bells added to the sometimes grotesquely feral appearance of the instrument; during the 17th century it became regularly equipped with a bellows and thus quickly surpassed the older mouth-blown 'Sackpfeife' type (conical chanter with double reed, two drones with single reeds) in popularity. Where 'Dudelsack' could mean both high and low-pitched pipes, the term 'Bock' was reserved for low-pitched ones exclusively.

When Mozart wrote the Peasant Wedding, the hype of rural instruments had already subsided. Consequently, the performance at Augsburg was no big success. Yet, the piece is of immense value for us today, as it is a source of contemporary dance music of the peasantry and shows the popularity of bagpipes and hurdy-gurdies in Bavaria and Salzburg at that time.

1954: Advent

In 1946, Salzburg folk musician Tobi Reiser founded the Salzburg Advent festival, an evening combining Advent and Christmas songs, texts and a short shepherd play. For the 1954 edition of his festival he decided to try something which had been unheard of for decades – he wanted to have a bagpiper on stage. Well-known folk songs of the Salzburg region mention the bagpipes, yet the instrument had completely fallen out of use probably already around 1800. Reiser had to start from scratch. Through Eleonore von Trapp, member of the famous Trapp family, he obtained a set of Scottish Highland bagpipes. Bereaved of the tartan bag cover and all other reminders of its Scottish origin he entrusted the instrument to a fellow musician named Haimo Falkensteiner. With the reed scraped down considerably and the drones shut, Falkensteiner premiered as the first bagpiper of the 20th century in Salzburg.

Naturally, the difference between the possibilities and characteristics of a Great Highland Bagpipe and the requirements of Alpine folk music were insurmountable. However, Reiser's attempt was not entirely misplaced – only twenty years earlier the very last Western German bagpipe culture, where the pipes were played at the "Schäferlauf" (Shepherd's Run) in Markröningen (Suebia), had used Scottish bagpipes when the last ancestral and autochthon bagpipe had dropped out of being used around 1900. Thus, even before Scottish

pipes became en vogue with celtophiles all over Europe, they were briefly used in an attempt to bring the pipes back from oblivion.

1968: Spring in Prague

Rudolf Lughofer, born in Kremsmünster (Upper Austria) in 1948, visited the Czechoslovakian capital several times during what later became to be known as the "Prague Spring". Coming from a musical background and being a flute player in a brass band himself, he became involved with Bohemian brass music during his trips. Finally, shortly before this Spring ended with the arrival of Soviet troops, he came across a recording of the then already famous Konrádyho Dudácká Muzika (Konrády's Bagpipe Band) from Domazlice in Western Bohemia. Lughofer learned that the instrument he had until then perceived to be Scottish, was in fact very traditional in Bohemia. He was intrigued with the appearance, construction, sound and function of the Bohemian pipes. Luckily, a music store in Prague had one set of pipes at hand; Lughofer bought the instrument just for fun. He somehow managed to get some notes out of the instrument and used it for his pastime in the military service. Delicate as bagpipes are, it stopped working not too long after, and without someone around to help with fixing it, Lughofer hung it on a wall.

It wasn't until the early 1980s that he chose to find the maker of the instrument – with some help from Czech acquaintances like famous Josef Rezny (founder of the International Bagpipe Festival in Strakonice) and Josef Krcek he finally met maker Frantisek Havlicek, who agreed in tutoring him in 1983 and made a new set of pipes for him. Thus, through the obstacle of the ever looming Iron Curtain, Lughofer slowly realized the potential of the instrument not only to play Bohemian music, but also to bring back the Bavarian and Austrian tunes that had once been played on it.

1940: Carissimo Agostino

Legend has it that the piper "Dear Augustine" lived in Vienna during the 17th century and survived the plague by being so splendidly drunk that neither the germs nor being accidentally interred in a mass grave could break his spirit or his body. While the story has obvious precurrants (a similar account dates back to 1598), the song "Oh Du lieber Augustin" remains popular all over the German language area; the melody itself is at least 300 years old and is also known in England ("The more we get together") and the Netherlands ("Da wordt aan de

deur geklopt"). The choice of name in the German version probably relates to August the Strong of Saxony, who was blamed with some military failures during the war against the Ottomans after the siege of Vienna - after all, "Oh Du lieber Augustin, alles ist hin" translates as 'Oh, dear Augustine - all is lost'.

