THE TUTOR FOR THE HIGHLAND BAGPIPE

WITH A SELECTION OF MARCHES QUICKSTEPS STRATHSPEYS REELS AND JIGS

AMOUNTING TO ONE HUNDRED TUNES BY WILLIAM Mc KAY IN 1841

7th Edition, 1878 *Price 4/*

1843. CORRECTED AND IMPROVED BY **ANGUS Mc KAY** PIPER TO HER MAJESTY.

EDINBURGH PUBLISHED BY DAVID GLEN, BAGPIPE MAKER, 8, Greenside Place.

Rare
Small
M
145
.T8
1878

93601

CLAR-INNSEADH.

A Sheana bhean Bhochd - - 7
An Cath-Bhuidheann Rioghail &c. 10
An Rud a Rinn am Fitheach oirnn 19
An Gille Dubh mo Laochan - 20
Am bun a' Chruidh cha Chaidil mi 24
A Bhainis a Bha'n Torrasdal - 29
An Gille Dubh Gaolach - - 30
Alasdair Garbh - - - 35
An Cota Ruadh - - - 39
An Suaithneas Bàn - - - 43
Am Muillean Dubh - - - 44
Am Braman air reang nan Tàilear ! 45
An Comunn Gàelach - - 46
Aisling Màiri - - - - 50
A Bhalgain, a Bhalgain ! - - 52
A nochd a théid mi null air Port 53
An Tàilear Fidhleir - - 56
Bail' Inbhaeraora - - - 8
Bonaid Gòrm - - - - 12
Bannarach a Mhìrein - - 25
Bainnis Choinnich - - - 39
Buail gu Dlù le d' Chluigean mi 42
B'fhearr leam gum bu leam fhìn thu 44
Bodach an Dreanndain - - 49
Buachaille Ghobhar - - 52
Bruthach Innis-Ruairidh - - 53
Cabar Féigh - - - - 9
Caisteal Dhrumainn - - 18
Cuir do chuid air fire ! faire ! - 18
Caisteal Dhiura - - - 21
Cha téid mo Bhean air chéilidh 23
Catrina òg - - - - 23
Cuir air do shon féin Uilleam - 28
Coille nan Gad - - - 32
Crodh-laoidh nam Bodach - 29
Cha'n eil aon dùnadh &c. - 37
Cumha Mhic Mhuirich - - 40
Cuir sa Chiste nhòir mi &c. - 55
Dìdeag chunna' mi Sgoiriceag - 17
Drochait Pheairt - - - 25
Dubh a' Chailleach, dubh a bréid 32
Dòmhnull a Bh'air a' Ghille - 23
Dòmhnull Eachuinn - - 47
Dhàmhsadh Coinneach ri Inghinn 48
Fear a' Chinn Mhòir - - 22
Fear Chuil-Chàrn - - - 35
Gu'n ith na coin na Ceannaichean 14
Gille Crùbhacn anns a' Ghleann - 30
Gaolach Robi - - - 36
Gillean an Stàbaill - - - 47
Gleann Gallaidh nan Craobh - 48
Gille Calum - - - - 24
H-uile tè sa' còt an togail &c. - 52
Hò rò Aonghais bi treun ! - 36
Iain Chaimbeil a' Bhanca - 20
Lurga na Cailliche - - - 13
Mac Iain Ghasta - - - 9
Monaidhean Ghlinn-Urachaidh 14
Mairearad Mhìn Mholach - 15
Monadh Mhuaisg - - - 49
Mòrag Nighean Domhnuill Duinn 55
Null air an Uisge gu Tearlach - 10
Nic Iain Ghirr sam Ministear - 16
Na bi goid na Coille orm - - 17
Nam biodh Bean agam fhìn - 45
Nighean Dubh nan Geala chas - 54
O Irioghuill ort, irioghuill ort Anna 43
Port a' Ghoill - - - - 34
Pìobaireachd Dhòmhnuill Duibh 38
Port Marsail nam Prostanach - 38
Port na Luinge - - - 42
Port nan Clachairean - - 56
Rob Ruadh Mac-Ghriogair - 11
Rachainn a' mhire &c. - - 15
Righle Thulaichean - - - 26
Rucam Racum - - - - 41
Sud mar chadh an càl a dholaidh 8
Sud an gaol a bh' agad orm - 13
'S tu mo fhleasgach bòidheach - 19
Seann Nighean Iseabail - - 27
Sir Iain Cope - - - - 27
Sabhal beag a' Bhàilidh - - 33
'Sam agam tha'm Bodach, &c. - 31
Soiridh la Banbh - - - 34
'S Bòidheach lurach Catriana - 36
Saili Granud - - - - 40
'S truagh nach bu leis an t-Saighdear mi - - - - - 46
Srath Dhailbhinn - - - 51
Tha mi gu tinn a Bhean, &c. - 16
Titi Taiti - - - - - 7
Théid sinn, théid sinn, &c. - 11
Théid mi air do Bhean a' Bhodaich 12
Thuird am Bodoach ris a' chailich, 21
Tha Biodag air Mac Thòmais - 24
Tulach Gòrm - - - 28

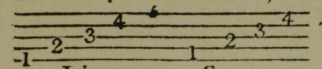
Tha mi sgìth 's mi lean fhìn - 31
Thoir do Ghunna cuide riut - 41
Tha Righill aig na Tunagan - 50
Taigh Dhun-chaillion - - 51
Uilleam 's Calum 's Mòrag - 26

Names of Tunes, in English.

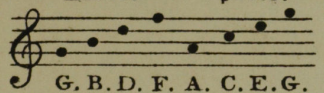
A Man's a Man for a' that - 20
Arndilly's Reel - - - 24
Annie MacNab - - - 30
Aiken Drum - - - 34
Blyth, blyth, and merry was she 15
Brose and Butter - - - 26
Bundle and go - - - 29
Culdar's Rant - - - 13
Culcairn's Strathspey - - 35
Corn Riggs - - - - 37
Cuttie's Wedding - - - 39
Duncan Gray - - - - 11
Duke of Atholl's March - - 15
Drops of Brandy - - - 17
Down with the Croppies - - 16
Drummond Castle - - - 18
Dewra Castle - - - - 21
Dunkeld House - - - 51
Delvin Side - - - - 51
Davie Rae - - - - 47
Earl Mareschal's Reel - - 27
Free and accepted Mason - 56
Go to Berwick, Johnnie - 43
Greig's Pipe - - - - 50
Glengarry's March - - - 7
Highland Harry back again - 12
I hae a wife o' my ain - - 45
Jeanie Latin - - - 18
Jeany dang the Weaver - - 53
John Roy Steuart - - - 13
Johnny Cope - - - - 27
Johnny Lad - - - - 3
King Robert Bruce's March - 37
King William III.'s March - 11
Katrine Ogie - - - - 23
Kenmuir, on and awa' - - 35
Kenny would dance with a maid 48
Keppoch's Rant - - - 22
Lord Dunmore's Jigg - - 22
Lord M'Donald's Reel - - 55
Lady Loudon's Strathspey - 16
Lochaber no more - - 48
Locheil's March - - - 38
Locheil's Rant - - - 19
Macfarlane's Lilt - - - 19
Macpherson's Lament - - 40
Madam Casy - - - 44
Mary Gray - - - - 32
Mary's Dream - - - 50
Marquis of Tullybardine - 53
Miss Drummond of Perth - 30
Mrs M'Leod of Rasay - - 23
Miss Forbes' Farewell - - 34
Moneymusk - - - - 49
My Wife's a wanton wee thing 37
New Rigged Ship - - 42
Neil Gow's Strathspey - - 24
O'er the hills and far away - 46
O'er the water to Charlie - 10
Pease Straw - - - 21
Port Patrick - - - 31
Smirking Nancy - - - 55
Sleeping Maggy - - - 36
Stumpie's Strathspey - - 42
Sweet Molly - - - - 40
The Black Mill - - - 44
The Royal Highlanders' March 10
The Braes of Tulleymet - - 12
The Bridge of Perth - - 25
The Campbell's are coming - 8
The Celtic Society's Quick Step 46
The Devil among the Tailors - 45
The Deer's Horns - - 9
The Dogs eat the Merchants - 14
The First of May - - - 49
The Forest - - - - 56
The Goat Herd - - - 52
The Haughs of Cromdale - 8
The Highland Laddie - - 9
The High way to Linton - 25
The Hills of Glenorchy - - 14
The Isle of Sky Militia's March 17
The Wood of Fyvie - - 32
The Keel Row - - - 52
The Cameronian Rant - - 41
The black hair'd dear Lassie - 54
The Protestant Boys - - 38
The Red Coat - - - 39
The Reel of Tulloch - - 26
The Rock and wee pickle Tow 20
The Reel of Bogie - - 29
The Stable Boys - - - 47
The Sword Dance - - - 54
The Weary Maid - - - 31
The White Cockade - - 43
Tulloch Gorum - - - 28
Up and waur them a' Willie - 28
Watson's Scots Measure - 41
We'll gang na mair to yon town 23
Wooed and Married an a' 36

BEFORE attempting to play, it is necessary to learn some of the characters which represent sounds, and the manner of playing them. As, however, the Pupil will not have occasion for all, in the commencement of his practice, the plan pursued in the following pages is to introduce such points in a progressive order. It is earnestly recommended not to pass over a page till its contents are learned, and to remember that improvement is more likely to be retarded by haste than by deliberation.

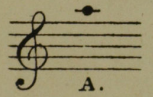
THE Stave consists of five parallel lines, the notes are placed on the lines, in the spaces between them, and also below and above the Stave.



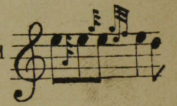
The Treble or G clef 𝄞 is used in Pipe music and gives the following names to **THE NOTES**



The Bagpipe has no note lower than G. and but one upon the ledger line above the Stave

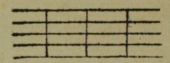


The Time to be given to notes depends upon their form, The different formed notes are the Semibreve 𝅝, (not used in Pipe music.) The Minim 𝅗𝅥, Crotchet ♩, Quaver ♪, Semiquaver 𝅘𝅥𝅯, and Demisemiquaver 𝅘𝅥𝅰, The latter of which is characterestic of the Instrument as a Grace note, and used to break monotonious sound



as two or more notes cannot be played distinctly without it.

A 𝅝 is as long as 2 𝅗𝅥 or 4 ♩ or 8 ♪ or 16 𝅘𝅥𝅯 or 32 𝅘𝅥𝅰, — A 𝅗𝅥 is equal in length to 2 ♩ or 4 ♪ or 8 𝅘𝅥𝅯 or 16 𝅘𝅥𝅰

A ♩ is equal to 2 ♪ or 4 𝅘𝅥𝅯 or 8 𝅘𝅥𝅰, — A ♪ is equal to 2 𝅘𝅥𝅯 or 4 𝅘𝅥𝅰, — A 𝅘𝅥𝅯 is to 2 𝅘𝅥𝅰,  Bar lines di-

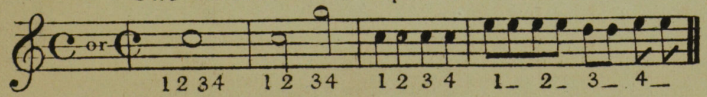
vides a movement in small equal portions of durations. The double bar ‖ marks the end of a particular part, or the whole air. The dotted double bar :‖ means that the part from the begining (or the last double bar) is to be repeated.

The time of a Musical Composition is Common, — Triple, — Simple, or Compound. Simple Common Time is C or C or $\frac{2}{4}$. The latter is called half common time. Compound common time is expressed by $\frac{6}{4}, \frac{6}{8}, \frac{12}{8}$ & $\frac{12}{16}$. Simple triple time by $\frac{3}{2}, \frac{3}{4}$, & $\frac{3}{8}$. Compound triple time by $\frac{9}{4}, \frac{9}{8}$ & $\frac{9}{16}$.

IN THIS COLLECTION, THE FOLLOWING ARE THE ONLY TIMES USED.

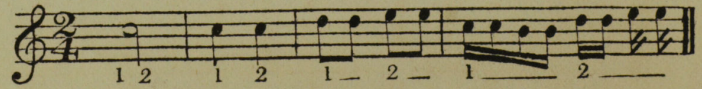
SIMPLE COMMON TIME.

One Semibreve or equivalent in a Bar.



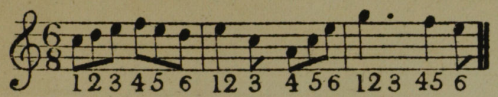
HALF COMMON TIME.

One Minim or two Crotchets.



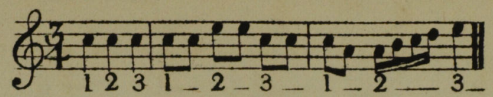
COMPOUND COMMON TIME.

Six Quavers or equivalent in a bar.



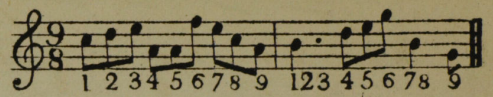
SIMPLE TRIPLE TIME.

Three Crotchets or equivalent.



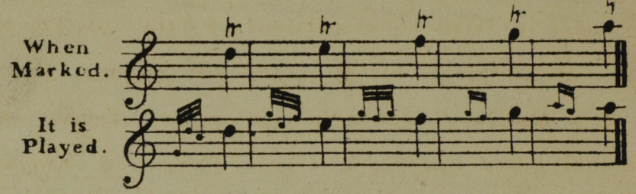
COMPOUND TRIPLE TIME.

Nine Quavers or equivalent

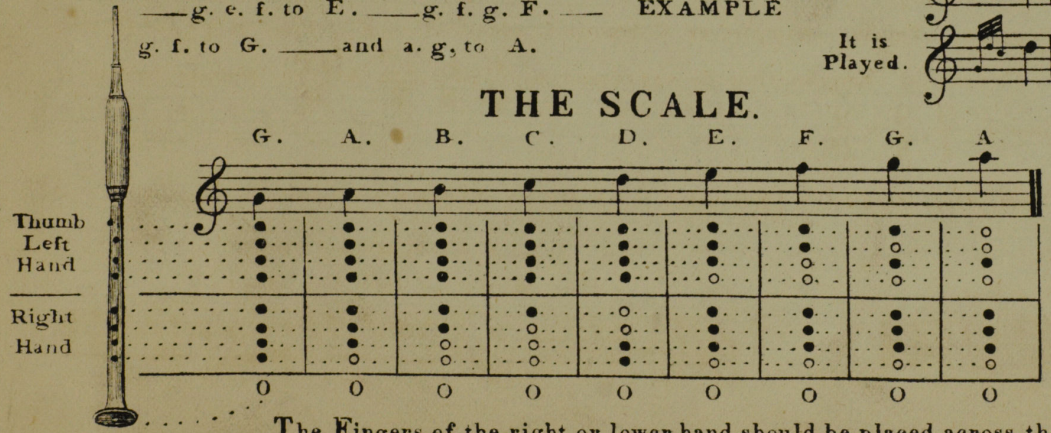


When a ♮ is placed over D. E. F. G. or A. it must be played g. d. c. to D. ___ g. e. f. to E. ___ g. f. g. F. ___ g. f. to G. ___ and a. g, to A.

EXAMPLE



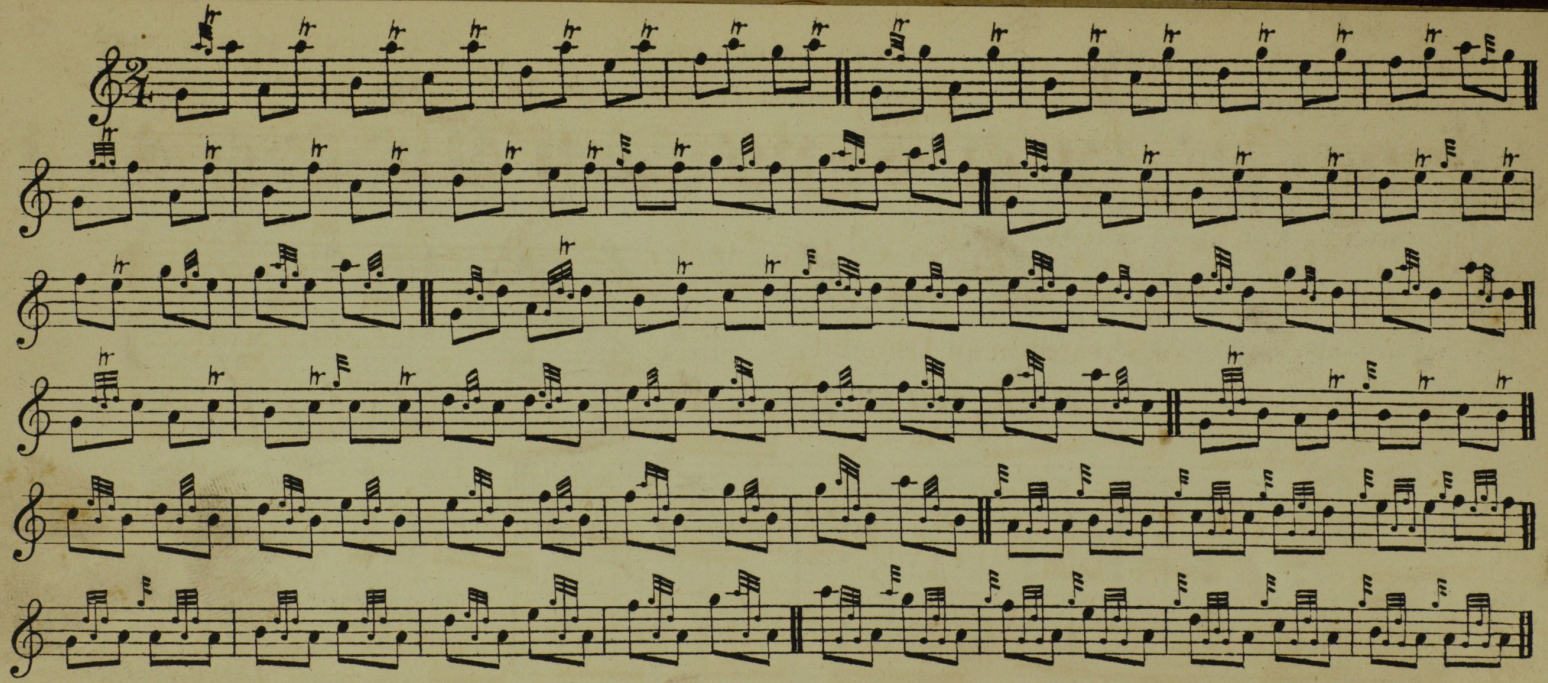
THE SCALE.



OBSERVE.

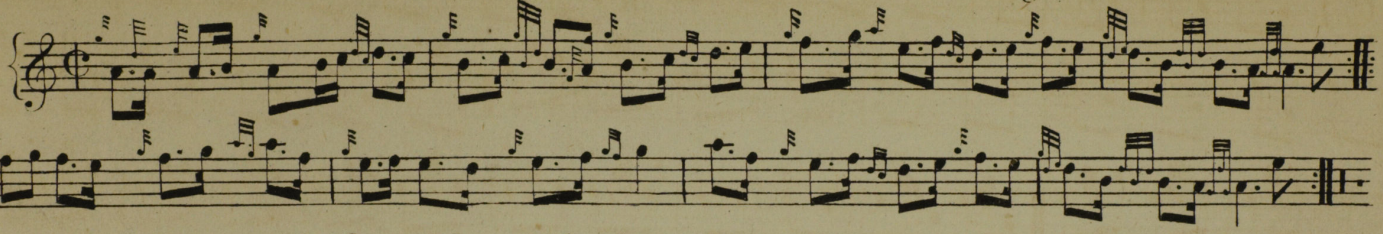
The round Black ● shows which fingers are to be down and the ○ those that are to be up. The Thumb of the right-hand should be placed precisely behind C. in holding the Chanter, But the little finger of left hand is not used.

The Fingers of the right or lower hand should be placed across the chanter, so that the fourth finger will cover the low A. note without causing the other fingers to be bent.



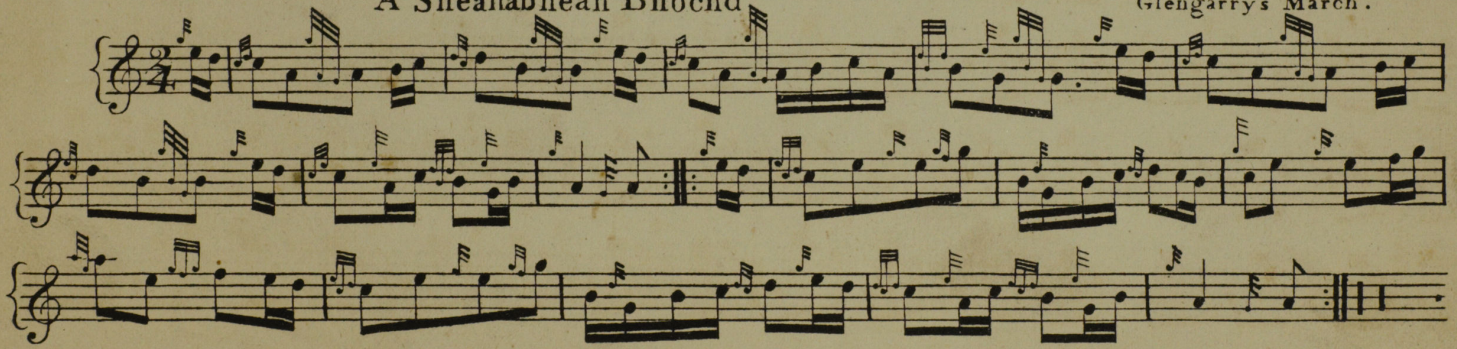
Titi Taiti.

King Robt Bruce's March.



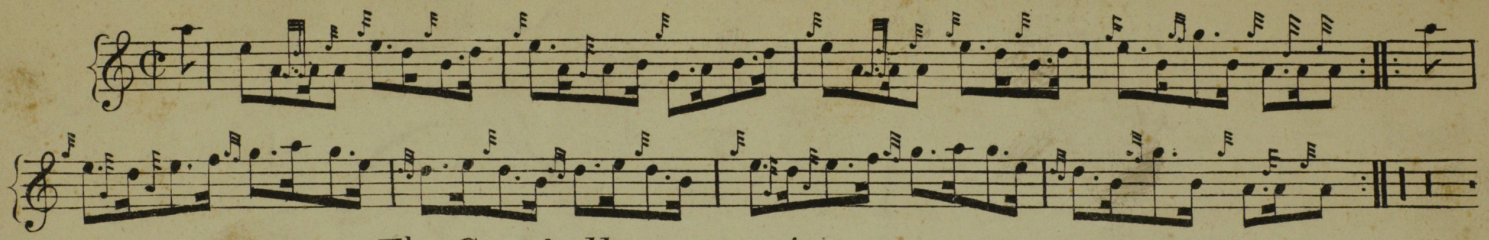
A Sheanabhean Bhochd

Glengarry's March.



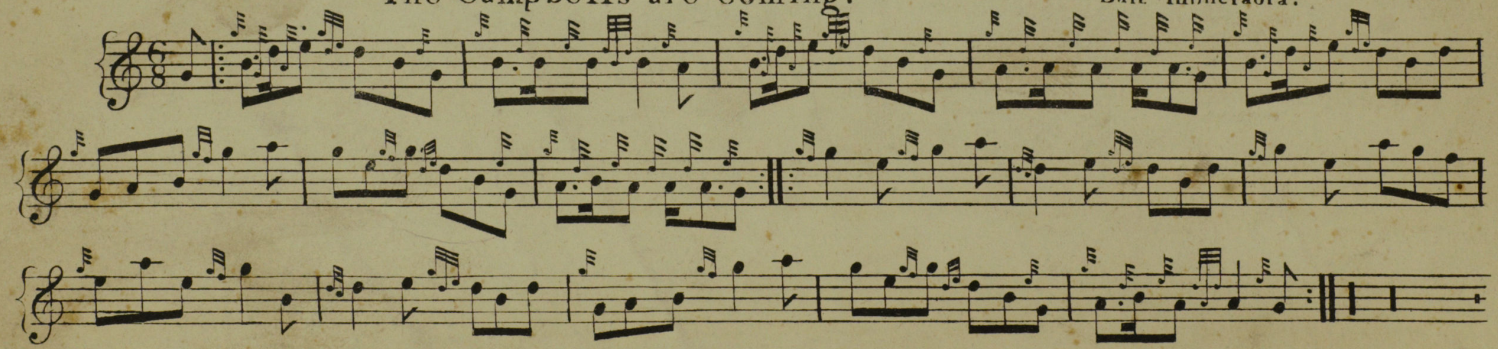
Sud mar chaidh an càI a dholaidh.

The Haughs of Cromdale.



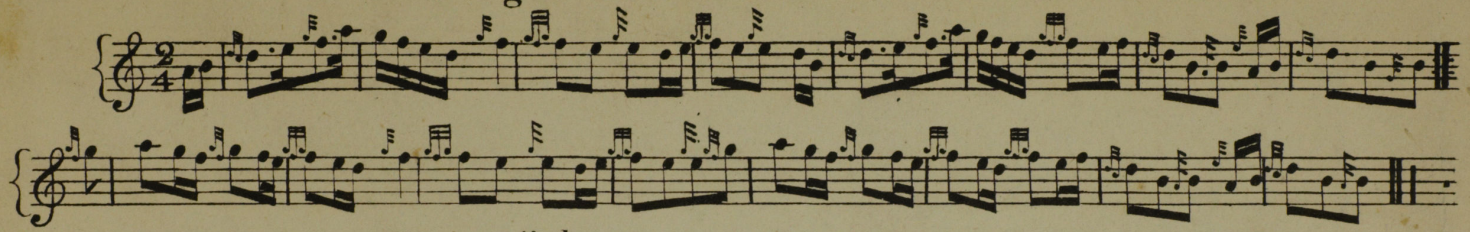
The Campbells are coming.

Bail' Inbheraora.



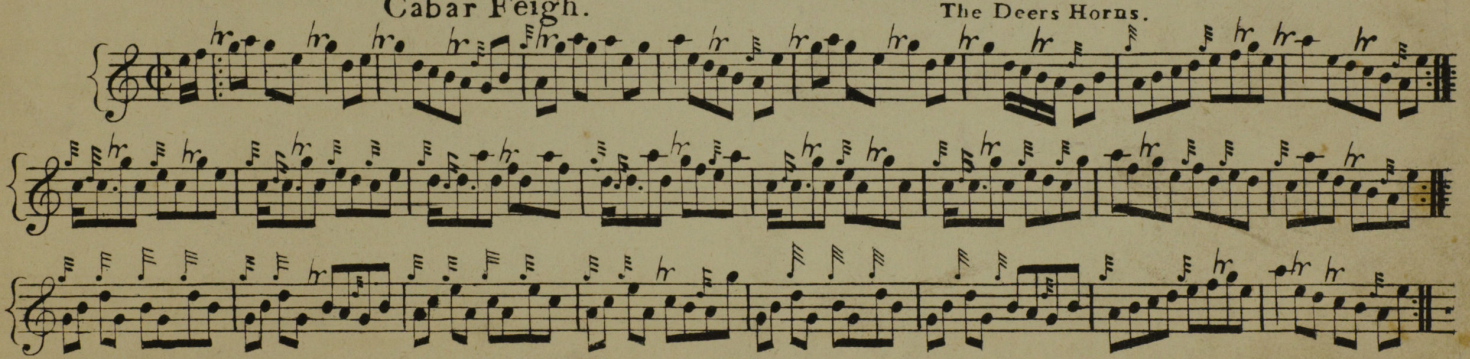
The Highland Laddie.

Mac Iain Ghasta.

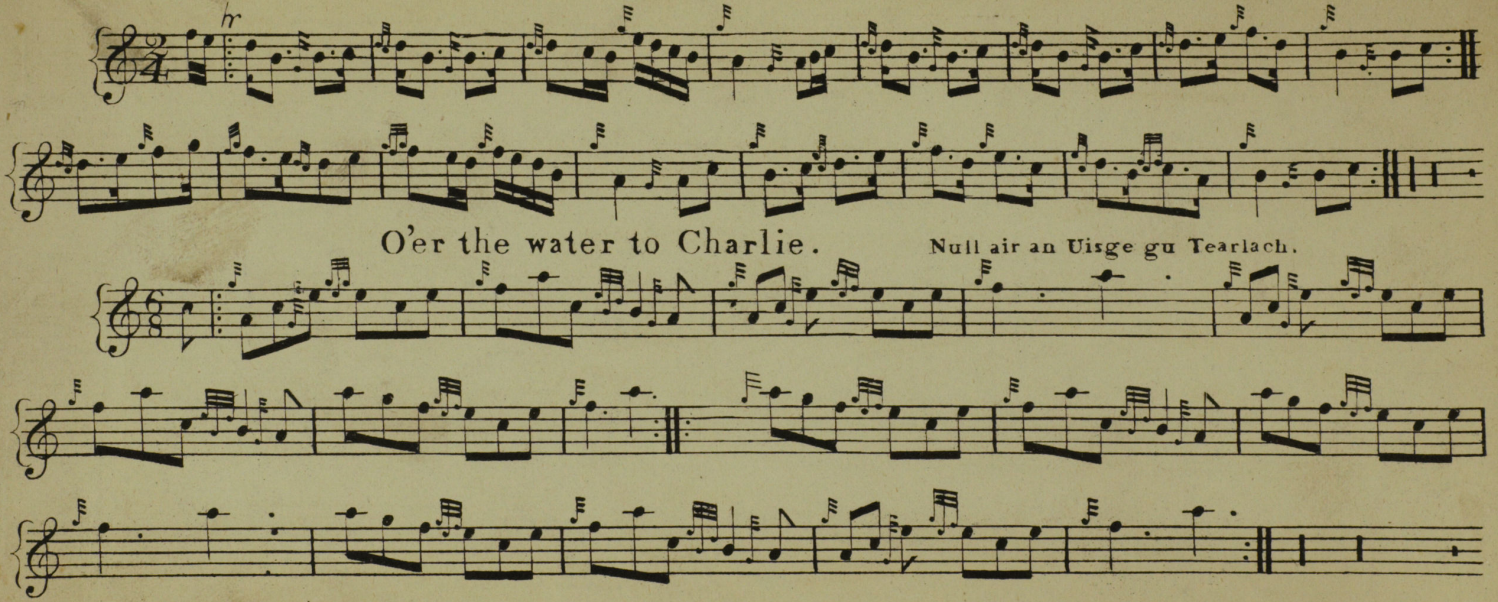


Cabar Féigh.

The Deers Horns.



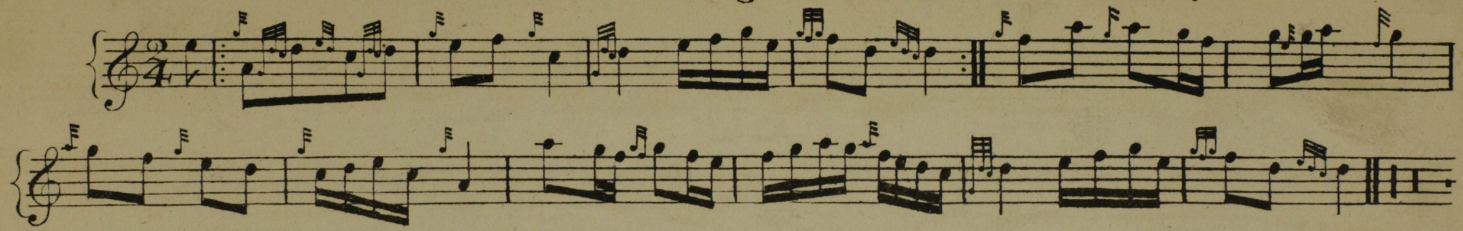
An Cath-Bhuidheann Rioghail Gaëlach. 42d Royal Highlanders Original March.



O'er the water to Charlie. Null air an Uisge gu Tearlach.

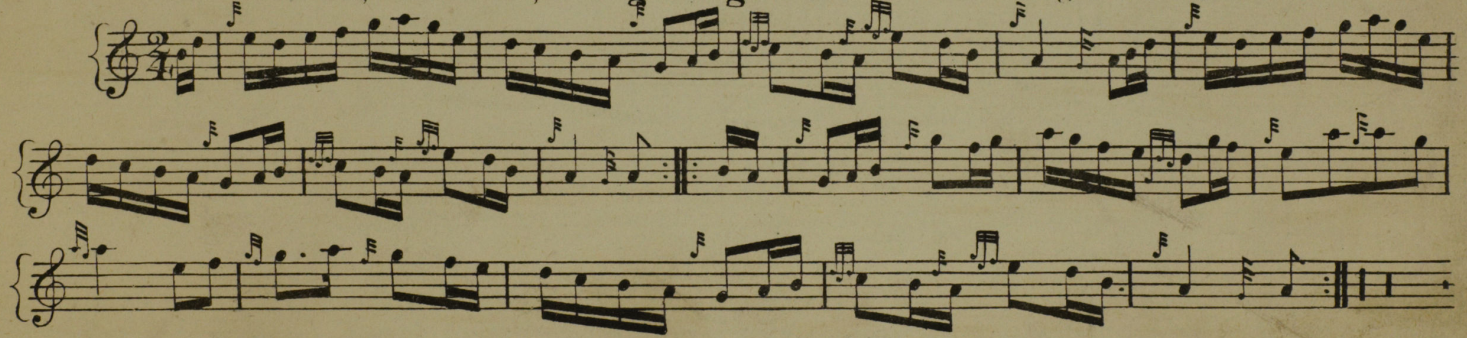
Rob Ruadh Mac Ghriogair.

Duncan Gray.

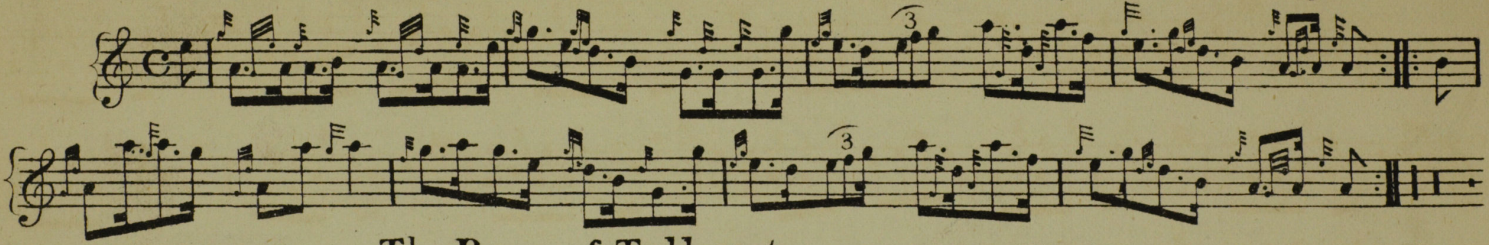


Théid sinn, théid sinn, le suigart, agus théid.

King William 3d. March.

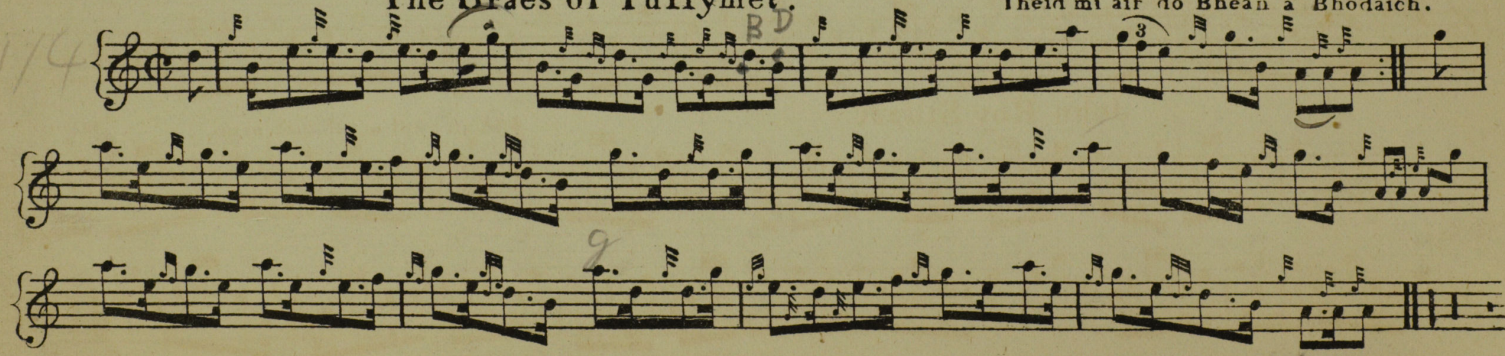


Bonaid Gòrm.



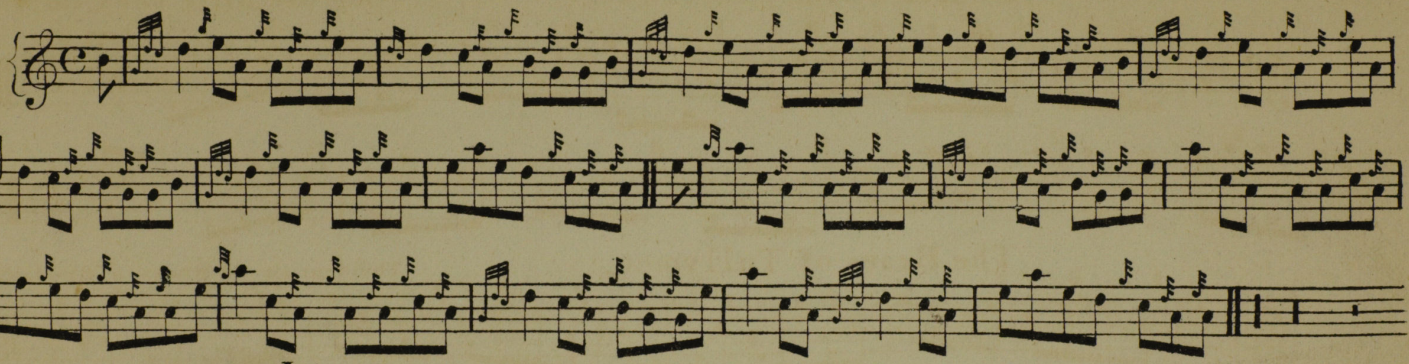
Highland Harry back again.

The Braes of Tullymet.



Théid mi air do Bhean a' Bhodaich.

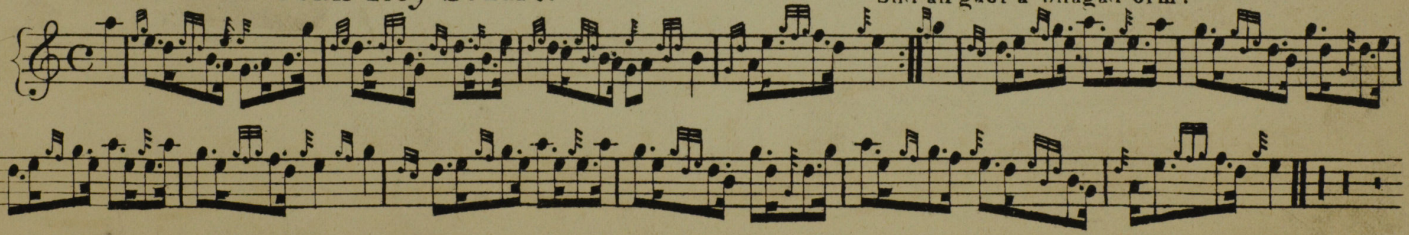
Culdar's Rant.



John Roy Stuart.

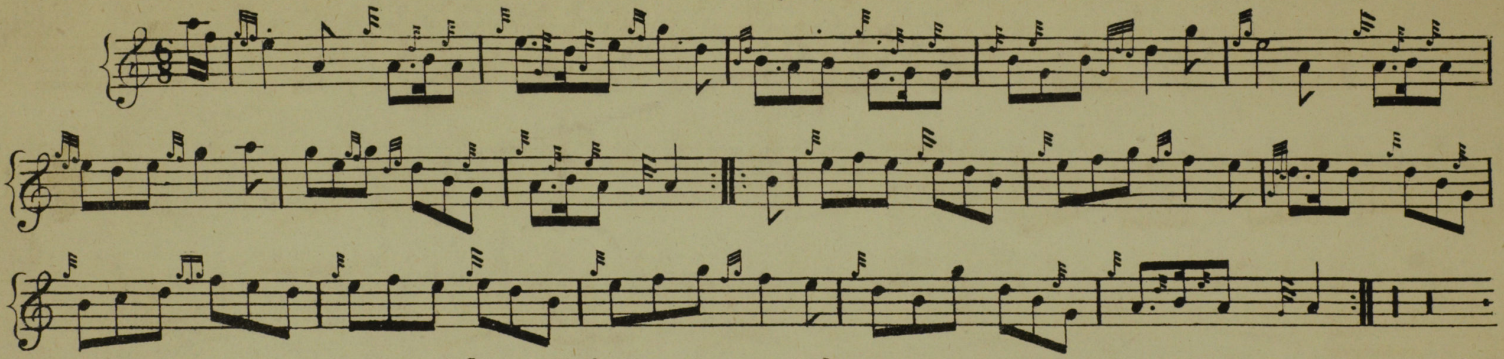
Lurga na Cailliche.

Sud an gaol a bhagad orm.



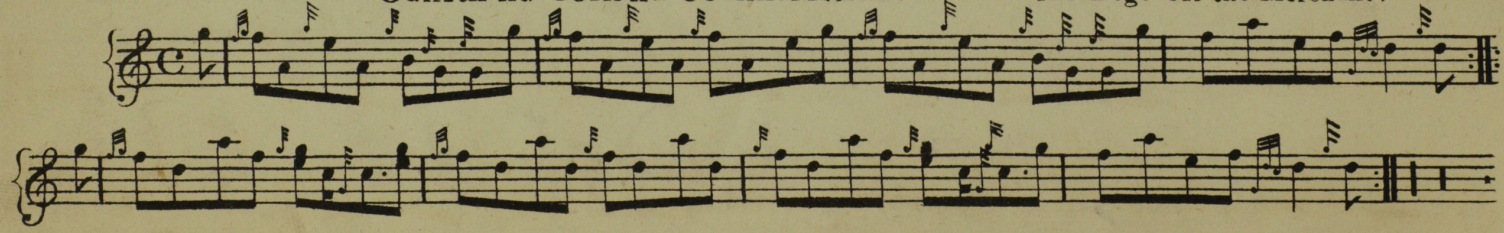
The Hills of Glenorchy.

Monaidhean Ghlinn Urachaidh.



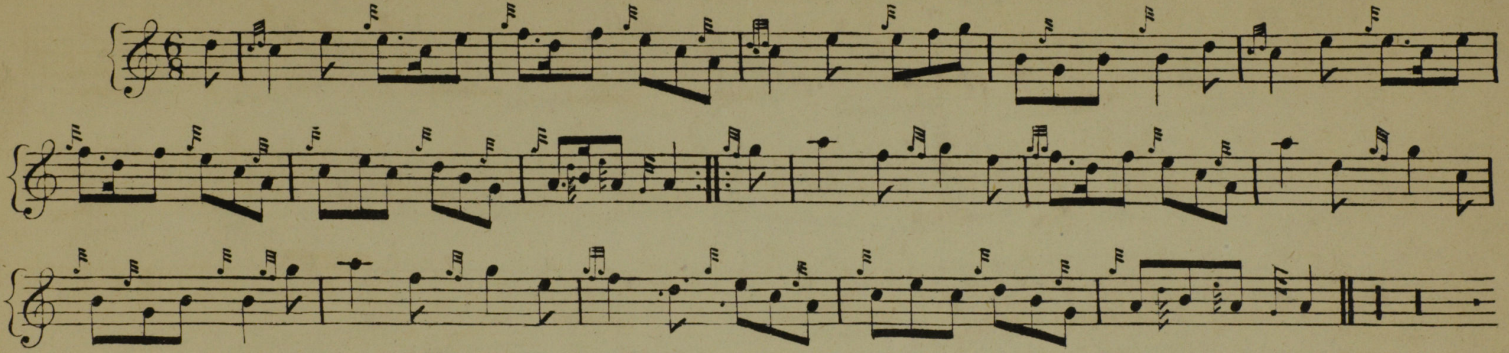
Ganith na Coin na Ceannaichean.

The Dogs eat the Merchant.



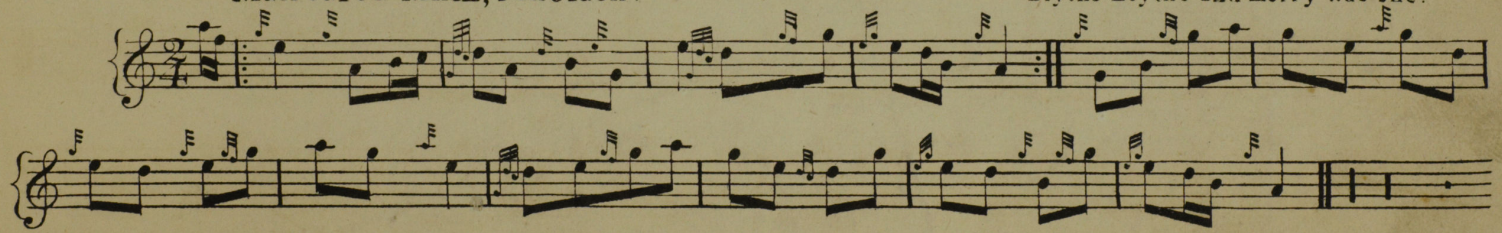
Rachainn a' mhire ri Nighinn ghlain òig.

Duke of Atholl's March.



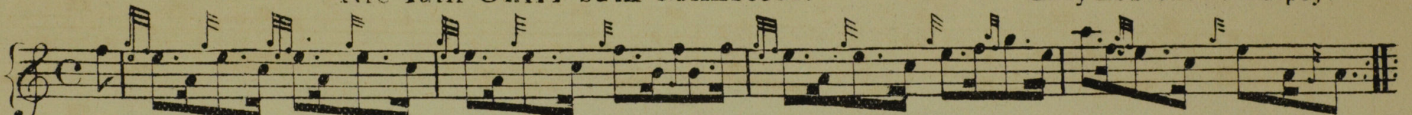
Maireared Mhìn, Mholach.

Blythe Blythe and merry was she.