In 1940, the legend was made into a movie with Austrian actor Paul Hörbiger starring as Augustin. The choice of the decoration department for Augustin's bagpipe is intriguing - Hörbiger was not provided with a Scottish bagpipe, but rather with an Italian zampogna. While this may at first seem to have been a political choice (clearly, an Italian instrument was less problematic than a British one given the area and time), the reasons may very well lie deeper. Iconography shows that Italian bagpipes were present in Austria already in the 18th century; by the end of the 19th century, wandering gypsy musicians from Southern Italy were a common sight in the Alpine regions, as is proven by photographs and private accounts. These boys and men wandered across all Europe and even carried their often very large zampogne up to Scandinavia. For an albeit brief period, the one bagpipe most inhabitants of rural areas knew was in fact neither Bohemian nor Scottish, but - curiously enough - Italian.

1989: Crossing Borders

After having been taught extensively to play and maintain the Bohemian bagpipes, Rudolf Lughofer quickly became convinced that there was indeed a dormant potential in the instrument and its music. First experiments with a band called "Dudelsackgruppe Lughofer" ('Lughofer Bagpipe Band') quickly led to the founding of the "Kremsmünsterer Bock- und Leiermusik" ('Kremsmünster Bagpipe and Hurdy Gurdy Band'), featuring a modified 'Bohemian' lineup: clarinet in Eb, clarinet in Bb, two violins, double bass, Lughofer on the bagpipes and his colleague Franz Lacherstorfer on the hurdy-gurdy. The band turned out to be an immediate success. After initially playing mostly Bohemian tunes, Lughofer soon began to research older sources for bagpipe music. Finally, the group encompassed a broad repertoire of Austrian, Bavarian and Bohemian tunes and became the first ensemble to use bagpipes in traditional folk music during the 20th century.

In August of 1989, Lughofer managed to get some musicians together for a small festival in Kremsmünster; his long-standing contacts beyond the Iron Curtain proved to be very useful for this matter. On stage were Regensburger Bordunmusik, who had pioneered the renaissance of bagpipe music in Germany,

Josef Rezny's Prachensky Soubor from Strakonice, the family band of Estonian piper and pipemaker Ants Taul, and the recently founded Steyrische Bordunmusik by newcomer piper Sepp Pichler from Styria. These Kremsmünster festivals later developed into larger folk and balfolk celebrations and continued to attract both professionals and laymen until the early 2000s. In 2016, this festival was reactivated by a team consisting of Upper Austrian culture developer Gotthard Wagner, Rudolf Lughofer and myself; the new festival is planned as a biennial event and will next take place in the summer of 2019.

1946: Eviction

While bagpipes had become forgotten among most German speakers by the end of the 19th century, there were two notable exceptions: One was the already mentioned tradition of piping in Suebia, which, however, was in its very last phase by the early 20th century. The other was the community of German speakers who inhabited the Bohemian region of Egerland (in Czech Chebsko). The Egerlanders had settled there for centuries and had remained somewhat out of the main focus of German history. When the Austrian Empire crumbled in 1918 they became a minority in the newly formed Czechoslovak republic. The annexation of their land by the Germans in 1938 was welcomed by most of them, and the reciprocation of the re-established Czechoslovakian republic after World War Two was immediate and total: Nearly all Germans, who made up 90% of the population of Egerland, were evicted - most of them relocated to Germany, some to Austria. Only after the fall of Communism a slow process of healing between the two ethnicities began, which is now heeded by good musical contacts between Czech pipers like Tomas Spurny and the descendants of those evicted.

The forceful resettlement also had a massive impact on the bagpipe culture of the Egerlanders, which until then had remained intact. Like their Czech neighbours, they used bagpipes in small ensembles with violins and clarinets, sometimes also harps or guitars, providing the musical background for social and religious celebrations. This tradition was rural and deeply connected with life in the countryside. Once the Egerlanders found themselves in large cities in Germany, their tradition was destined to change dramatically. Bagpipe music did not survive long outside its original context, and so, induced by the eviction from Bohemia, the last German bagpipe tradition in Europe ended.

1863: Off to a new world

The 19th century was the time of settlers and explorers. Within the great magnitude of people who risked and often lost everything in search for a new and better home was a group of Bohemians from the town of Staab (in Czech

Stod) near Pilsen. They set out in March 1863 for the region of Puhoi, north of Auckland, New Zealand. After having survived the initial hardships of colonizing the land by the great help of the local Maori tribe, their settlement became stable and flourished. All of them were ethnic Germans and spoke their Egerland dialect. Of course, they brought their instruments with them: Several bagpipers lived in this community by the beginning of the 20th century, all using instruments which had been made probably up to a century earlier in Bohemia. This stronghold of German-Bohemian piping remained entirely unknown to most pipers in Europe. It was not until the 1970s that some of the newly emerging players of Bavaria, who had modelled their instruments after those of the last Egerland players, got into contact with the settlers of Puhoi. Today, the old Bohemian dialect has all but vanished, but the community remains very proud of its Bohemian heritage - and its Dudelsack music.