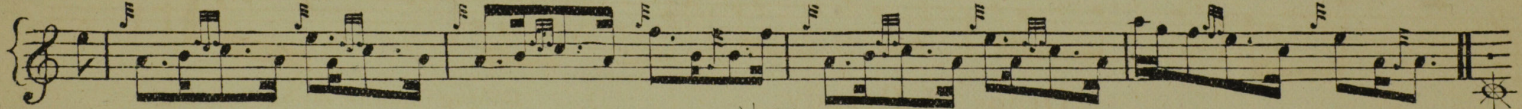


Nic Iain Ghirr 'sam Ministear.

Lady Loudon's Strathspey.

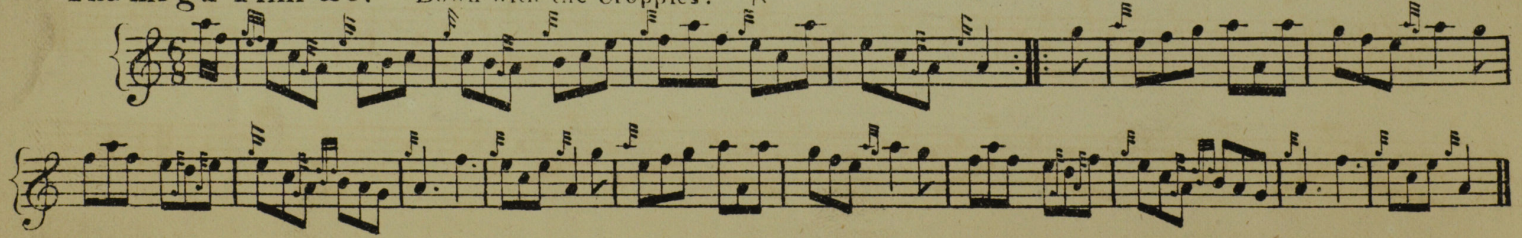


Close.

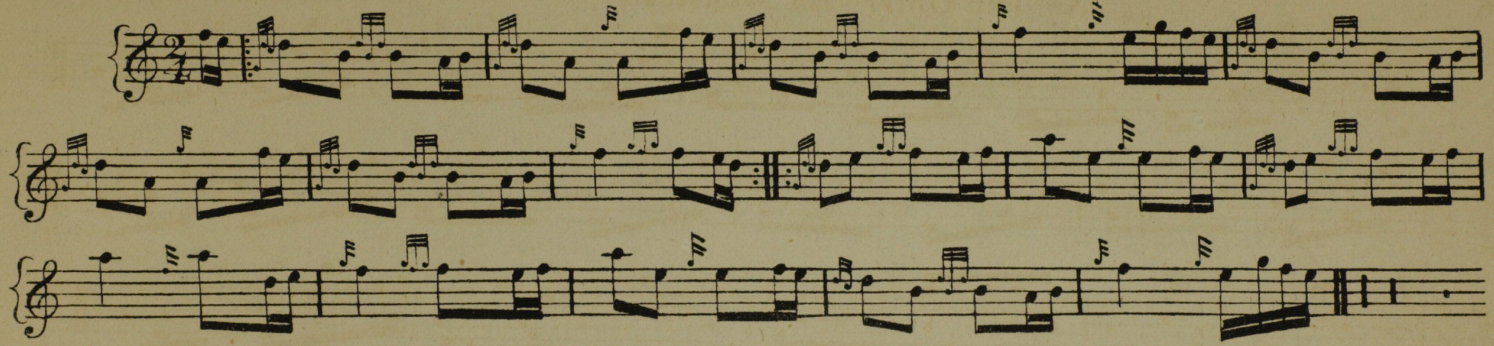


Tha mi gu Tinn &c. Down with the Croppies.

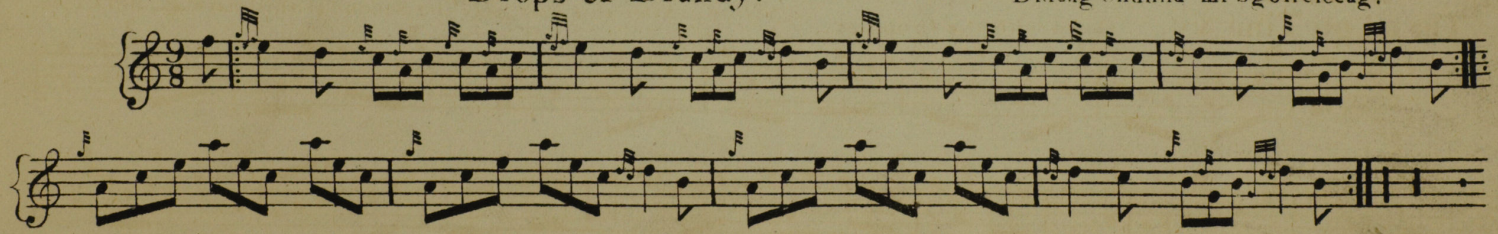
Note—After this part, play the Second at this mark ← and Close.



The Isle of Skye Local Militia's March. Na Bi goid na Coille orm.

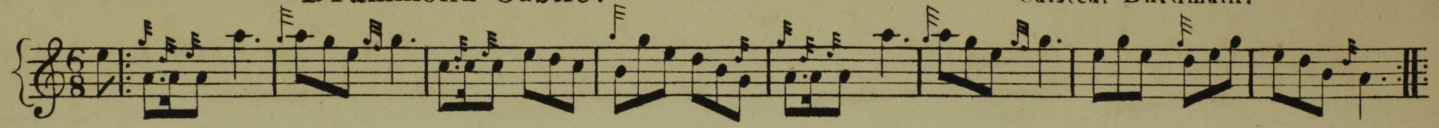


Drops of Brandy. Dìdeag Chunna' mi Sgoireiceag.



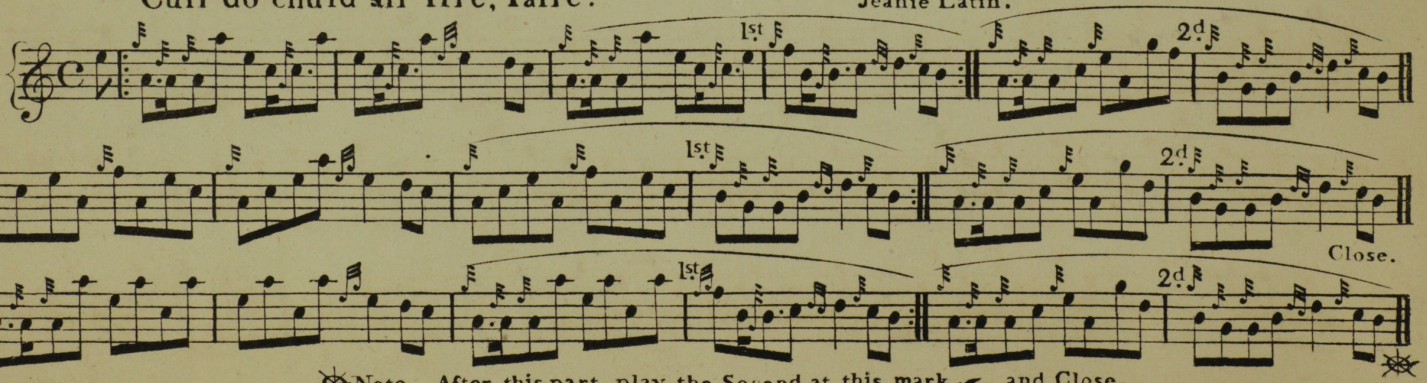
Drummond Castle.

Caisteal Dhrumain.



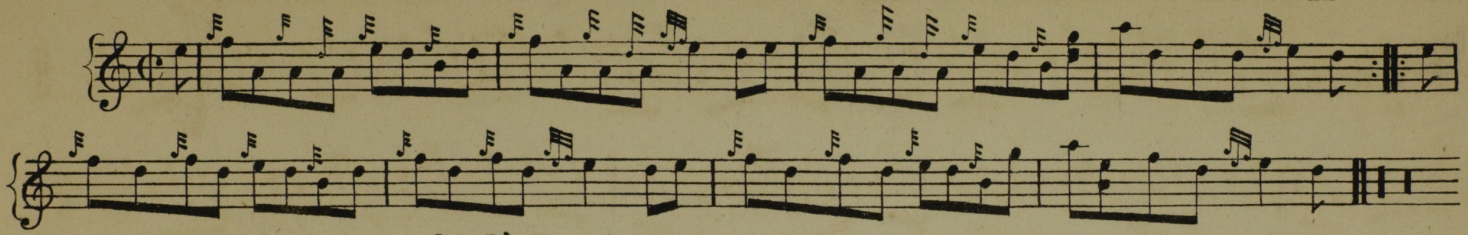
Cuir do chuid air fire, faire!

Jeanie Latin.



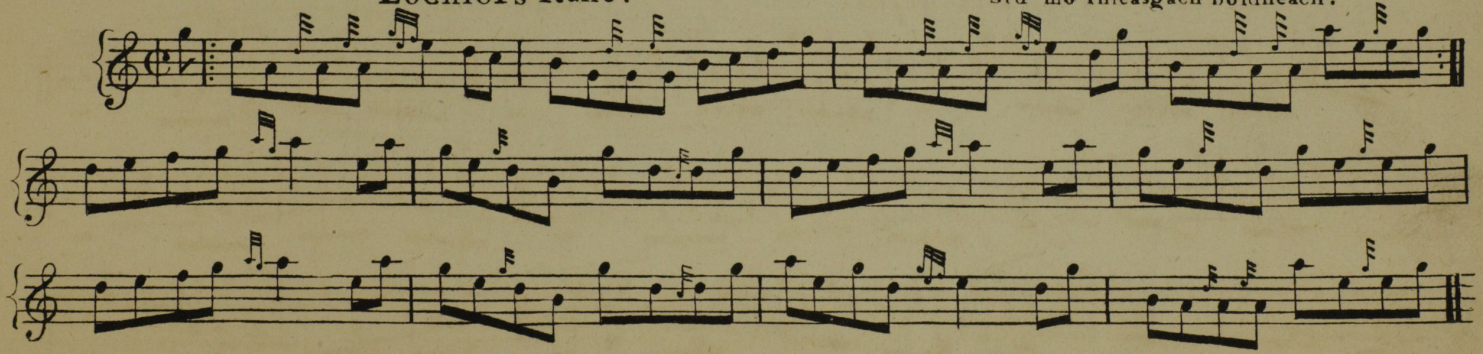
Note—After this part, play the Second at this mark ←, and Close.

Macfarlane's Lilt.



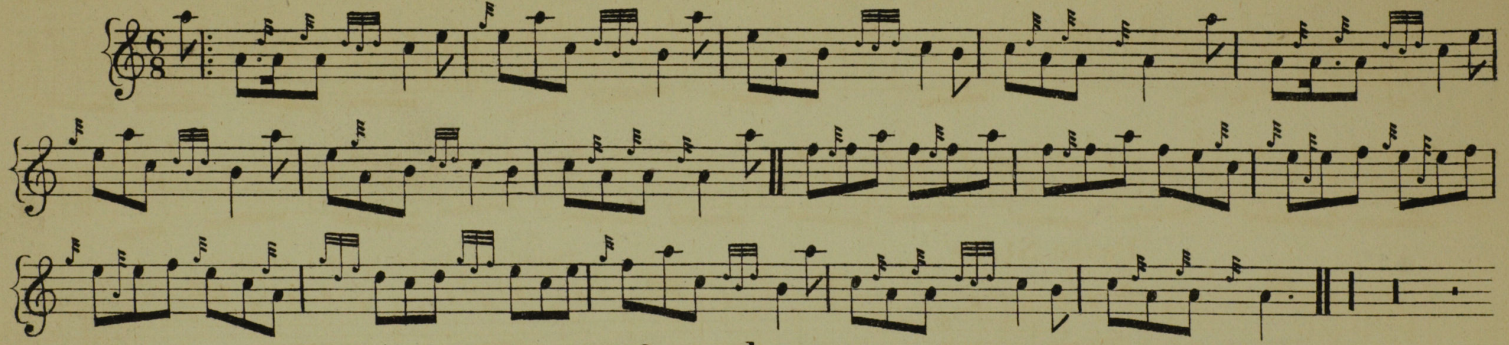
Lochiel's Rant.

Stu mo fhleasgach bòidheach.



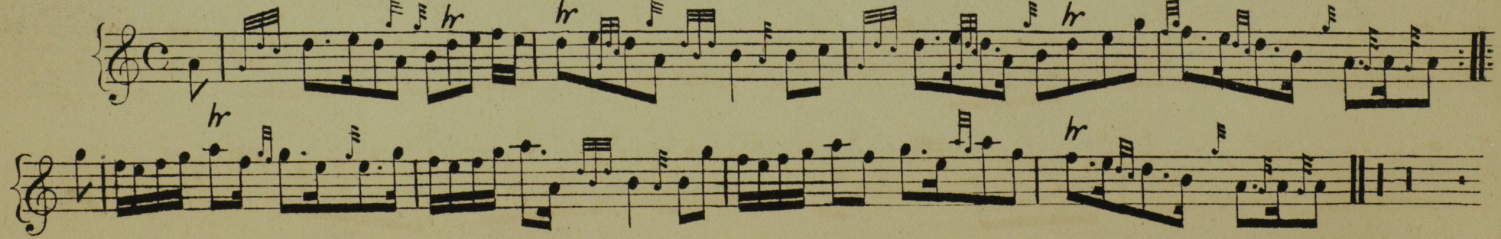
The Rock and a wee pickle Tow.

Iain Chaimbeil a' Bhanca.



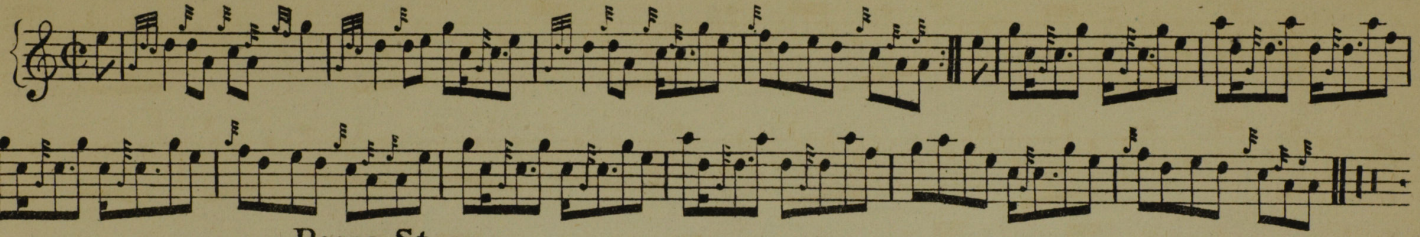
A man's a man for a' that.

An Gille Dubh mo Laochan.



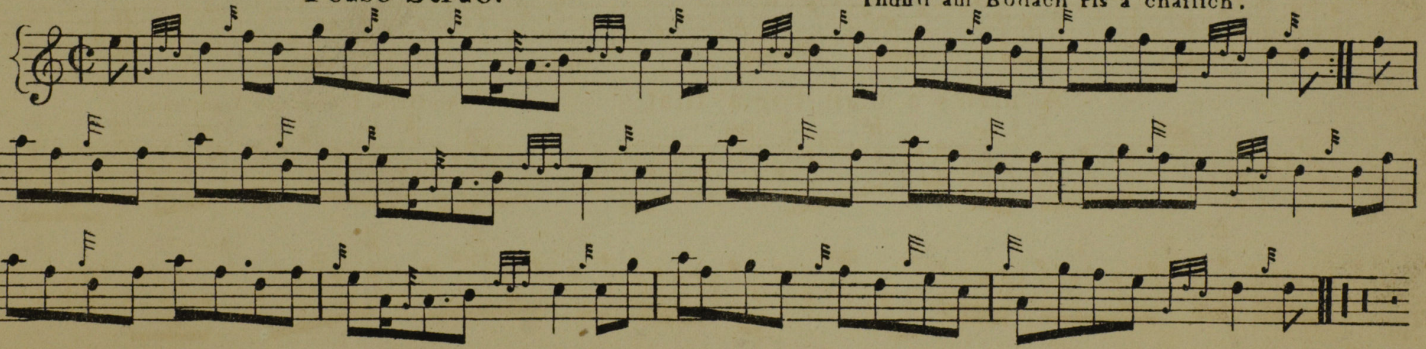
Caisteal Dhiurra.

Dewra Castle.



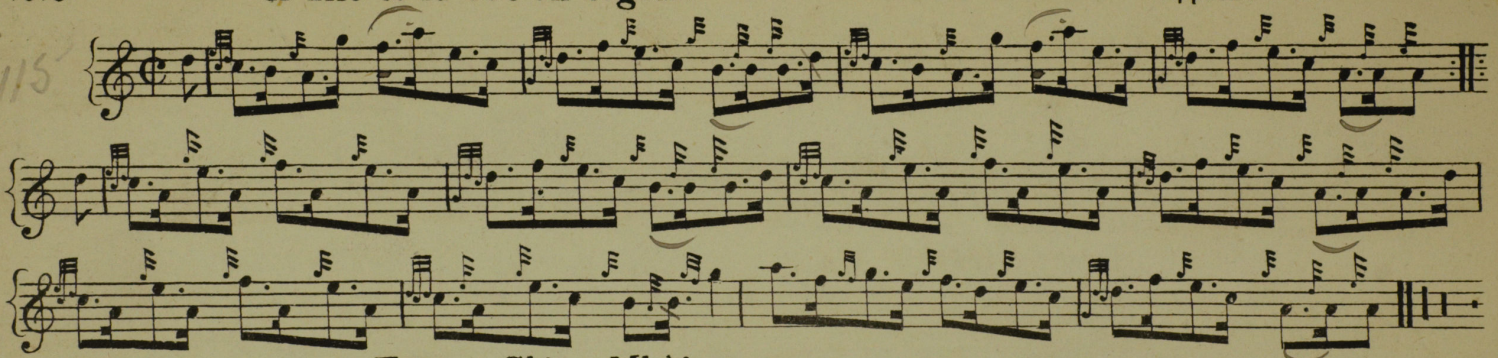
Pease Strae.

Thuird am Bodach ris á chailich.



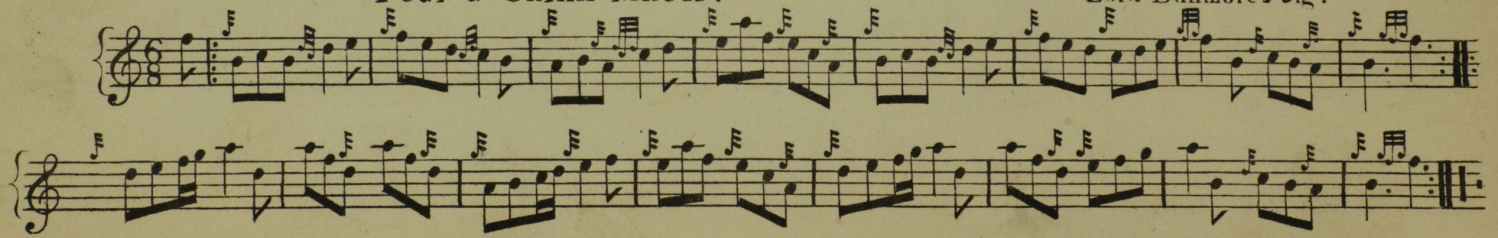
H-uile tè sa' còt an togail.

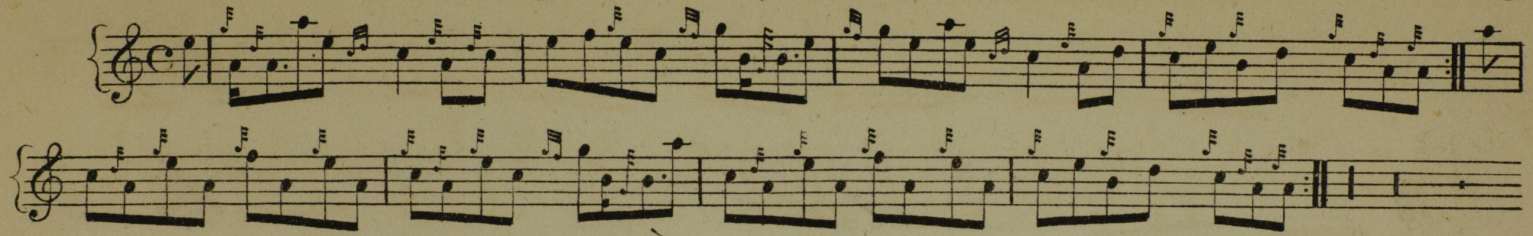
Keppoch's Rant.



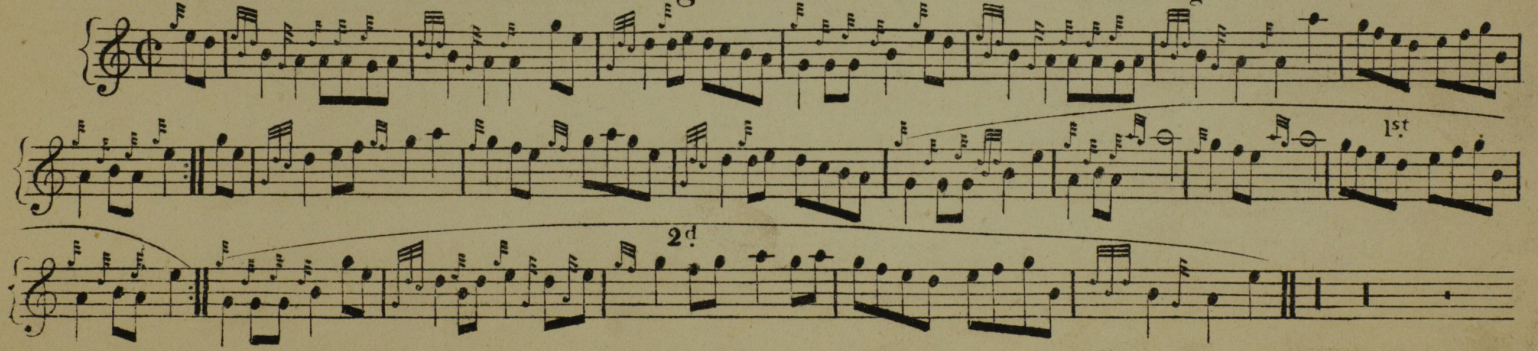
Fear a' Chinn Mhòir.

Lord Dunmore's Jig.



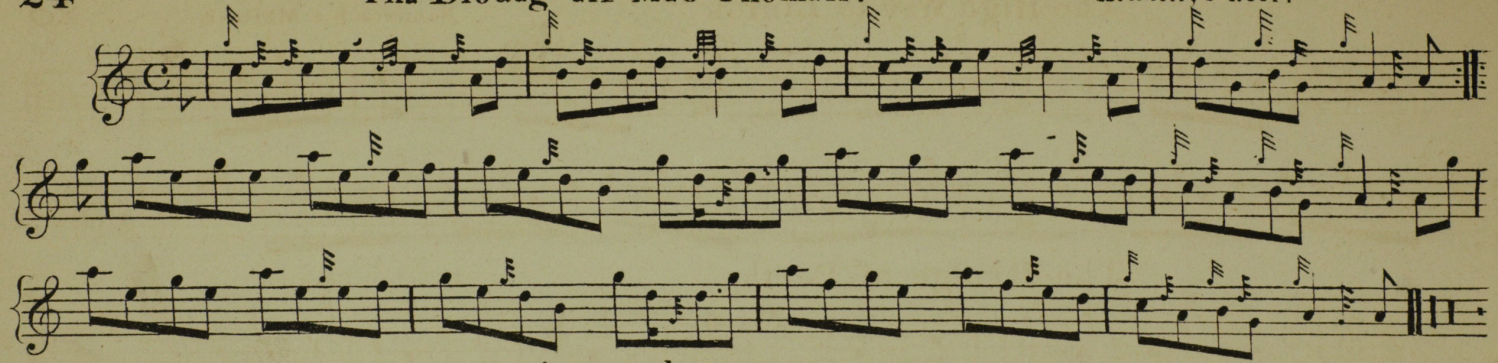


Catriana Òg. Katherine Ogie.



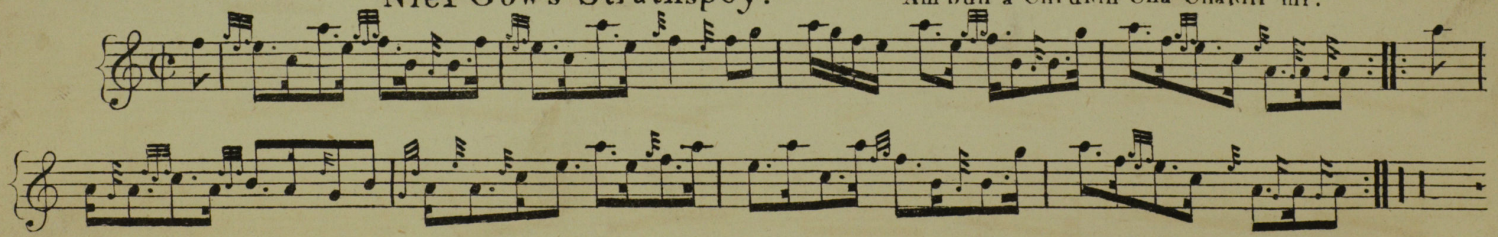
Tha Biodag air Mac Thòmais.

Arndilly's Reel.



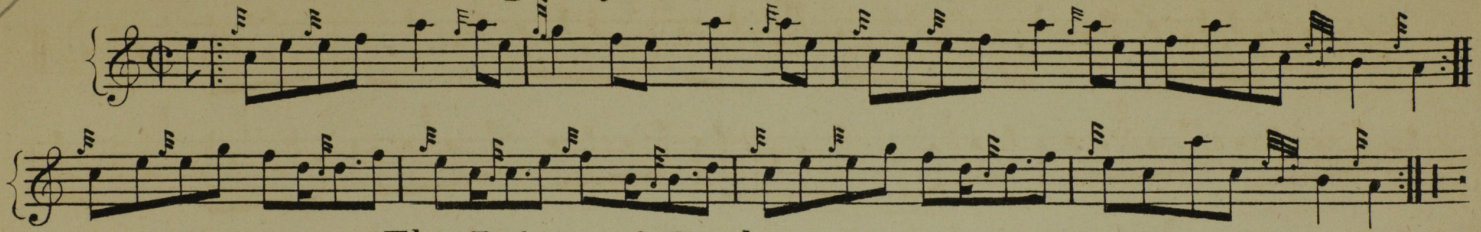
Niel Gow's Strathspey.

Am bun á Chruidh Cha Chaidil mi.



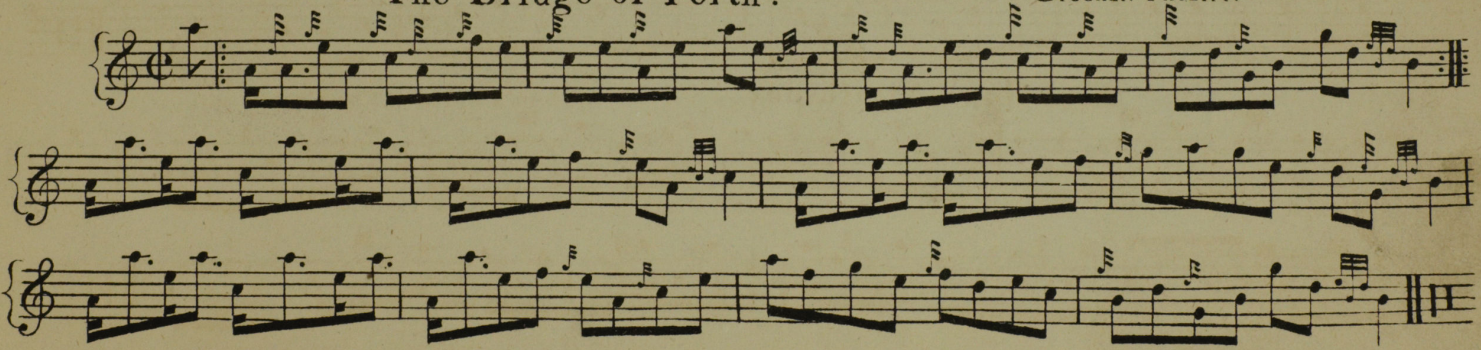
The High Way to Linton.

Bannarach a Mhirein.



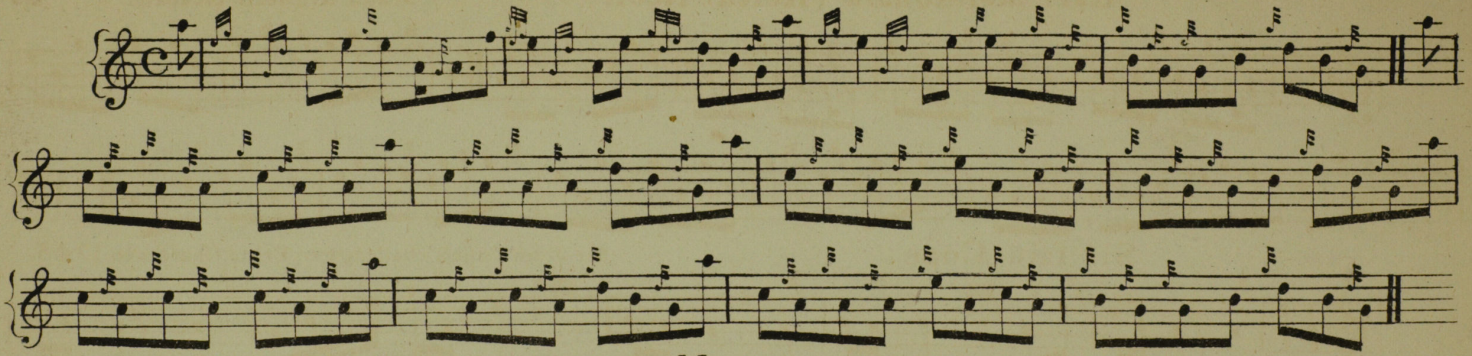
The Bridge of Perth.

Drochait Pheairt.



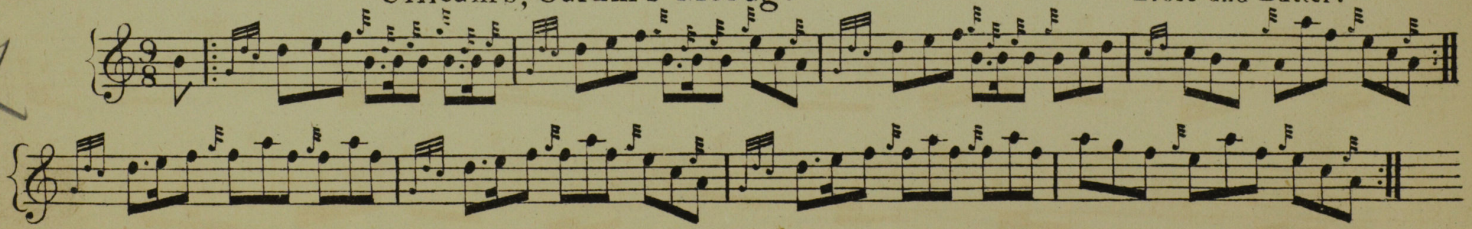
Righle Thulaichean.

The Reel of Tulloch.



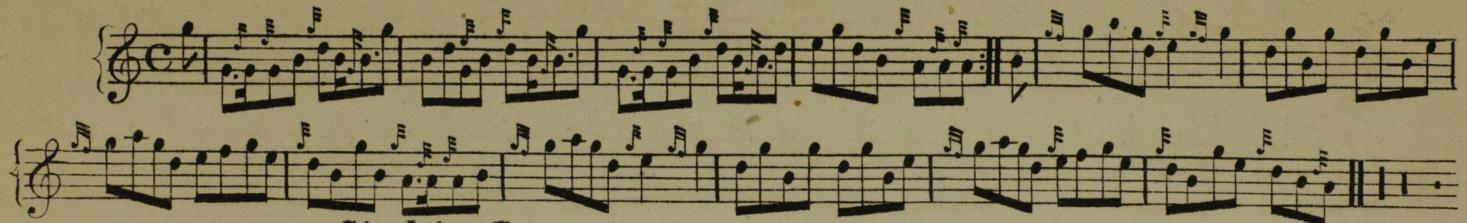
Uilleam's, Calum's Morag.

Brose and Butter.



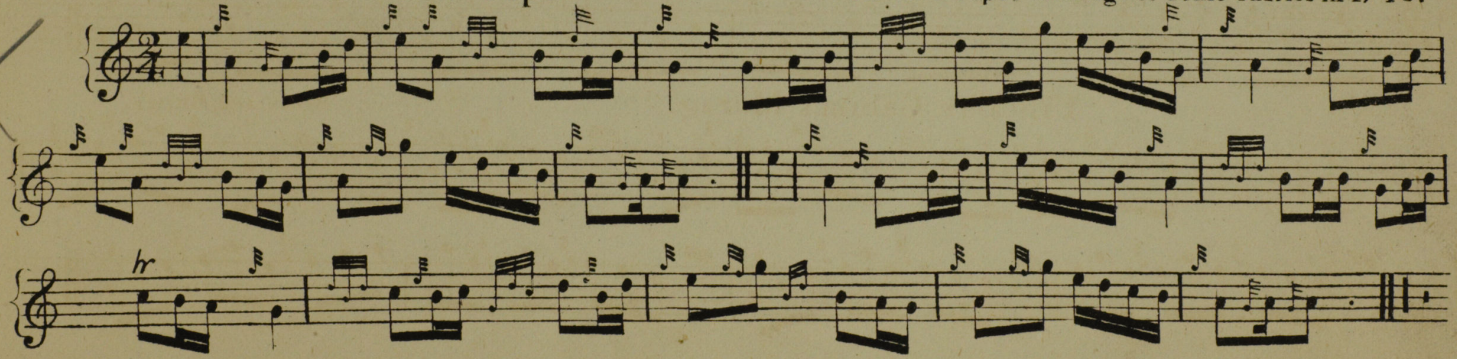
Earl Mareschal's (Keith) Reel.

Sceann Nighean Iseabail.



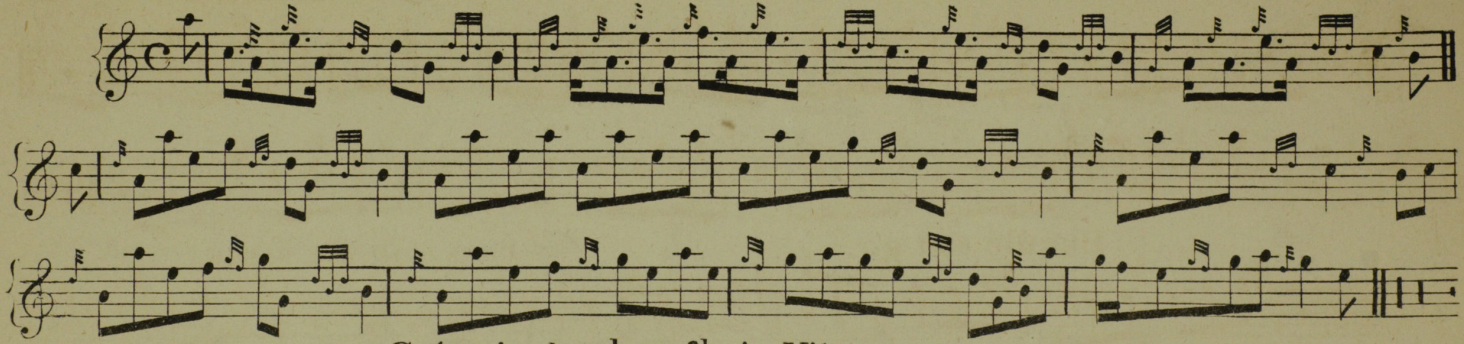
Sir Iain Cope.

Sir John Cope's challenge to Prine Charles in 1745.



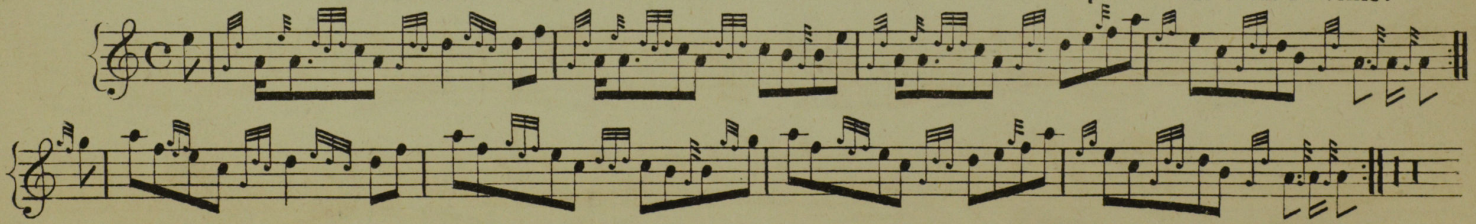
Tuloch Gorm.

Tulloch Gorum.



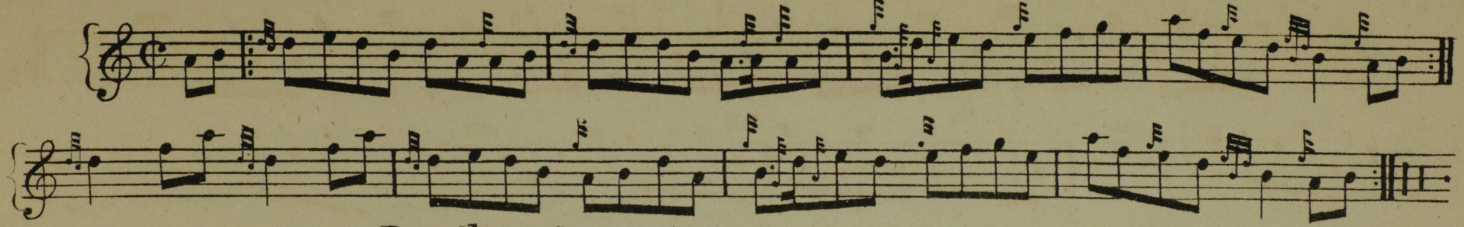
Cuir air do shon fhein Uilleam.

Up and waur them a' Willie.



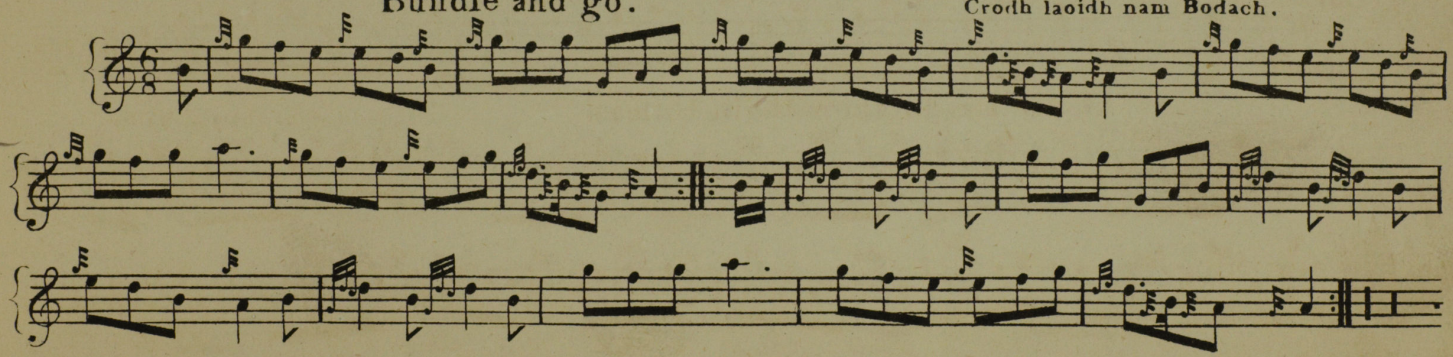
The Reel of Bogie.

A Bhainis a bha'n Torrasdal.



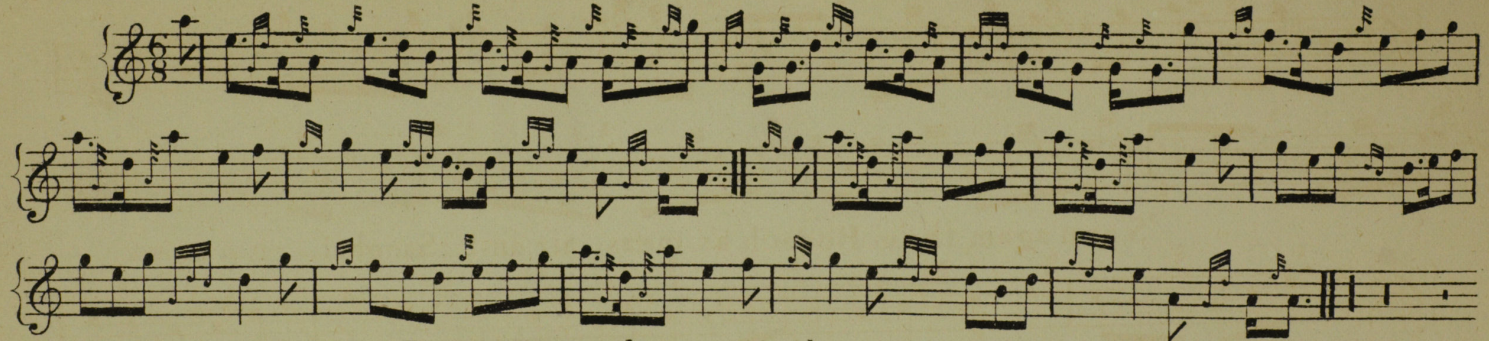
Bundle and go.

Crodh laoidh nam Bodach.



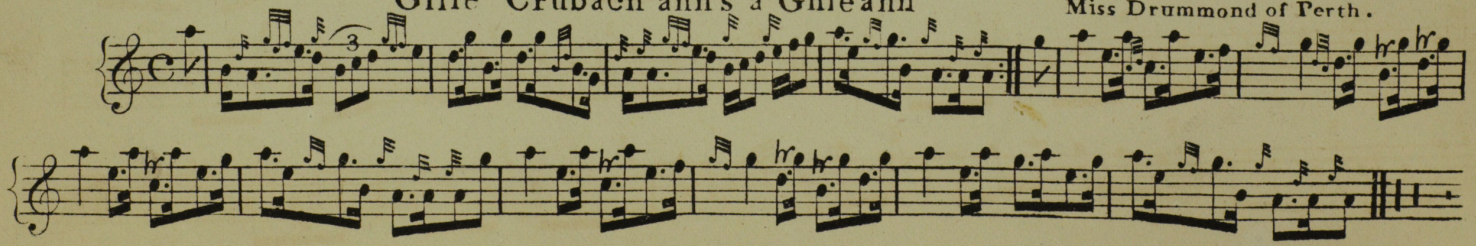
An Gille Dubh Gaolach.

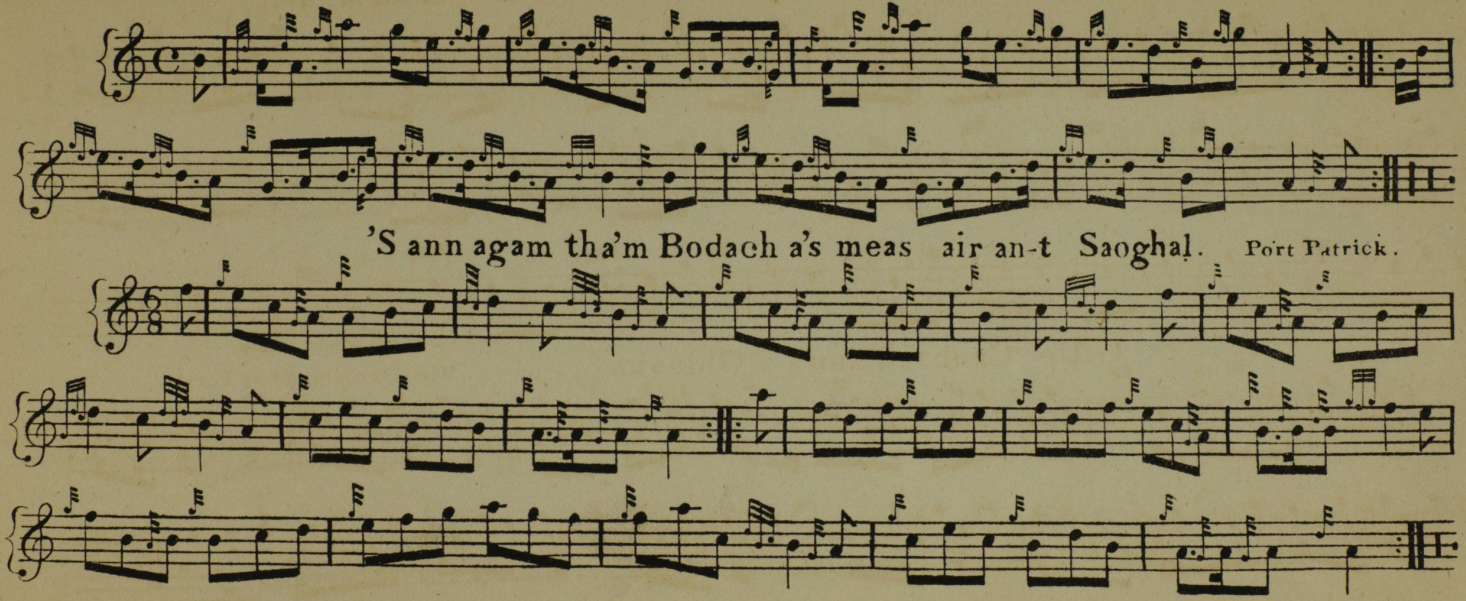
Annie Mc. Nab.



Gille Crubach ann's á Ghleann

Miss Drummond of Perth.

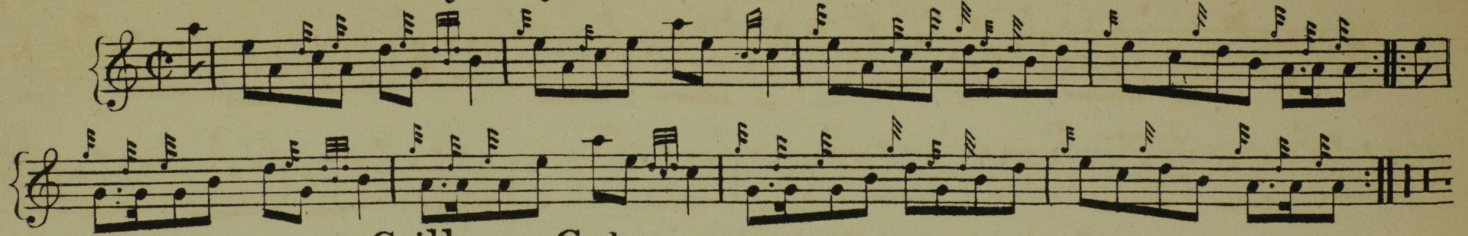




'S ann agam tha'm Bodach a's meas air an-t Saoghal. Port Patrick.