Part Two: In the making

How should a bagpipe be constructed, if there is no direct tradition of making one? This was the question for the first bagpipe revivalists of the 1970s. In Bavaria, self-taught pipe making pioneer Tibor Ehlers was the first to recreate a 'Bock' type bagpipe as well as the older 'Sackpfeife' or 'Schäferpfeife'. For the Bohemian instrument he could rely on surviving instruments from Egerland maker Johann Ziederer, for the Sackpfeife he more or less had to fantasize and create an instrument that fit the iconography and the surviving sheet music. Sadly, only one complete historic model of this type has survived until today, and as it was probably made in the Netherlands and was altered at a later point, conclusions are not entirely easy to draw. From descriptions by Michael Praetorius (Syntagma Musicum, 1619) we know that the Sackpfeife regularly had no thumb hole and achieved the highest note (octave or fifth, respectively) by overblowing. The surviving instrument, which is on display in the Vienna Hofburg, features the same chanter design. The resulting oddities of the plagal scale, which essentially turns anhemitonic due to a sharp fourth and flat leading note, were mentioned by Praetorius and seem to have been a common feature on bagpipes in older times; in some regions of e.g. Poland one may still encounter such scales today. However, for the reconstructed and reimagined instrument, the scale had to be more soothing to modern ears.

In Bavaria, the seminars which were organized to teach people how to play the pipes were from the very beginning also designed as crash courses in instrument making. Though only few of the pipes made there actually worked, the incentive was successful. Until today, the annual course at Waldmünchen offers the possibility of making a bagpipe with guidance by a professional maker.

For several years now Toru Sonoda, originally from Japan, has been sharing his bagpipe making skills there. In Austria, the situation was entirely different. There were no organized courses and no regional culture association backing Lughofer in the beginning. He tried early-on to find a local maker in order not to be dependent from the Czech sources beyond the border, but experiments with a craftsman from Hallstatt proved to be unsatisfying. Naturally, the expertise of Czech makers, who were part of a living and uninterrupted making tradition, was difficult to match. After some years, Lughofer turned to German maker Helmut Moßmann, who made both Sackpfeife and Bock; when the Iron Curtain fell, Lughofer finally got acquainted with professional woodwind maker Pavel Cip from Moravia, who had started his bagpipe making under the auspices of Josef Rezny. Cip's instruments combined a classic traditional look with good function, light pressure and an impressive versatility of the maker, who was always keen to experiment. When the first bagpipe seminars were started around 1990, Bock newcomers were almost universally equipped with instruments by Cip; therefore, they used the Bohemian layout of having the bag on the right-hand side, but were tuned in F like the Bavarian instruments (Lughofer had switched to F when he used Moßmann's instruments).

Bohemian bagpipes by Pavel Cip

New makers - new tradition?

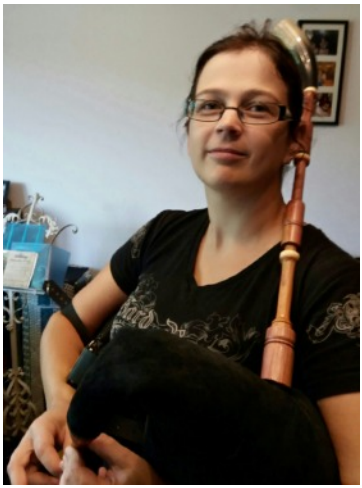
During the 1990s, the re-emerging traditional Austrian piping scene was therefore entirely dependent from German, French or Czech makers. It was only in 1996 that young Stephan Widhalm started a bagpipe workshop in Vienna; however, Widhalm did not opt for any bagpipe from folklore, but concentrated on making Renaissance smallpipes like the Hümmelchen described by Praetorius. He later developed them into multi-key high-end produced instruments and still offers them today; Widhalm's work is definitely outstanding, but naturally only covers one aspect of piping, namely and mostly the historic one. Later, models based on Renaissance smallpipes were also crafted by Fritz Dokter from Styria, however in a much less sophisticated manner. Peter Kapus, also from Styria, made some French bagpipes around the turn of the millennium. It was not until the early 2000s that regular Austrian makers of traditional pipes reappeared. In the following, I would like to present two people who are, each in their own way, engaged in crafting new instruments for the local piping scene.