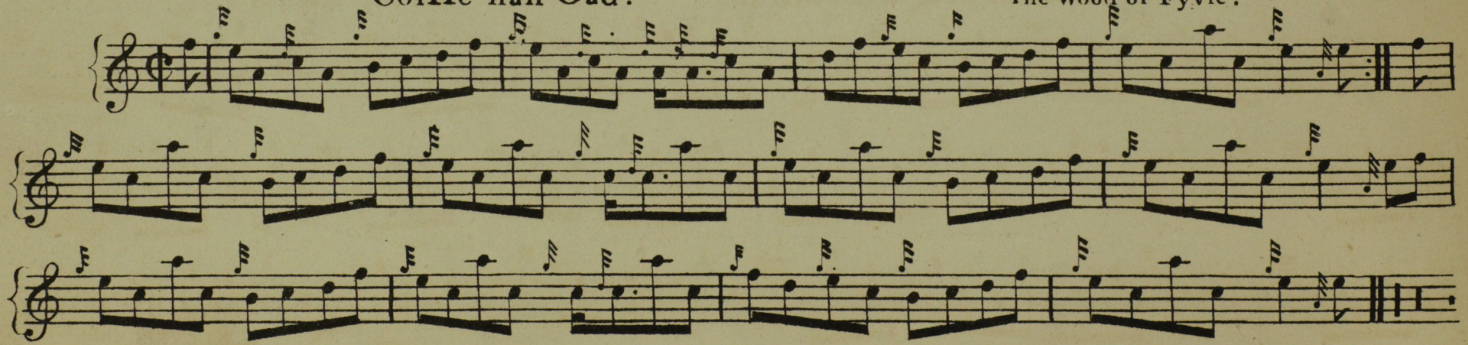
Mary Gray.

Dúbh a' Chailleach, dubh a bréid.



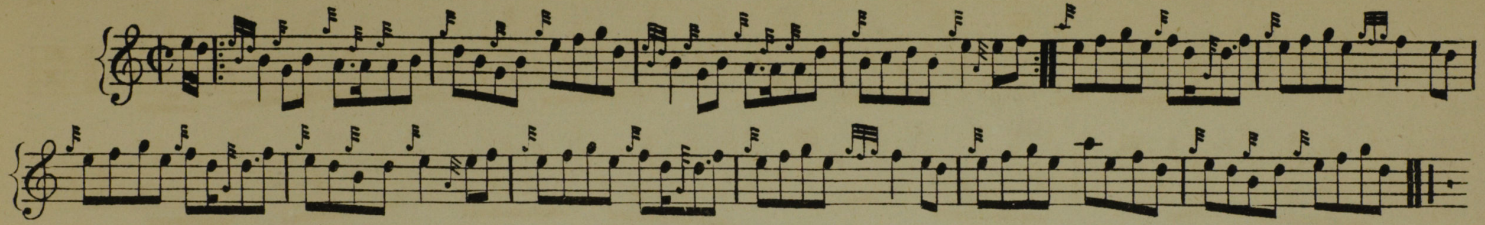
Coille nan Gad.

The Wood of Fyvie.



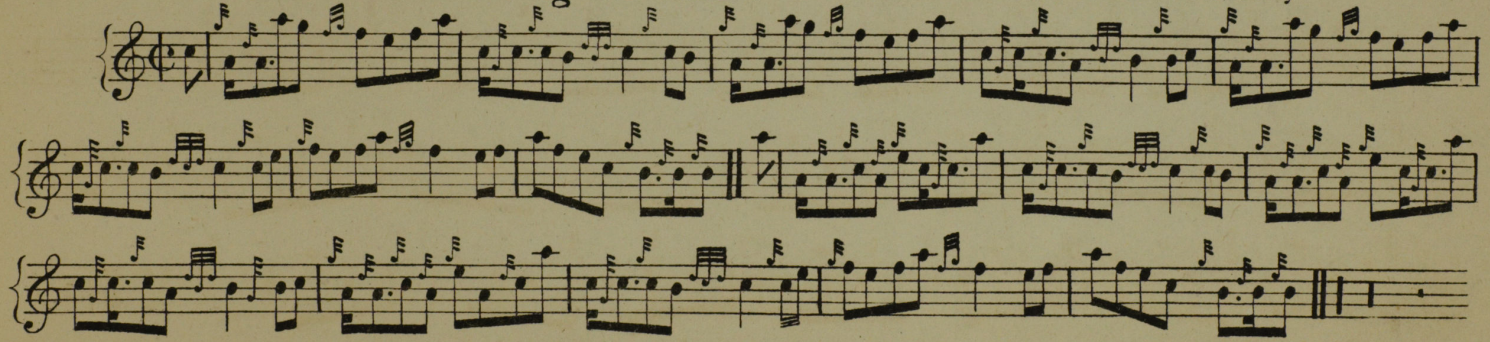
Johnnie Lad.

Dòmhnull a bh'air a' Ghille.



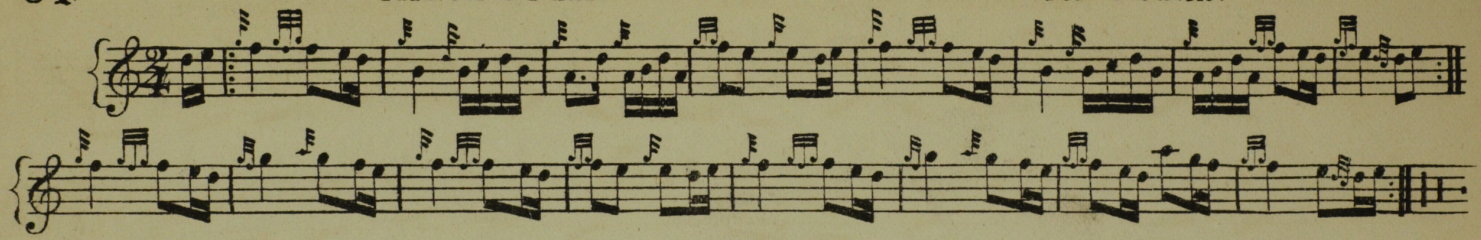
Sabhal beag a' Bhàilidh.

Mrs Mac Leod of Rasay.



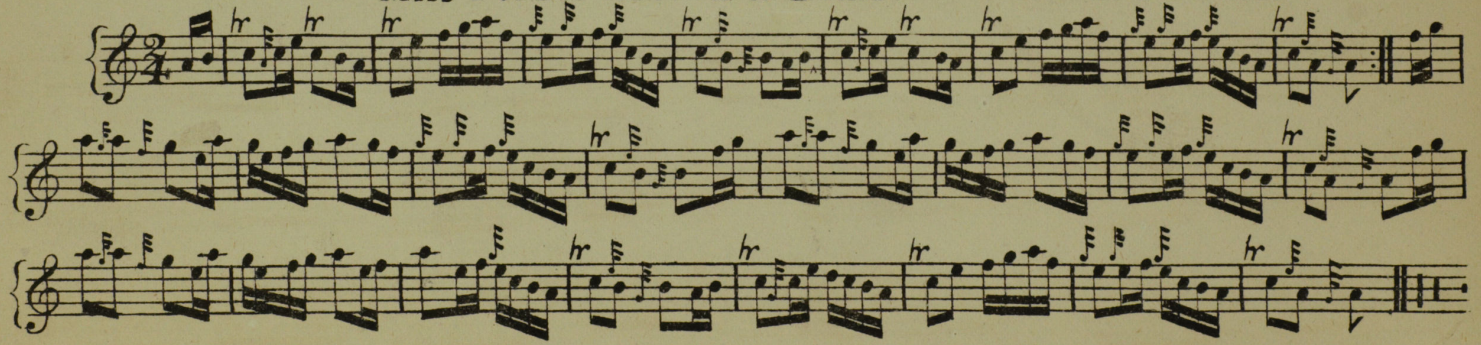
Aiken Drum.

Port a' Ghoill.



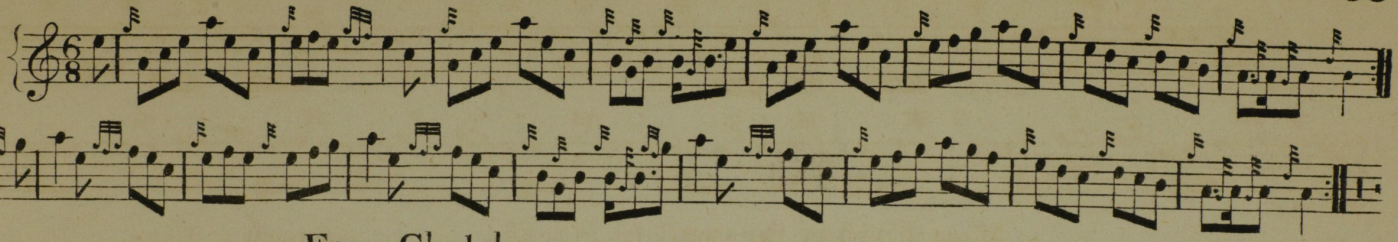
Miss Forbes' farewell to Banff.

Soiridh le Banbh.



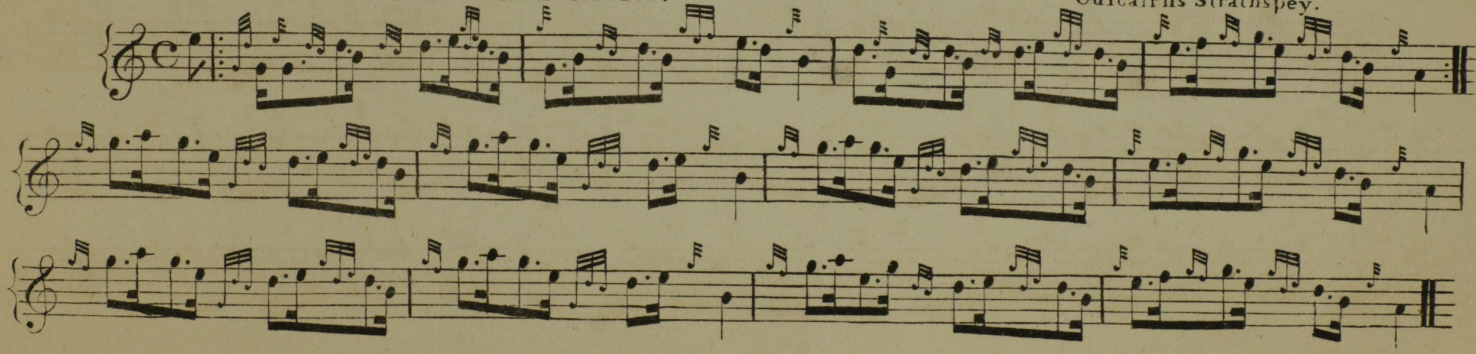
Kenmure's on and awa.

Alasdair Garbh.



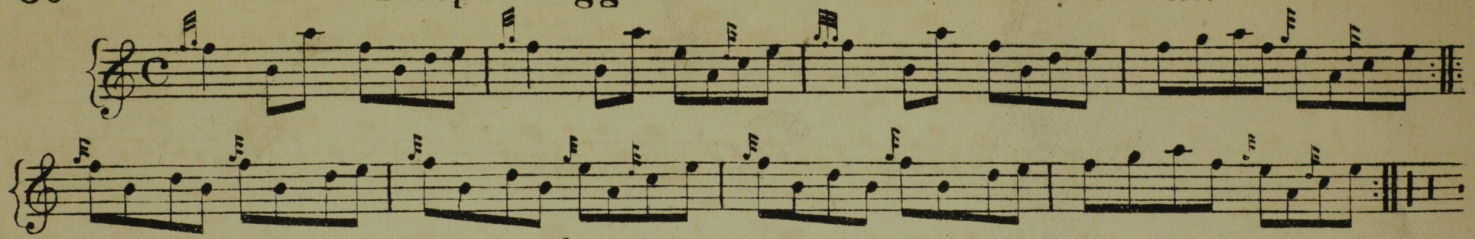
Fear Chulcharn.

Culcairns Strathspey.



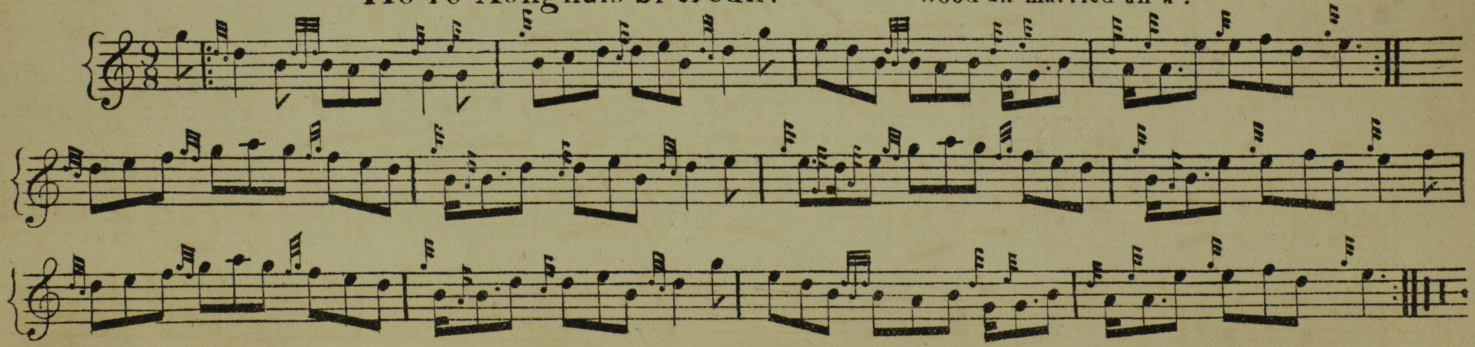
Sleepie Maggie.

Gaolach Robi.



Hò rò Aonghais bi treun!

Wood an' married an' a'.



Corn Riggs.

Chan eil aon dùnadh a chumasa mach Dùghall.

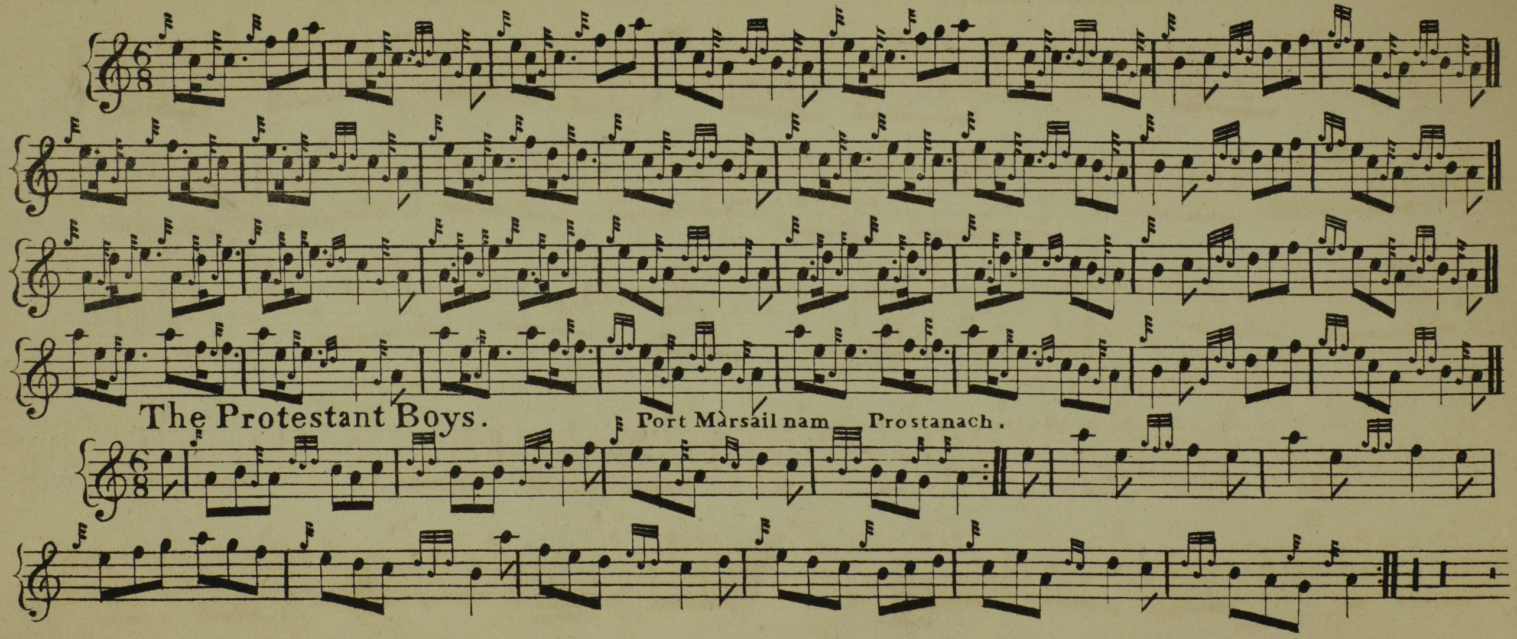
1st

2d

My Wife's a wanton wee thing.

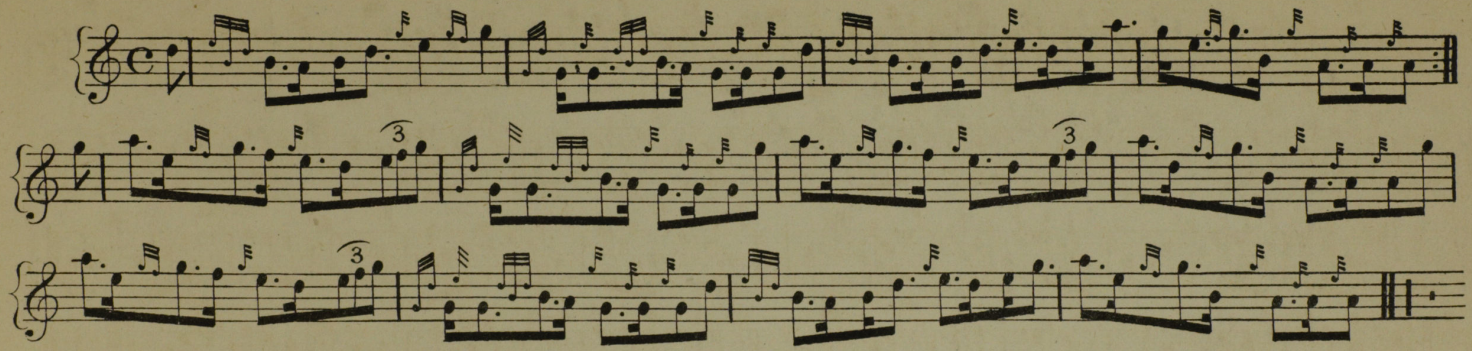
'S Boidheach Lurach Catriana.

Piobaireachd Dhomhnuill Duibh. or Lochiel's March.



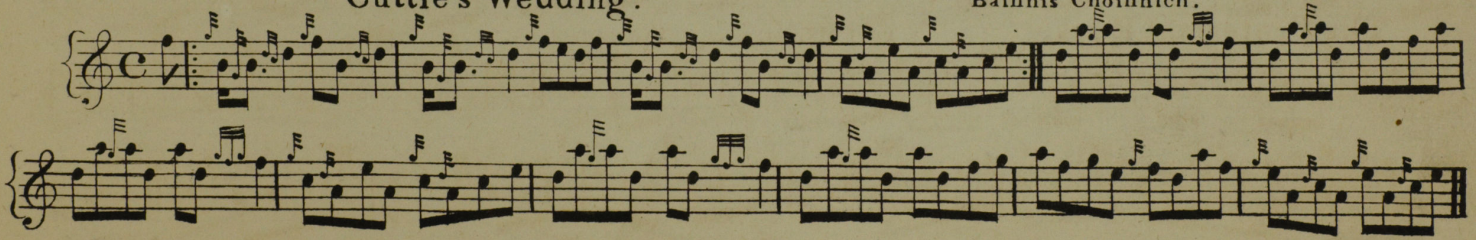
The Red Coat.

An Cota Ruadh.



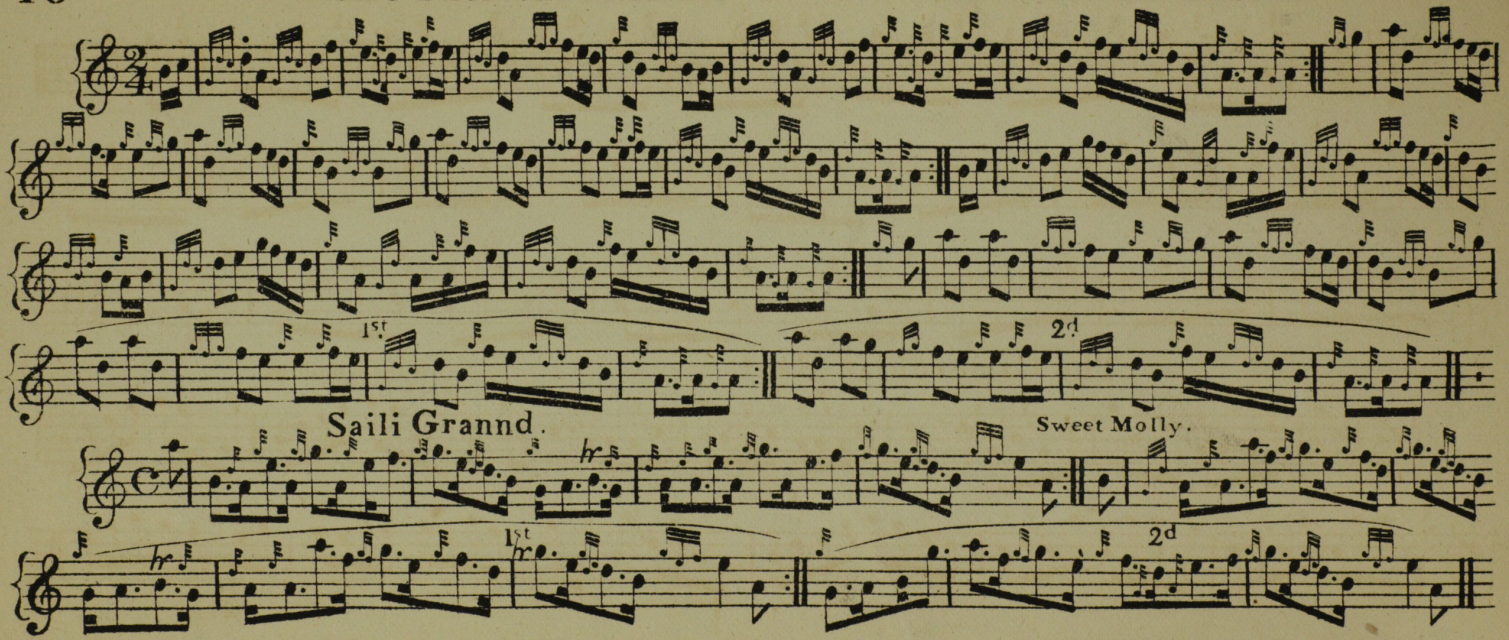
Cuttie's Wedding.

Bainnis Choinnich.