a.) Thomas Rezanka

Coming from a musical family, Thomas Rezanka started to play the Bohemian pipes in 1994 at a seminar in Lower Austria. About ten years later he added the French pipes to his repertoire and became increasingly interested in making such an instrument. After learning from famous German master Andreas Rogge (who is also a renown provider of Irish pipes) and German-Swedish maker Alban Faust, he started to make bagpipes in 2007. Over the years, he gradually broadened his field of interest and his work. One branch of his business has its focus on making traditional bagpipes like Schäferpfeife, Cornemuse berrichonne, Swedish säckpipa and the historic Hümmelchen smallpipe. Recently, he has also added the Dreibrümmchen to his list, an all single reed three-drone smallpipe home to Lusatia and Bohemia (described as Dudey by Praetorius). Aside from this, Rezanka offers reconstructions of historic wind instruments; his Ancient Greek auloi have found their way into the hands of professional music archaeologists like Barnaby Brown or Stefan Hagel. I myself have a copy of the late 14th century chanter from Rostock, which he completed into a full medieval bagpipe.

As of now, he has not taken up making Bock type bagpipes, though he regularly repairs or augments instruments of other makers. In any case, Rezanka is the most professional and versatile Austrian bagpipe maker of today who serves customers both at home and abroad. He sees himself in the tradition of historic Central European makers and combines a traditional choice of materials and decoration with innovation and creativity. Rezanka also gives annual courses in making historic German and contemporary Swedish bagpipes in his workshop, thereby passing his knowledge on to both amateurs and aspiring professional makers.

b.) Sonja Vereno



Being my long-standing friend, partner and wife of five years now, Sonja Vereno has been acquainted with bagpipe music for a long time. Originally being a singer and guitar player, she took up the pipes and the hurdy gurdy in 2005. After some years of thinking about trying to make a bagpipe herself, the decisive moment came early in 2017. Having just received a nice set of Moravian pipes made by Pavel Cip's son Petr, who has now taken over the family business, the decision was made to try going for a Bock type instrument. Sonja thought about what design the instrument could and should have, and finally decided to skip some of the features the Bock amassed in Baroque times and go back to an earlier version of the instrument. With a straight drone on the shoulder, no brass connections between the pipes and the sound bells and no carved goat's head serving as a chanter stock it very much resembles those Bock types that where depicted by various artists in the 16th and 17th centuries. Sonja's approach to making bagpipes is, as she herself insists, that of a skilled amateur and artisan; a number of pipes has by now left her hands, each has an individual appearance following the colours and grain of the woods used.

Drilling the tone holes and making the reeds falls into my obligation. As I am otherwise terribly incompetent in even simple tasks of hand work, I am glad for this matrimonial share of responsibility. As the general design is somewhat a retrograde development, so are the reeds, which I only make as up- and downcut idioglottal single reeds. The chanter, however, is in contrast to this: Additional holes for the pinkie and the thumb of the lower hand create a scale which is still consistent with that of historic Bock types (dominant, leading note, tonic through sixth, e.g. g' - b' - c'' - d'' - e'' - f'' - g'' - a'') yet adds both a minor third (e.g. eb'') and the sixth beneath the tonic (a'), which is traditionally absent on such pipes as it was seldom or never needed. As a nice plus, the chanter normally overblows to the minor seventh and octave (I have no physical explanation for this odd phenomenon, but it comes in rather handy). The drone

remains at two octaves below the tonic, (e.g., c). The first outcome of this experiment worked - to our welcome surprise - very fine and proved its possibilities as an instrument both for traditional Central European music as well as pieces from Scandinavia, France or other parts of the world. Deviating from the standard key of F, Sonja currently makes sets in C and G, as these two keys are used the most also by players of other types of bagpipes and hurdy-gurdies.

Current situation

Austrian piping deviated from any linear tradition a long time ago, as this region is not and has never been a monocultural one throughout its history. That is the reason why I tried to illustrate the meanders of piping history in this region by simply telling stories. Austria is a land of crossroads, where for centuries many different peoples, cultures and creeds have met - sometimes in peace, sometimes in war.