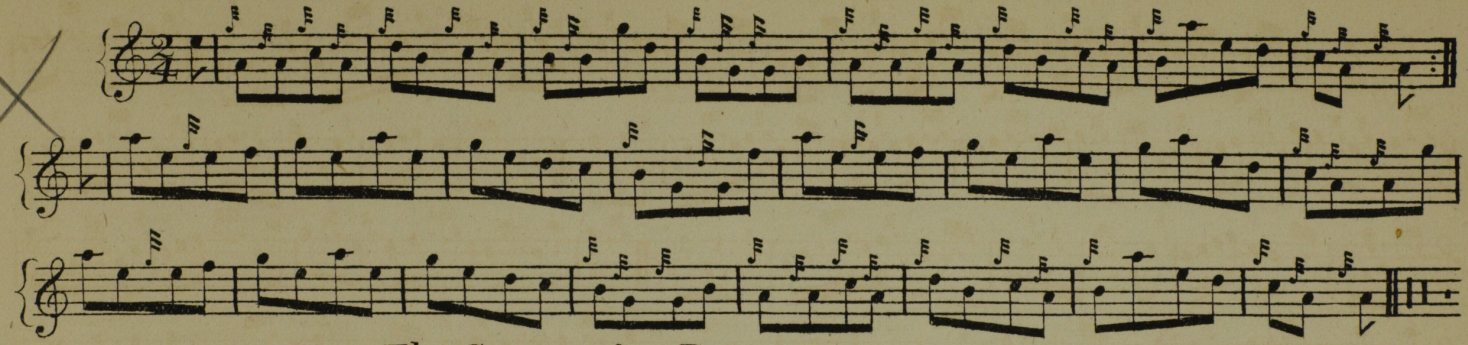


Mac Pherson's Lament.

Cumha Mhic Mhuirich.

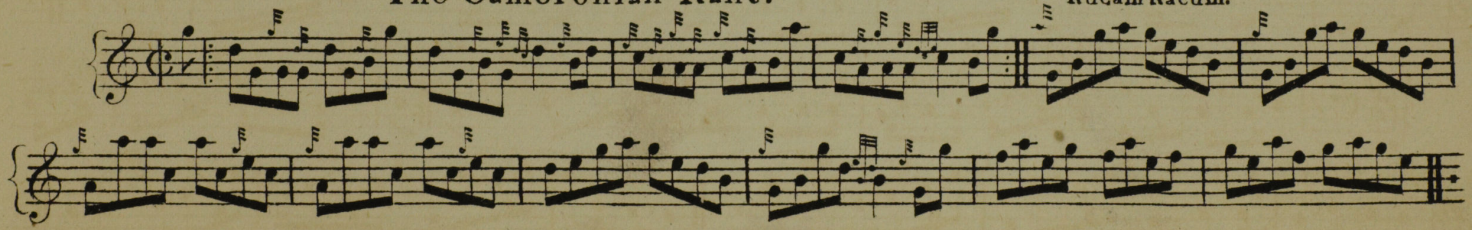


Thoir do Ghunna cuide riut.



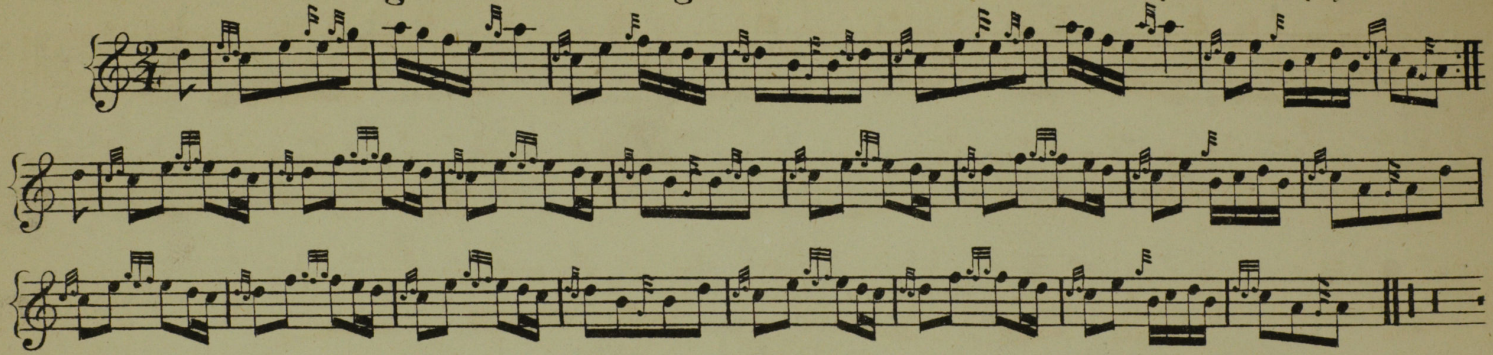
The Cameronian Rant.

Rugam Racum.



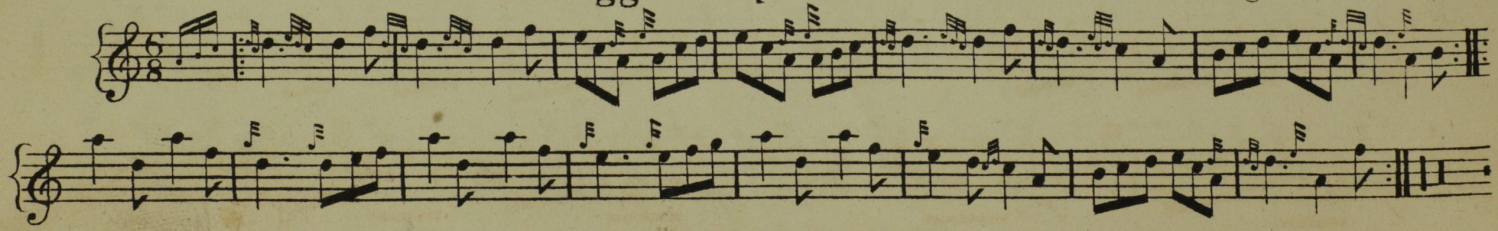
Buail gu Dlù led' Chluigean mi.

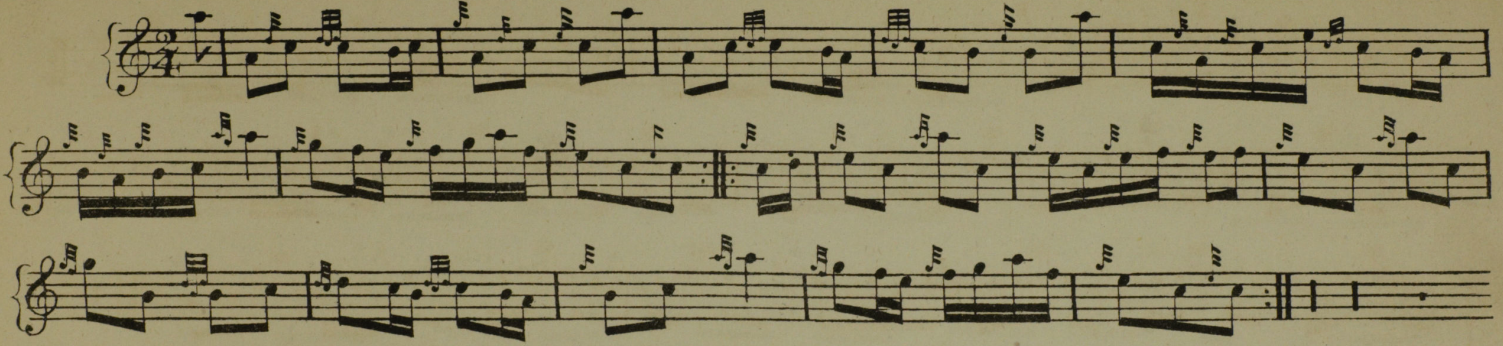
Stumpie's Strathspey.



The New Rigged Ship.

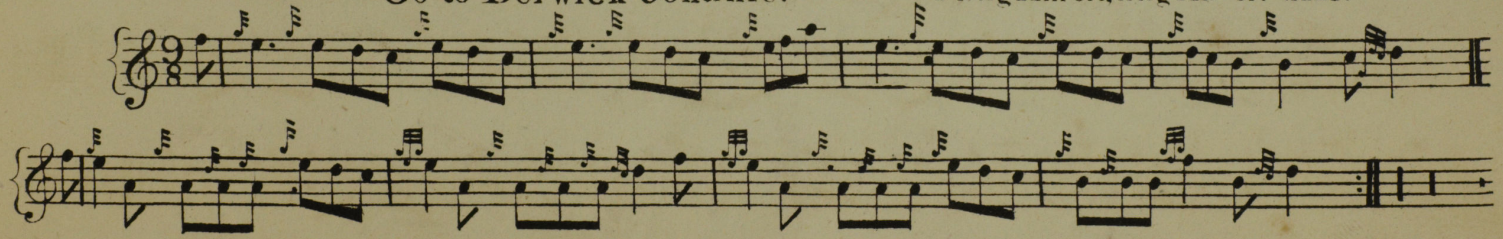
Port. na Lulnge.





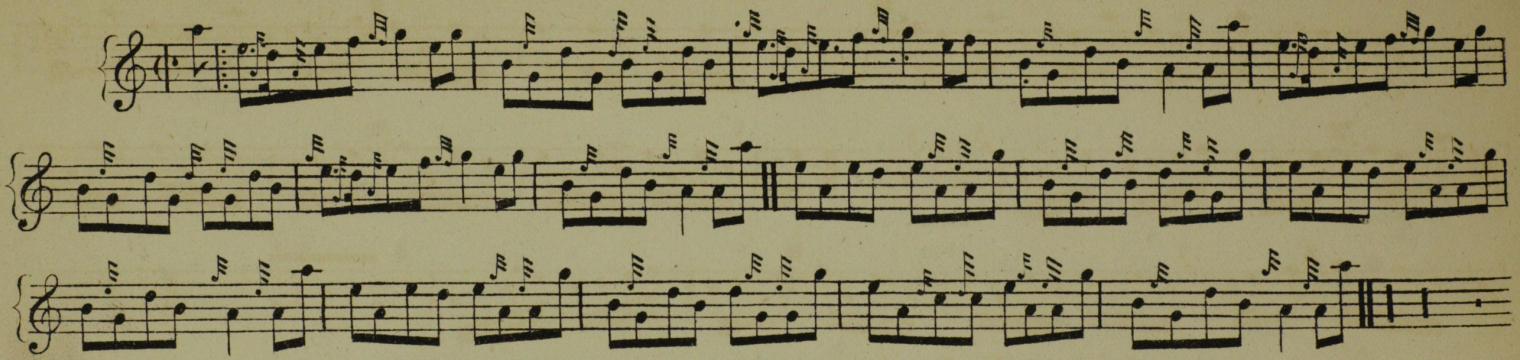
Go to Berwick Johnnie.

O Irioghuill ort, irioghuill ort Anna.



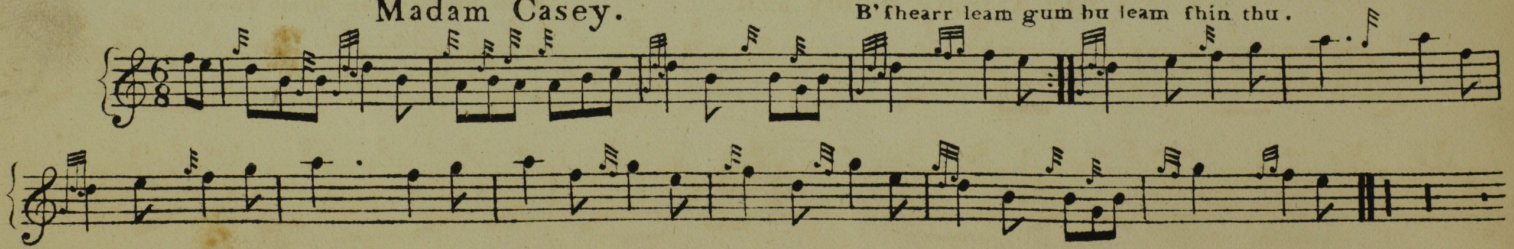
Am Muillean Dubh.

The Black Snuff Mill.



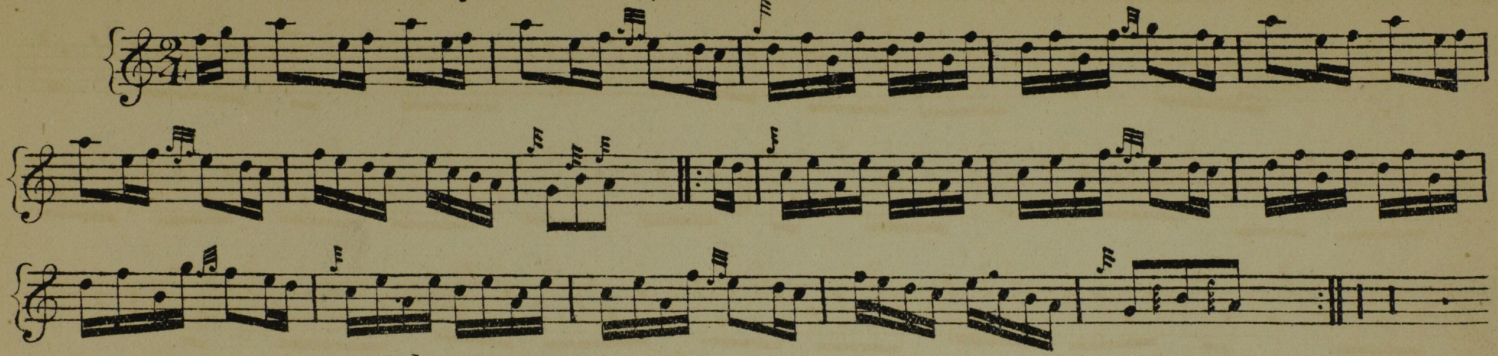
Madam Casey.

B'fhearr leam gum bu leam fhin thu.



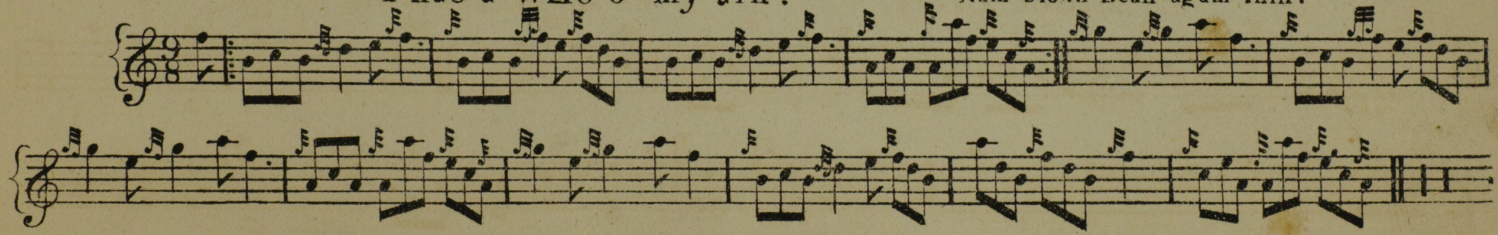
The D_l amang the Tailors.

Am Braman air reang nan Teilear!



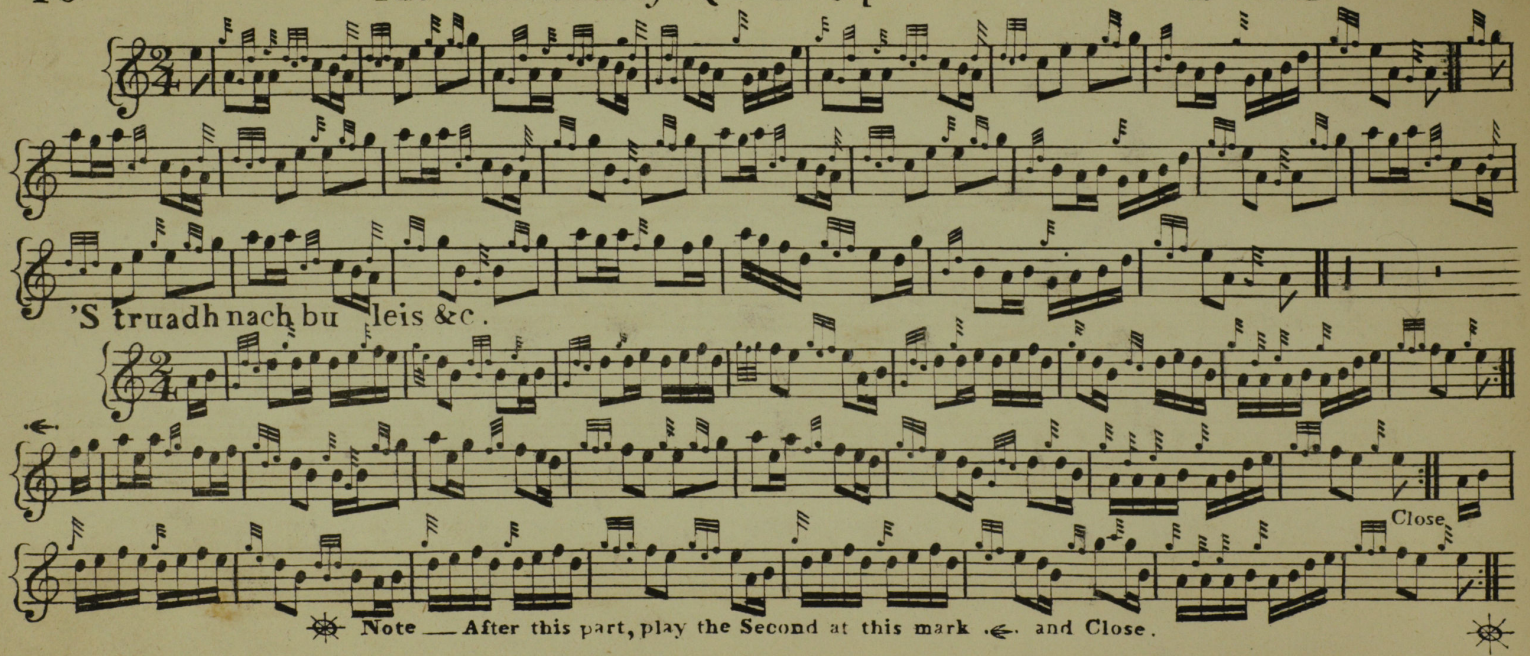
I hae a Wife o' my ain.

Nam biodh Bean agam fhin.



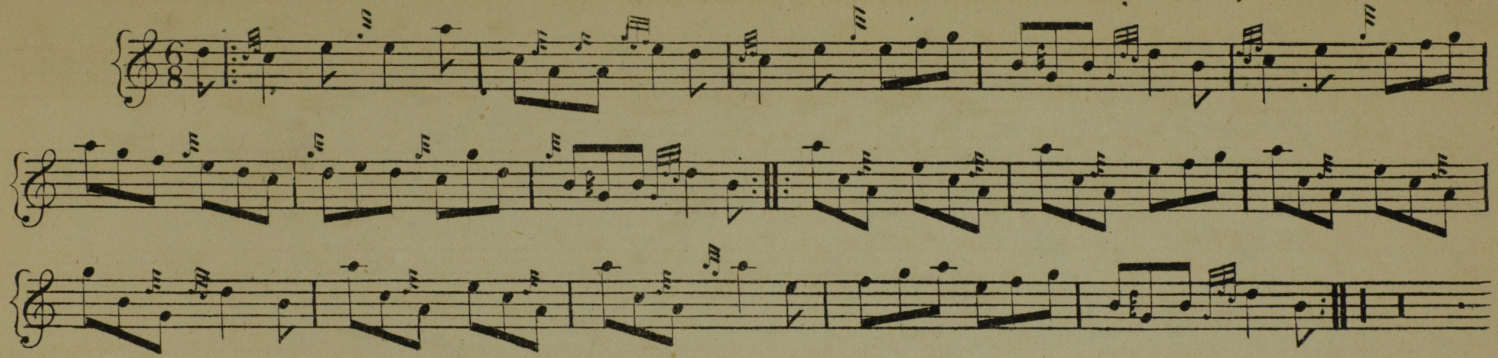
The Celtic Society's Quick Step.

An Comunn Gàelach.



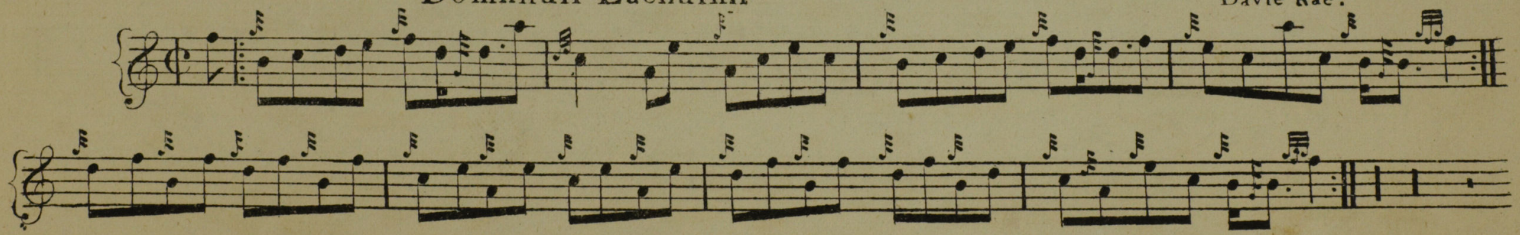
Gillean a Stabaill.

The Stable Boys.



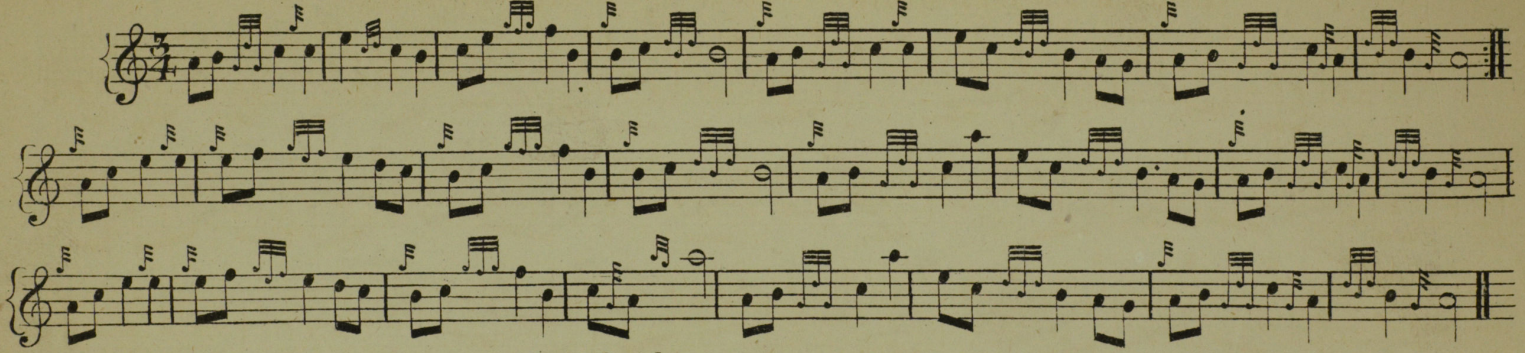
Dòmhnull Eachuinn

Davie Rae.



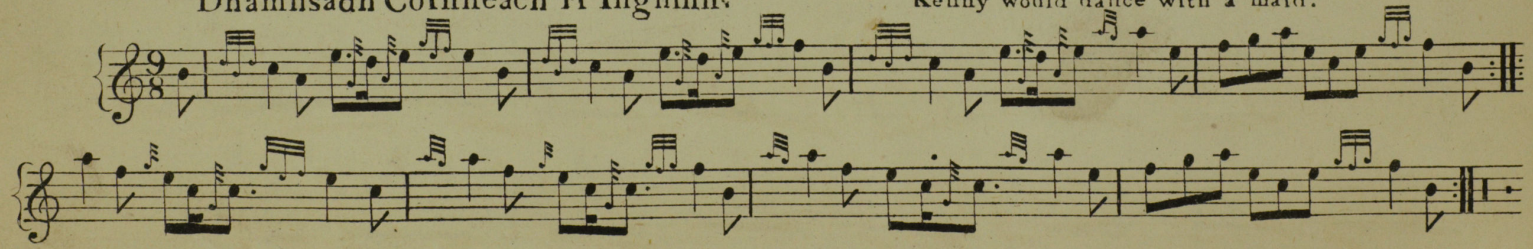
Lochaber no more.

Gleann Gallaidh nan Craobh.



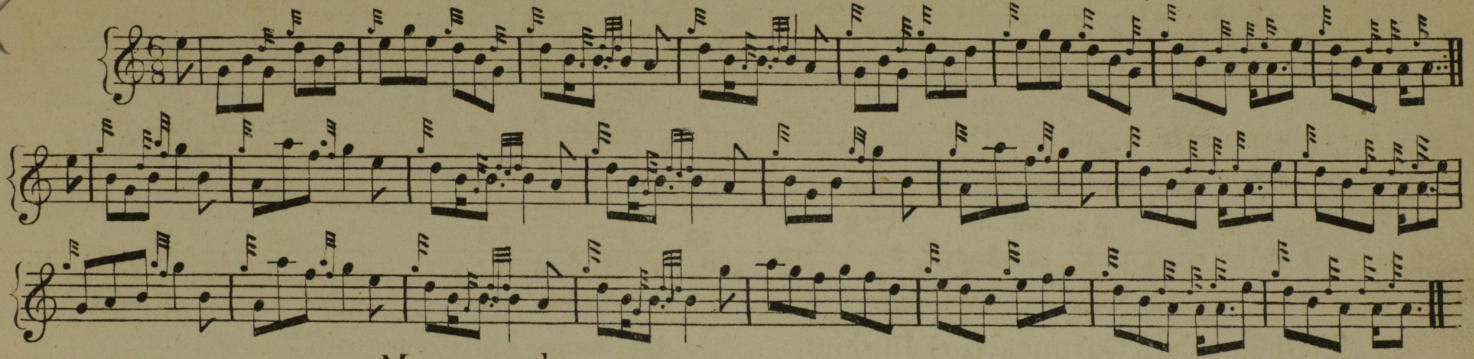
Dhàmhsadh Coinneach ri Inghinn.

Kenny would dance with a maid.



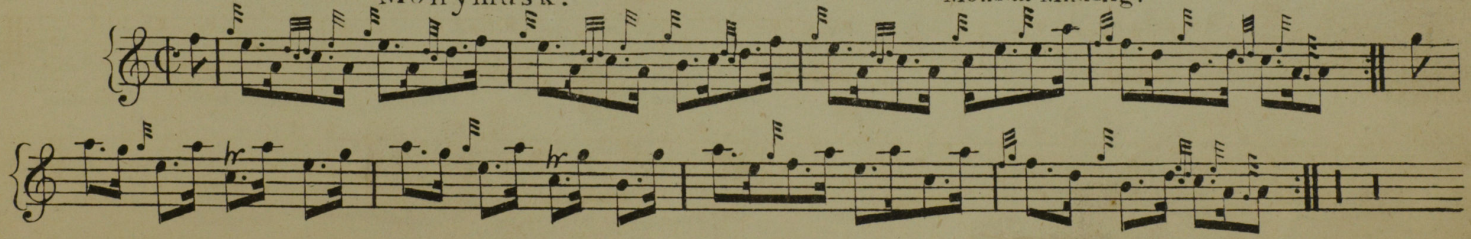
Bodach an Dranndain.

The First of May.



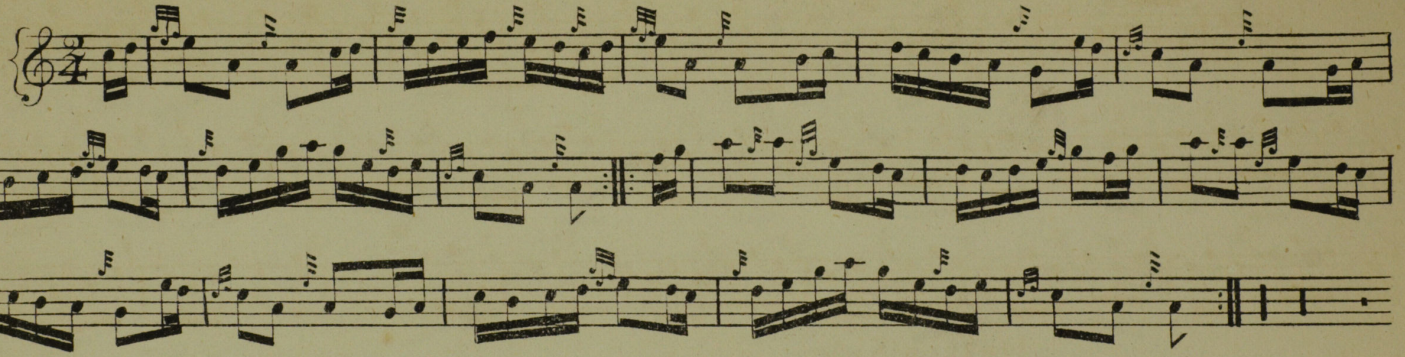
Monymusk.

Monadh Mhuaisg.



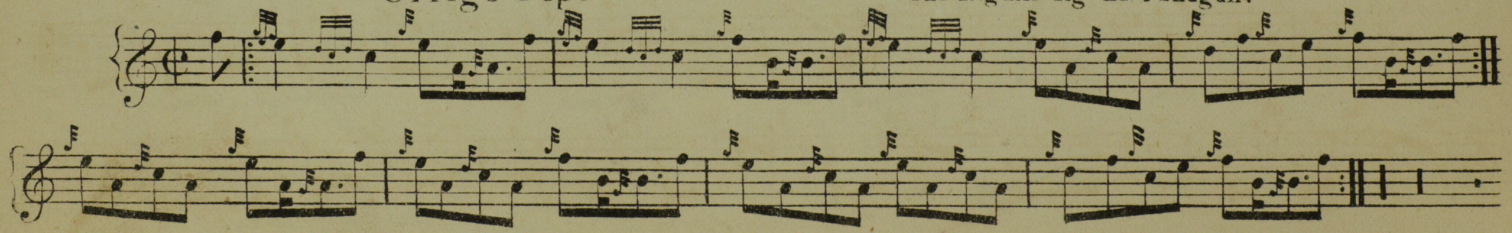
Mary's Dream.

Aisling Màiri.



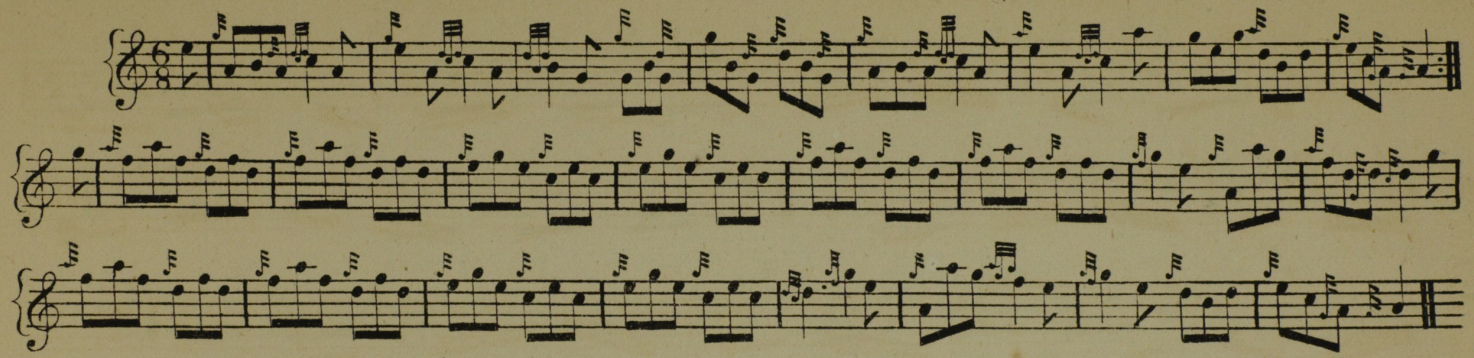
Greig's Pipe

Tha Righill aig na Tunagan.



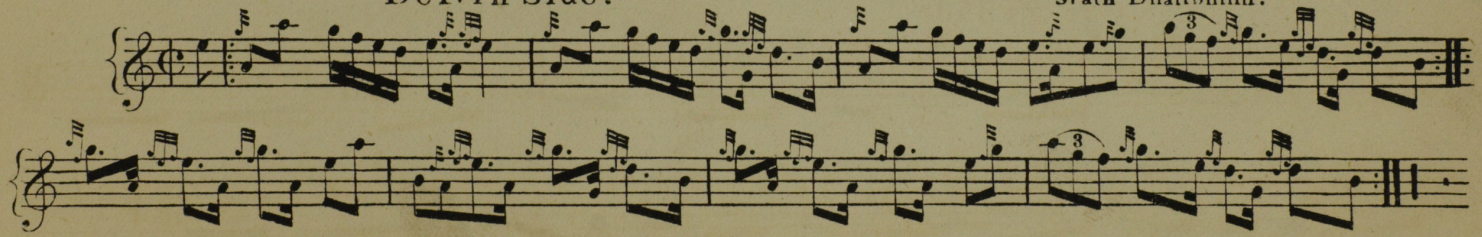
Dunkeld House.

Taigh Dhun-chaillion.



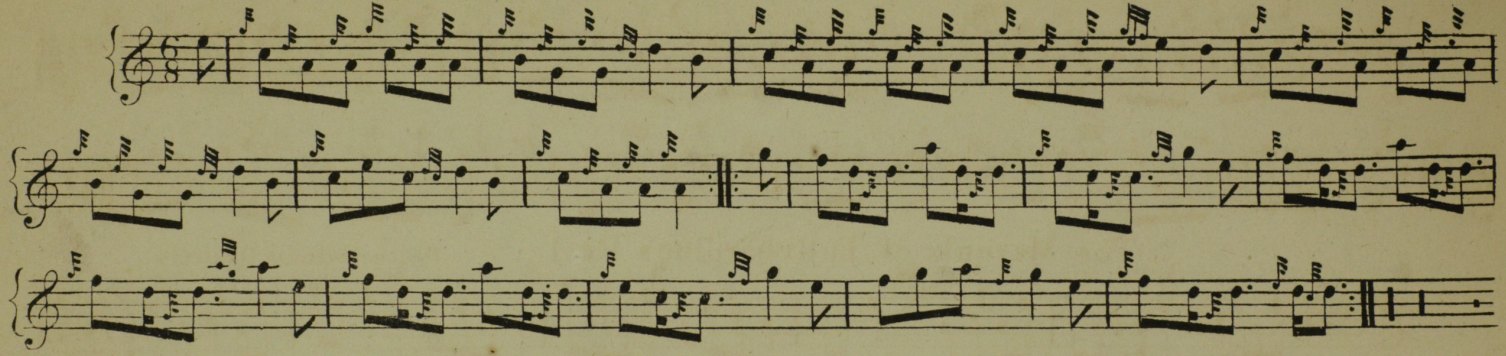
Delvin Side.

Srath Dhailbhinn.



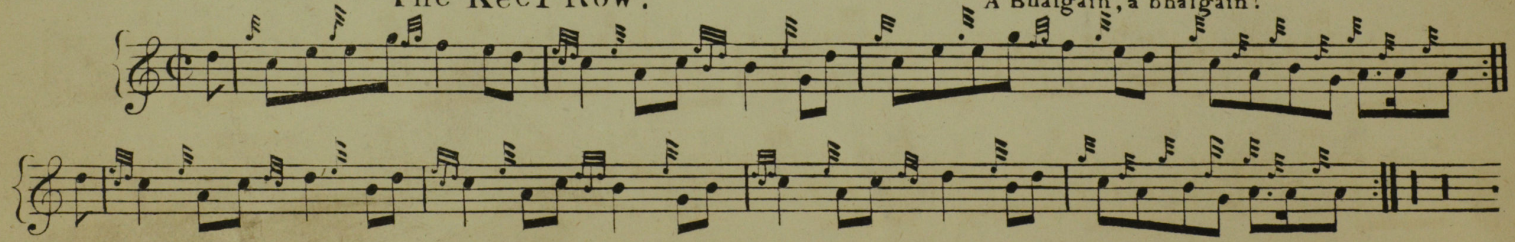
Buachaille Ghobhar.

The Goats Herd.



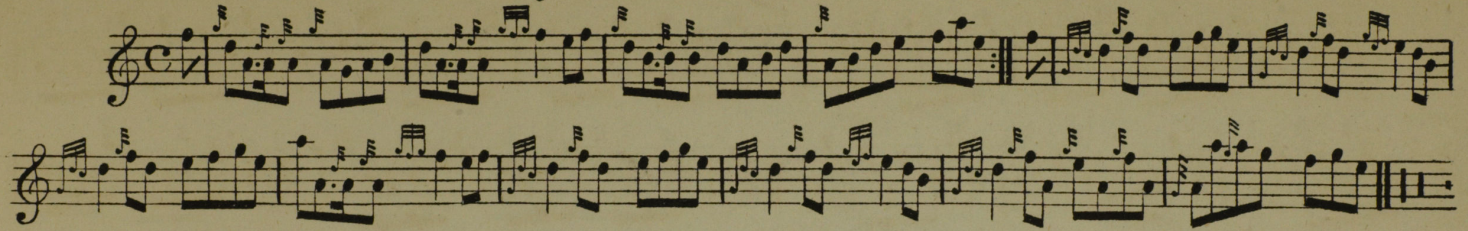
The Keel Row.

A Bhalgain, a bhalgain!



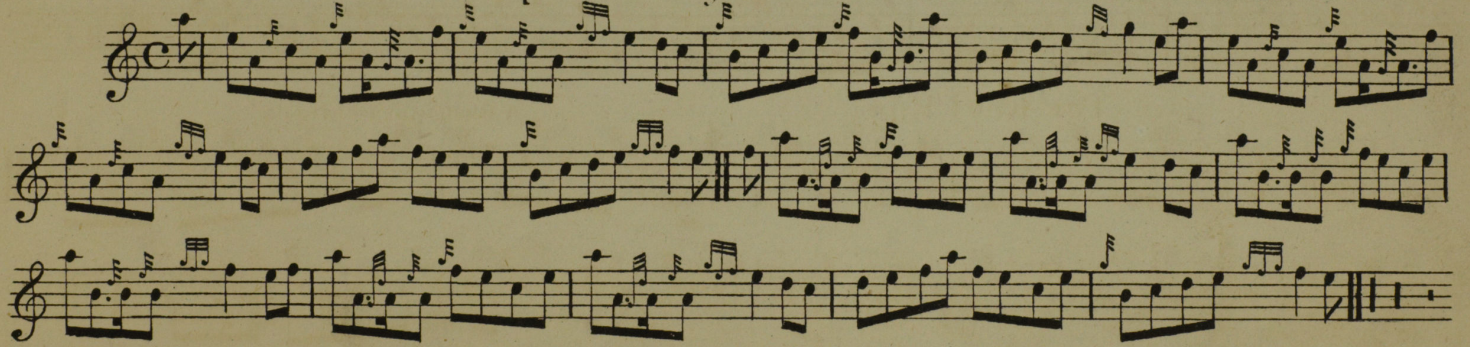
Jenny dang the Weaver.

A nochd a théid mi null air Port.



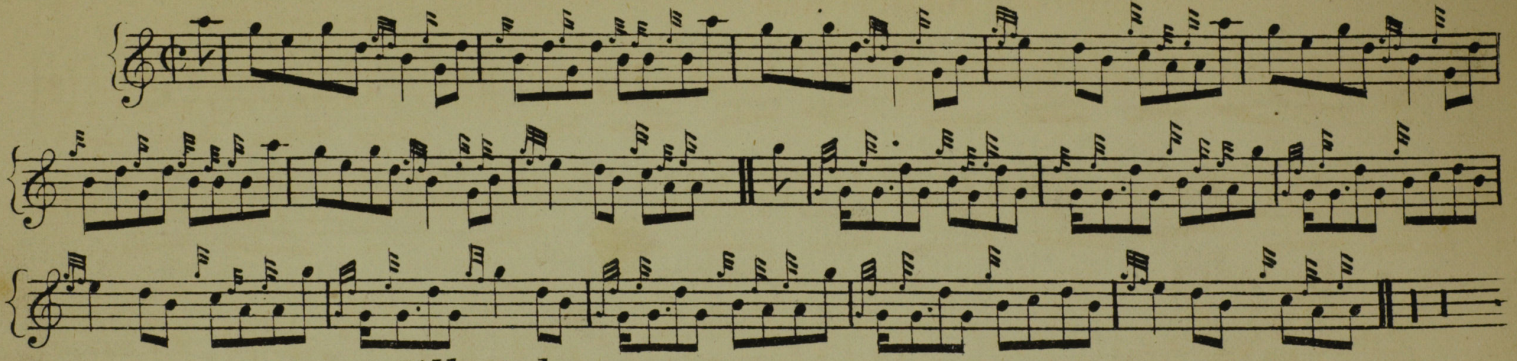
The Marquis of Tullybardine's Reel.

Bruthach Innis Ruairidh.



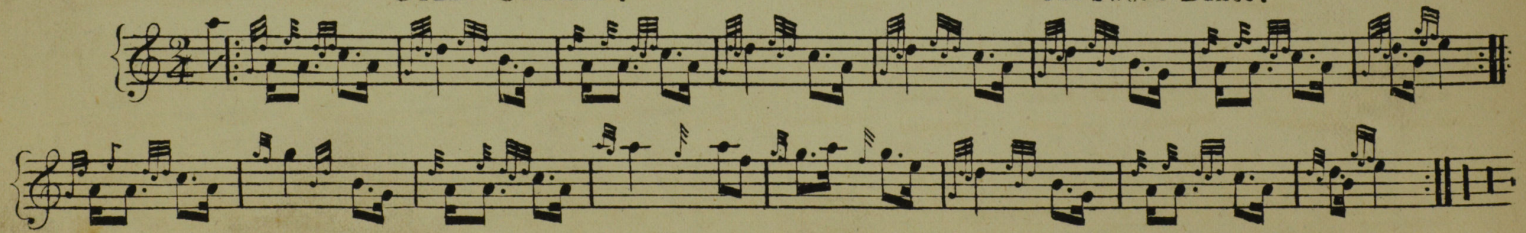
Nighean dubhnan Geala Chas.

The Black hair'd dear Lassie.



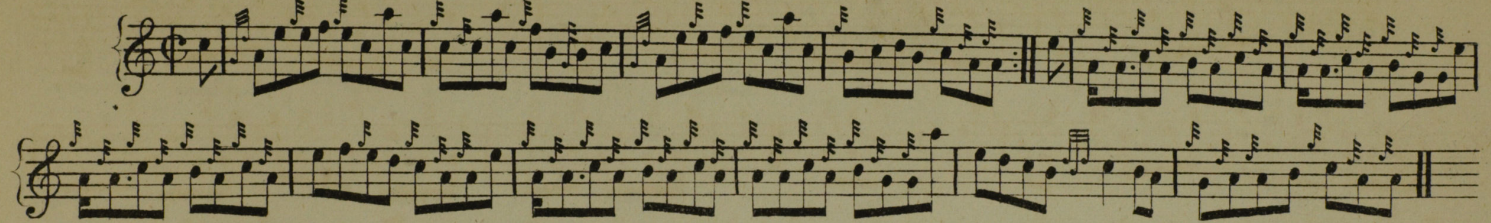
Gille Calum.

The Sword Dance.



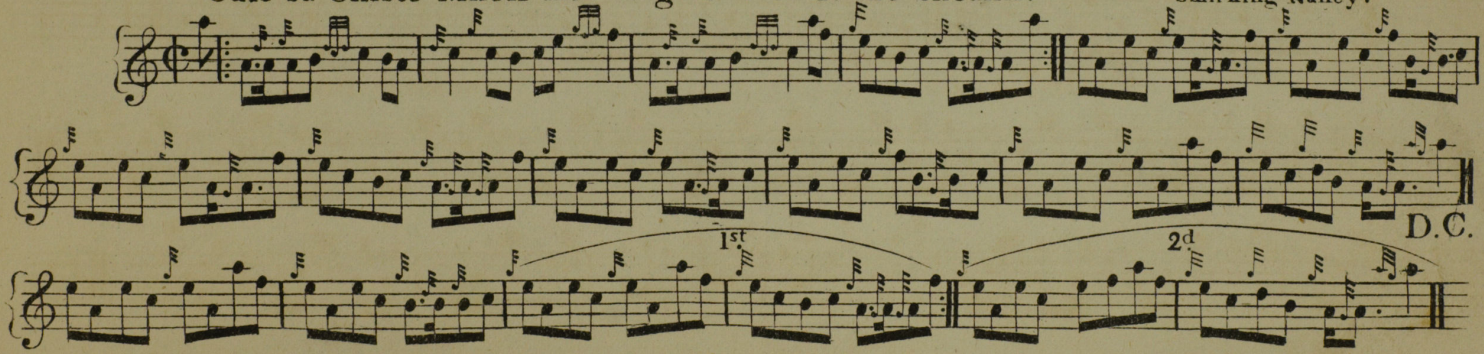
Lord Mac Donald's Reel.

Mòrag Nighean Domhnuill Duinn.



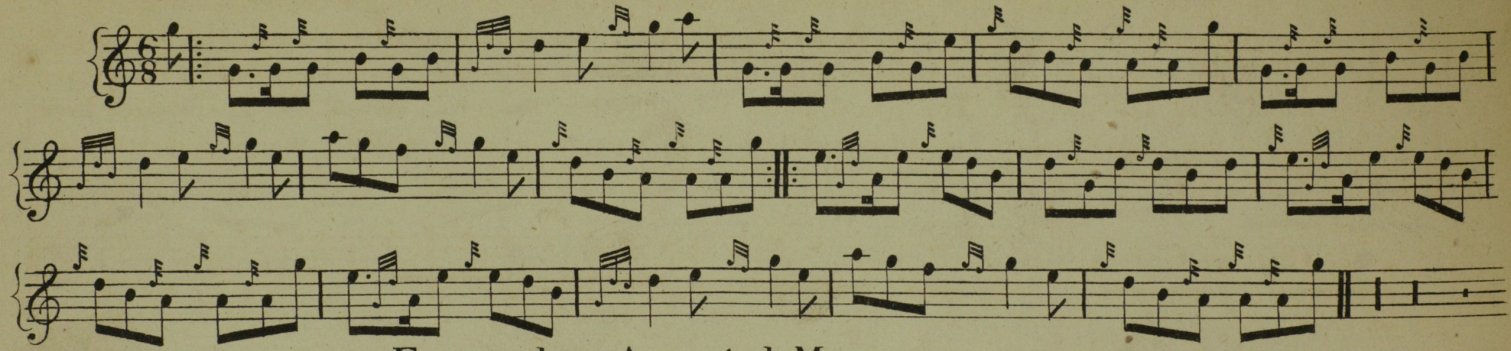
Cuir sa Chiste Mhoir mis còig bonaich fo mo cheann.