The 20th century has been a burden to this region, and with all its former bonds of heritage cut by the Iron Curtain has somewhat forgot about its own history. But the fall of Communism reopened these regions to my generation, and - though slowly and not without drawbacks - new bonds and ties are being formed which are not just copying what has formerly existed but do get inspired by the transnational relations of old. The piping culture that re-emerged in Austria, beginning with Rudolf Lughofer, bears witness to this development: The seminars that started to offer professional teaching of the instrument brought Bohemian masters to Austria early on; most people who play the Bock got their instrument from Czech makers; on the other hand, the presence of the balfolk scene and its music has opened a new perspective and has laid the foundation for new types of bagpipes like the Swedish säckpipa to arrive in Austria; these instruments enjoy considerable popularity among Austrian pipers, since they offer not only an exotic sound but also an exotic repertoire; consequently, other makers like Norbert Wallentin or Stephen Pajer concentrate on such types. Aside from all of that, there is also an active Irish and Scottish piping scene.

Lucia Wagner and Anna Barbara Wagner from Ensemble Unisonus

This tradition is very young, and one might question whether it is therefore safe to call it a tradition after all. Yet, what Lughofer, Pichler and many others started three decades ago has grown into a vital and colourful

scene which gradually becomes more and more accepted by the folk music establishment as something which might seem alien, but is still genuine. It features numerous bands like Hotel Palindrone, Schikaneders Jugend, Ensemble Unisonus and Aniada A Noar, who use bagpipes in a broad musical variety. The scene is lucky to have many talented players in its current and coming generation, and with instrument makers who are innovative and creative and yet deeply rooted in their tradition, the seed for a functioning and authentic new tradition will likely grow.

CD Review Molten Amba – Slide to the Side

Peter Barnard

They say that timing is everything! Jane had sent me this CD for review a few weeks previously but I first listened to it on one of those glorious sunny and warm April days we've had this year. I should really have been outside, but found myself with a rather tedious administrative job to complete. So, bound to be inside to prevent my papers from flying about, I decided that was the morning to listen to Molten Amba. I wasn't disappointed.

The excellence of Chris Walshaw's piping and flute playing is well-known to most of us, setting a standard for us to aim for. On this CD he plays whistles and sax as well as pipes. He is joined by Anna Tabbush on fiddle and vocals, Bruce Knapp on guitar, slide guitar and mandolin, Geoff Nicholls on percussion and Richard Jones on keyboard's accordion and bouzouki. As Molten Amba they make a fine sound, on a CD that is well produced.

Jane had pointed out that this was a CD of dance music. Other clues are the front cover with its copy of a painting by Toulouse Lautrec, 'At the Moulin Rouge, The Dance'. The titles of the tracks also point towards dancing, but what is unexpected – yet delightful – are the song tracks featuring Anna's voice. 'Slide to the Side' (with vocals, slide guitar, accordion, sax and percussion), 'Quand on danse' (with vocals, guitar, percussion, whistle) and 'The Very Last Dance' (with vocals, guitar, whistles) all have a bluesy feel, and really prompt you to dance. They create a different sound scape to the other tracks.

Three tracks in and the pace is still a sensuous one – no rush, just enjoy the moment! This is music creating the gaps and then oozing into them. Then, bang - we get the introduction of Chris' pipes on 'PS' and suddenly we're at jig pace, woken to the urgent need to move and dance. Then it's back to the slumbering, yet shimmering Parisian moment created in 'Scattering the Ashes'. Such changes of tempi and mood are the very essence of great dance nights.

The question is posed in 'Quand on danse': what is the very nature of dance? As the sleeve says:

Hand in hand we reel and spin, Quand on danse je te desire….
Quand on danse I can't take my eyes off you
Allume mes senses, When we dance I think I love you…

Once we exit the bluesy atmosphere of 'Quand on danse' we're now dancing to a very danceable tune – 'Honey Trail' by Richard Jones with Chris playing pipes; this has all the hallmarks of the great deux temps bourrees of Central France. Although the track 'Easy Sleazy' sounds as if it should be for the last dance, there is still 'The Very Last Dance' to come – maybe that's the encore? But, no - the final offering of the evening is to come in the last track where 'Bar Headed Goose' again takes us back to a balmy evening in Central France.

So, in short this is a CD of dance music for dancers, and it is a great CD. Lovely playing and singing. Buy it! www.moltenamba.com

In the bag

David Faulkner

David is a musician who plays pipes and various other things. He has played the pipes, in some form or another, for about for 30 years now. He plays with Zephyrus, The Eelgrinders, the Faulkner Turner Duo and other occasional bands for ceilidhs etc.