Smirking Nancy.



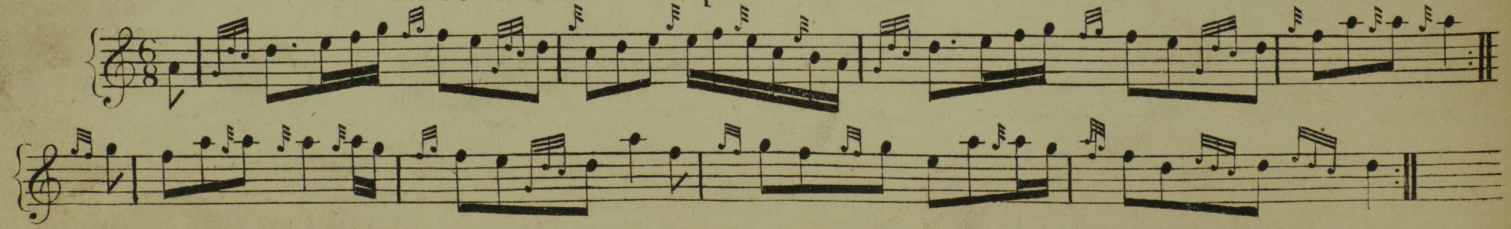
An Tailear Fidhleir.

The Forest.

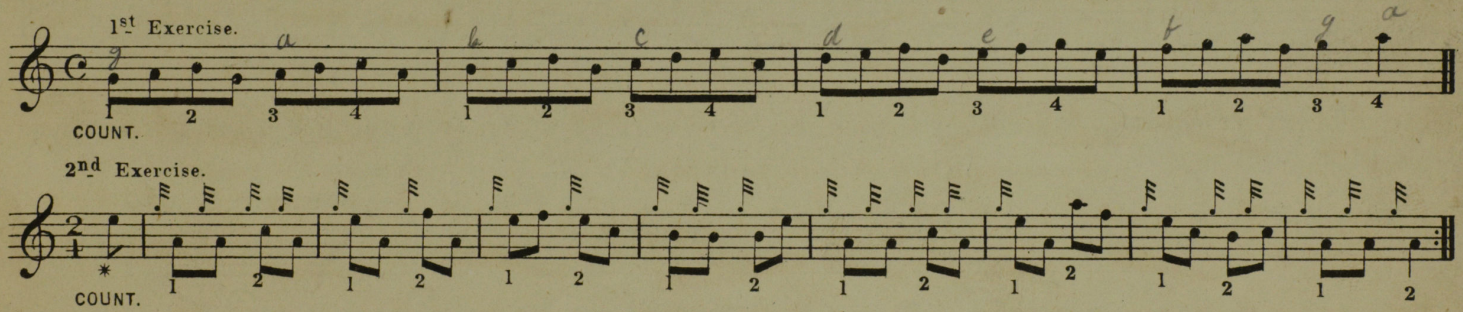


Free and an Accepted Mason.

Port nan Claehairean.

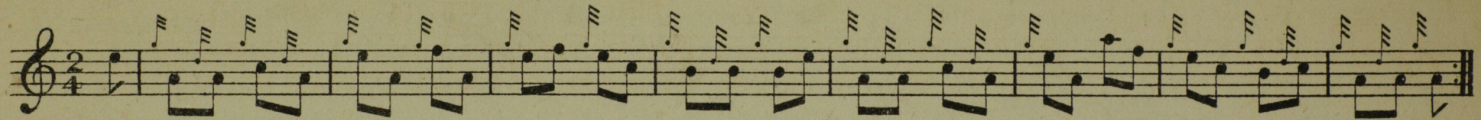


In learning to play the Bagpipes, the Pupil must commence with the Practising Chanter, the fingering of which is shown in the scale at the beginning of this book. After having mastered the scale the following exercises should be learned. lifting the fingers high in making the principal notes which enables the player to make the notes hard and distinct. The grace notes introduced in exercises Nos 2. 3. 4. are made by a slight movement of the fingers, time not allowing them to be raised up as in making the principal notes.

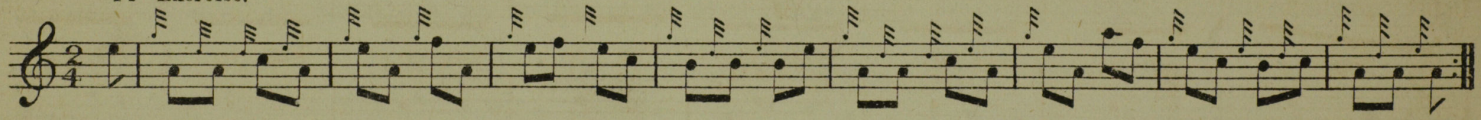


*When a tune begins with an odd note or portion of a bar the last bar will be found to be deficient to the same extent — both together making only one bar so that the time is kept full.

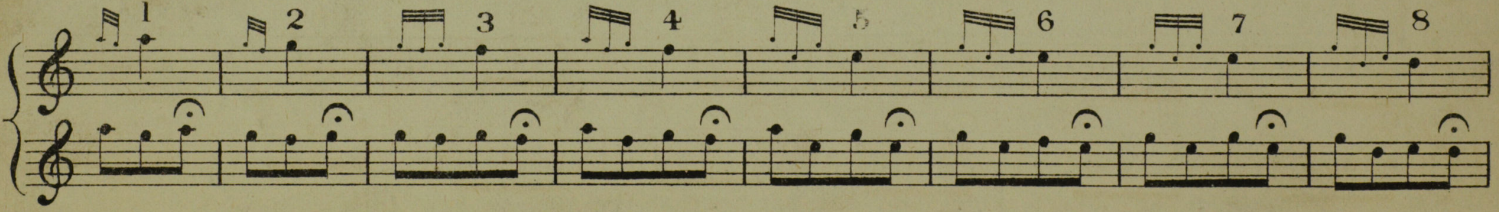
3rd Exercise.

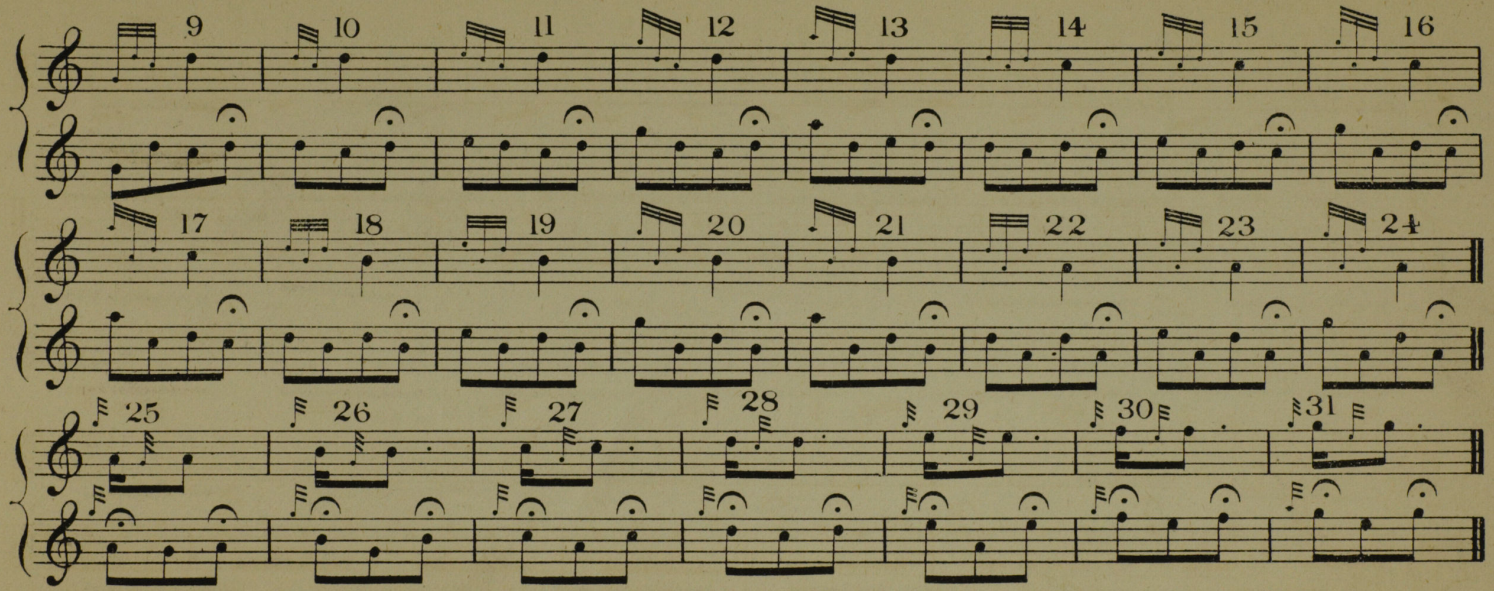


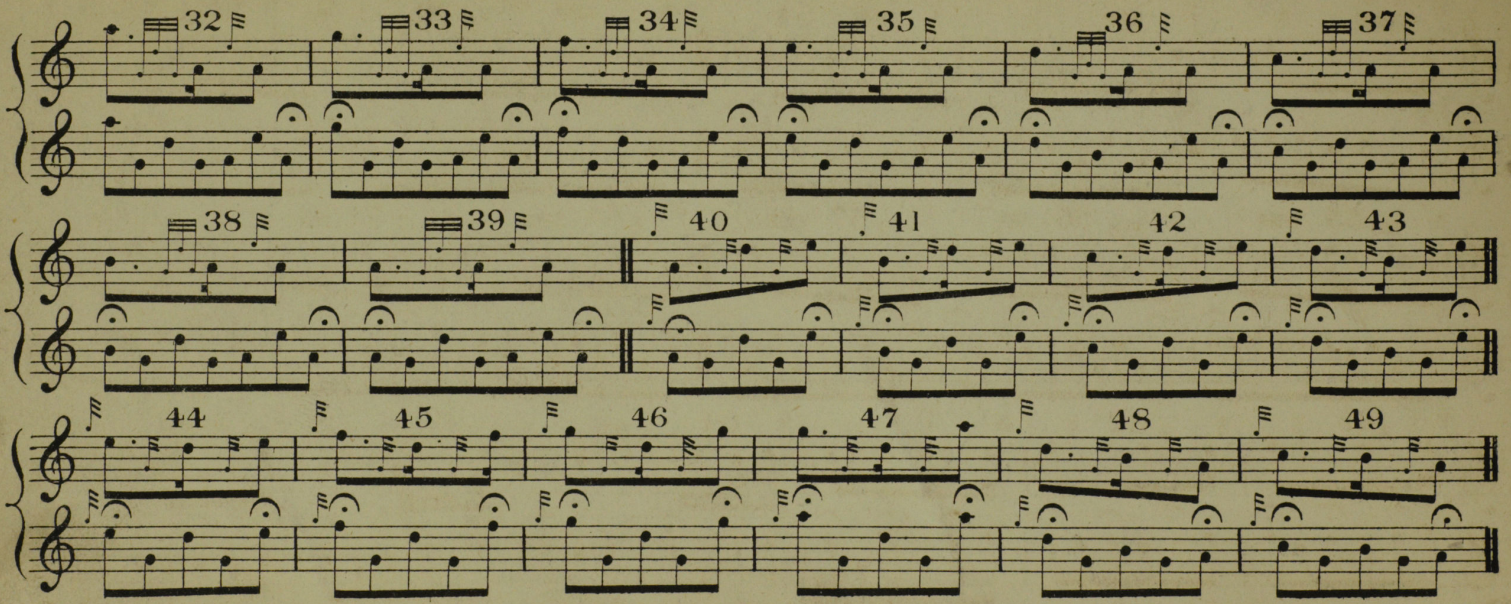
4th Exercise.

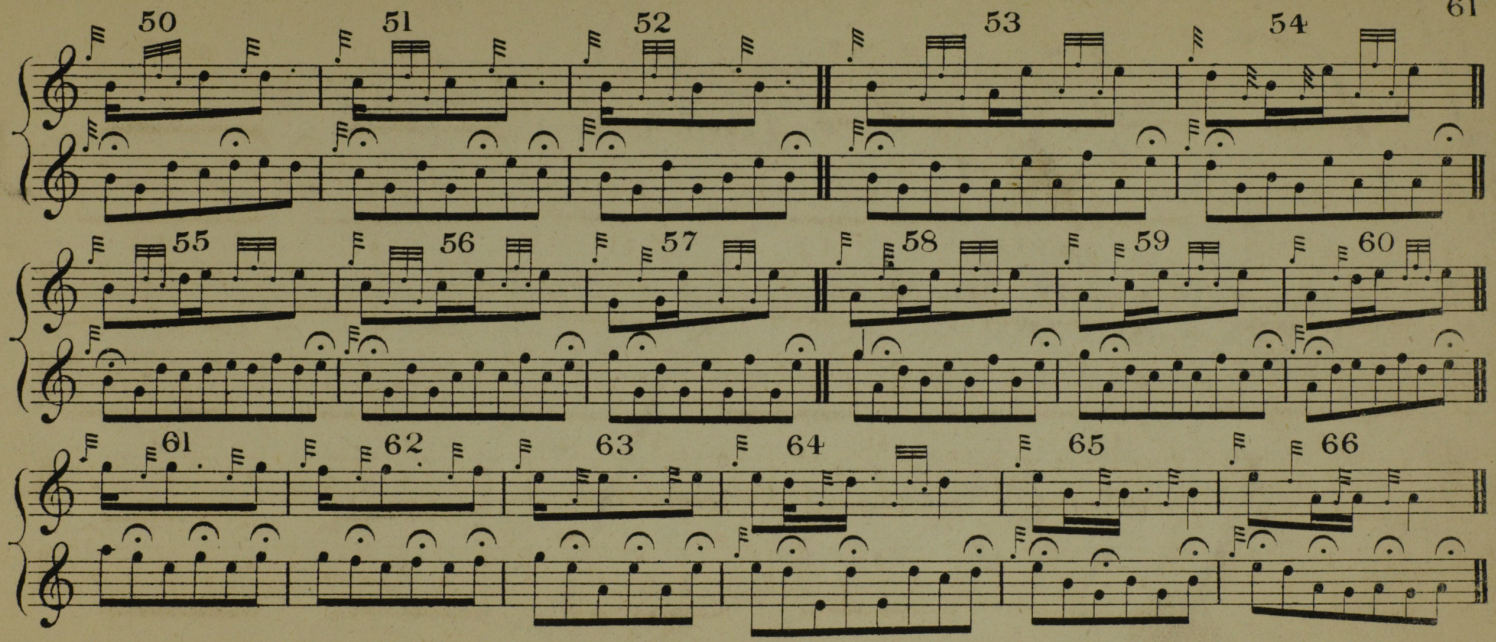


The different grace notes and cuttings made use of in bagpipe music; treat the grace notes as principal notes when practising.




9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31


32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49


50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66

BLOWING THE BAGPIPES.

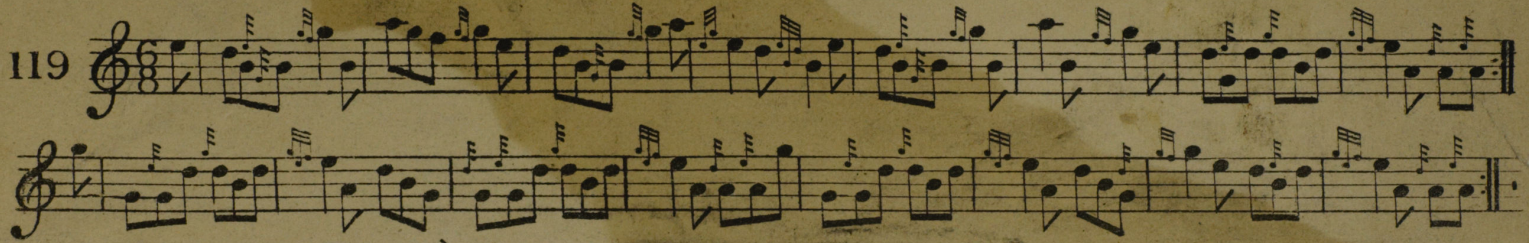
After having learned to play a few tunes on the chanter, the pupil may then commence to learn the blowing of the Pipes. First, place the thumb and the first two fingers of the left hand on the Chanter (as in sounding E,) and then place the blowpipe into the mouth (taking care not to grip it hard with the teeth) Grip the stock (the lowest joint) of the Bass drone with the right hand and then blow into the Bag, and when full place it under the left arm. The arm must not be kept too firm on the bag; and when drawing breath, press the arm on the Bag so as to keep up the current of wind the same as when blowing into the Bag; and so on, alternately blowing and pressing the Bag. The blowing of the Pipe must be steady and uniform, and with the longest breath conveniently possible. The strength of the breath ought to be such as keep the reeds in the same strength of sound, quite independent of the assistance of the arm. The pressure of the

arm which holds the bag while the breath rests must be so as to keep the reeds in the same strength of sound as the breath, for if the least difference is perceived, it is a blemish. The motion of the arm must also be so gentle and gradual as to be hardly perceived. It is better to stop two Drones until such time as the pupil has had sufficient practice to enable him to keep the Pipes going steadily. The Drones should be tuned to E on the chanter proving if they are correctly tuned by sounding the low A with which they will be in unison if correctly tuned, and if the chanter reed is fitted correctly into the chanter. If the drones require to be tuned farther up to suit high A, then the chanter reed is too flat; if the Drones require to tune farther down to suit high A, then the reed is too sharp. To make the chanter reed sound sharp, put it farther into the chanter. If the reed is sharp on the top of the chanter, raise it up a little. If the drones tune too far out, lengthen the tongue of the reeds by pushing back the tuning thread; if they tune too far down, shorten the tongue of the reeds which makes them sharper.

DIRECTIONS FOR KEEPING THE BAG TIGHT.

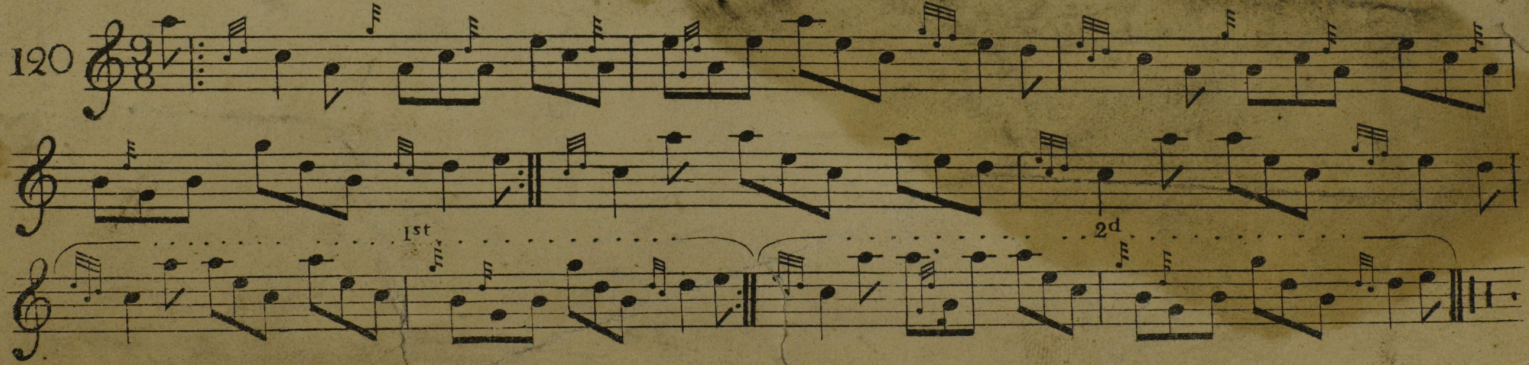
Take off the cover and cork up the stocks, then put into the bag by the chanter stock a small quantity of lard; milk warm, then rub the bag between the hands before a slow fire to make the lard adhere; when cold, clean out the stocks of any lard that may have got into them.

119



MAGAID A' PHIÒBAIR. THE PIPERS MAGGOT.

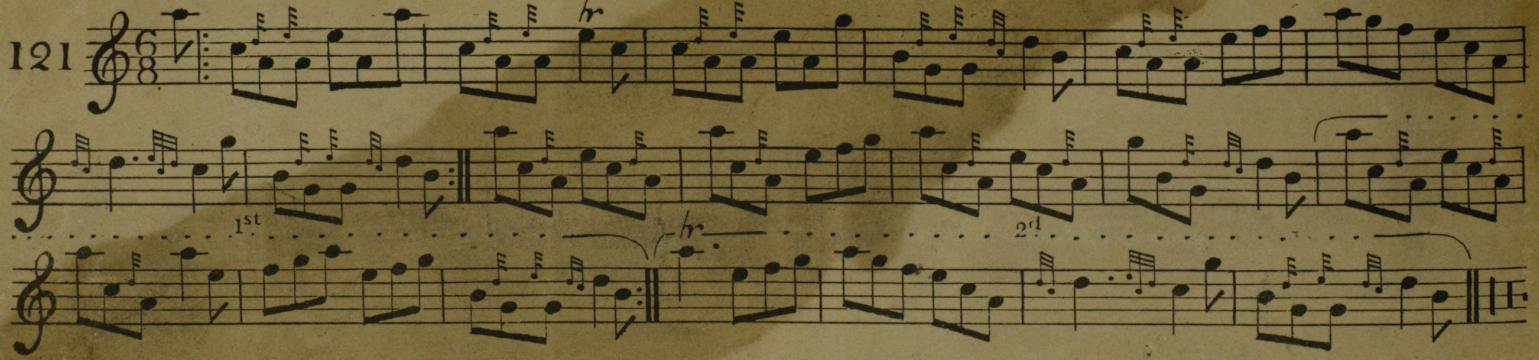
120



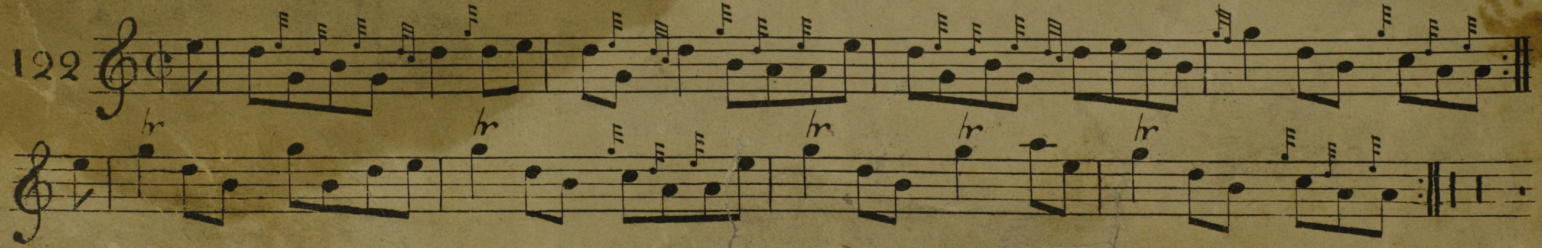
GILLEAN A STÀBUIL.

LADY WEMYSS' JIG.

121



FEAR CHOIRE CHATACHAIN.

MR MAC KINNON OF CORRY.

122