David enjoys researching repertoire, writing and arranging music, running bagpipes courses and making lots of noise. He "Calls" and teaches dancing. He has worked as a community musician for 18 years and in his spare time enjoys cooking and digging the allotment. He has a partner called Ann, and they have two children, one dog and four chickens.

What bagpipes do you play?

Mostly Jon Swayne's – G, D & C. I also have a Swayne set in A and a high C Chabrette made by Marius Lutgerink.

What led you to take up piping?

I played bass and whistle in a folk band in Hatherleigh, Devon and heard that a chap who owned a local shop selling folky stuff, CD's etc. He had an English Renaissance style bagpipe unused and hidden in a chest. I thought it would be a laugh to borrow it, get it working and see what happened! I also enjoy singing along to vacuum cleaners. Besides that it is a really sensible thing to do.

Which pipers do you most admire?

Ones that use pipes as a musical instrument

Name three, non-piping-related musical influences:

Sex Pistols, Black Uhuru, Thomas Mapfumo

What three albums are top of your playlist right now?

I've been listening to Groupa again recently but check out the Esbjörn Svensson Trio (EST) – beautiful music – Steve got me into them

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

I would sing more

Name your favourite music festival.

Don't get out much - but really enjoyed Château d'Ars last year. First time I'd been there since it had moved from St Chartier

What three words describe your piping style?

Evolving, generous, mine

Bellows or mouth-blown?

Bellows

Cats or dogs?

Dogs

Do you prefer playing, dancing or both?

Both

Cane or plastic reeds?

I think all my reeds are plastic now – I haven't looked for a long time!

What's your greatest musical achievement?

For piping it would be playing at St Chartier with Zephyrus - fab.

Non piping would be conducting 90 singers and 100 musicians together in a performance at Exeter Cathedral in Devon – that was a pretty epic sound.

What's your most embarrassing bagpiping moment?

It's either packing Lawrence's pipes into my car for a gig, getting there and then realising his pipes were not in the case; or it is forgetting how a tune went at a Festival Hall Foyer gig and then having the wrong tune sung into my ear. Nobody was hurt on either occasion so it was fine, and now I always let people pack their own instruments!

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

I don't get annoyed

What advice would you give a novice?

Play. Don't be shy and it's not just for Christmas

I love bagpipes because...

It's the best way to make friends and influence people (and you don't need a plug point)

Tools of the Trade

John Tose

Pipe-making generally falls into two categories: industrial and peasant. The former can be seen with such instruments as the Highland pipes and Northumbrian smallpipes, and dare I say it, the work of such as Jon Swayne. The instruments themselves are examples of precision engineering, beautifully made on the whole. The second category includes basically homemade instruments, often made by the player themselves or at least by a similar person who has discovered a lucrative sideline making similar instruments for others. I'd class my own work in this category…

So don't go looking in my workshop for anything even remotely high-tech. My lathe is a cheap, bottom of the range Record suitable for very little other than spindle turning. This is not a problem as pipe-making is fairly straight forward spindle turning for the most part; and I use just two woodturning tools—a spindle gauge and a parting chisel, and that's it. For boring, I use a drill chuck mounted in the lathe head and use ordinary twist drills, the odd flat bit and one saw tooth forstner bit for boring out the stocks.

But one thing I do have which has been invaluable over the years is a simple wooden jig I knocked up for doing the finger holes on my Welsh pipe chanters and pibgorns. Originally I made it thinking I'd be able to mount the chanter in it and drill through guide holes to get accurately placed fingerholes. However I soon found out that, due to the tendency for the smaller diameter twist drill bits to easily be deflected off to the side, I'd end up with fingerholes seriously out of alignment. So I now use the jig just to hold the chanter and mark the fingerhole position with a bradawl through the holes in the jig before drilling them freehand on a pillar drill.

It is also very useful for making sure that the thumbhole is exactly on the back of the chanter opposite the fingerholes. Even a slight inaccuracy here is noticeable and extremely annoying to both maker and player.

The pictures show the jig in use for a square section pibgorn body rather than a turned chanter. With the latter I also use the jig to clamp the chanter steady while I file away the finger indentations.

All in all, an invaluable piece of kit even it is a bit crude.

1. Marking the thumbhole

2. Drilling thumbhole

3. Marking the fingerholes

5. Drilling fingerholes

4. The jig

6. Fingerholes drilled

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

Front cover:
Piper from Trogir, Dalmatia.
Photo by Eric Montbel

Back cover:
A Bagpiper by Pietro Paolini
(1603-1681) Private collection

(An interesting example of a 'fontanelle' on a drone - Editor)

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