The Lament for MacDonald's Tutor

There are settings of this tune in the following

Manuscripts:

-Colin Campbell's "Nether Lorn" canntaireachd, ii, 21-4 (with the title "Tharrin Mach bhat Mhic Cload" which would indicate, roughly, "The Putting or pulling out of MacLeod's Galley")

-Angus MacKay's MS, ii, 5-7 (title, "Lament for the Macdonald's Tutor")

--Colin Cameron's MS, ff.65-6, with the title "Salute for the MacDonald's Tutor".

Published Collections: -David Glen's Collection of Ancient Piobaireachd, (pp.4-5) -C. S. Thomason's Ceol Mor, (p.239)

Colin Campbell	Angus MacKay	Colin Cameron	David Glen	C. S. Thomason
Ground	Ground	Ground	Ground	Ground
Thumb variation				
	Siubhal	Siubhal	Siubhal	Siubhal
	singling	singling	singling	singling
	doubling	doubling	doubling	doubling
Pendulum	Pendulum	Pendulum	Pendulum	Pendulum movement
movement	movement	movement	movement	
singling	singling	singling	singling	singling
doubling	doubling		doubling	doubling
Taorluath	Taorluath	Taorluath	Taorluath	Taorluath
singling	singling	singling	singling	singling
doubling	doubling	doubling	doubling	doubling
	Ground		Ground	Ground
Crunluath	Crunluath	Crunluath	Crunluath	Crunluath
singling	singling	singling	singling	singling
doubling	doubling	doubling	doubling	doubling
	Ground		Ground	Ground

None of the pre-Piobaireachd Society settings has a Crunluath a mach.

Colin Campbell sets the tune as follows:

Called Tharrin Mach bhat Mhic Cload

- 1st Hintradre hintrahodin Two times himtodre chetrahodroo
- 2^d Hintradre hintrahodin himtodre chetrahodro himtodre chetrahodroo
- 3^d Hintradre hintrahodin himtodre chetrahodroo
- D 1st Hintradili hintrahodin Two times himtodili chetrahodroo
- 2^d Hintradili hintrahodin himtodili chetrahodro hintodili chetrahodroo
- 3^d Hintradili hintrahodin himtodili chetrahodroo

ffirst Motion

- S 1st Hindaridda hinde hindaridda hindo Two times himdaridto hinde hindaridda himto
- 2^d Hindaridda hinde hindaridda hindo himdaridto hinde hindaridda hindo himdaridto hinde hindaridda himto
- 3rd Hindaridda hinde hindaridda hindo himdaridto hinde hindaridda himto
- D 1st Hindaridda hindaridda hindariddo Two times himdaridto hindaridde hindaridda himdaridto
- 2^d Hindaridda hindaridde hindaridda hindariddo himdariddo hindaridde hindaridda hindariddo himdaridto hindaridda hindaridto
- 3^d Hindaridda hindaridda hindariddo himdaridto hindaridde hindaridda himdaridto

Taolive

- S 1st Hindarid hadarid chedarid hindarid hadarid hodin two times himdarid hiodarid chedarid himdarid hioem
- 2^d Hindarid hadarid chedarid hindarid hadarid hodin himdarid hiodarid chedarid himdarid hadarid hodarid himdarid hiodarid chedarid himdarid hidarid hidarid
- 3^d Hindarid hadarid chedarid hindarid hadarid hodin himdarid hiodarid chedarid himdarid hadarid hioem
- D 1st Hindarid hadarid chedarid hindarid hadarid hodarid Two times himdarid hiodarid chedarid himdarid hadarid hiobabem
- 2^d Hindarid hadarid chedarid hindarid hadarid hodarid himdarid hiodarid chedarid himdarid hadarid hodarid himdarid hiodarid chedarid himdarid hadarid hiobabem
- 3^d Hindarid hadarid chedarid hindarid hadarid hodarid himdarid hindarid chedarid himdarid [sic] hobabem

Crulive

- S 1st Hinbandre habandre chebandre hinbandre habandre hodin Two times him darid hiodarid chedarid himdarid hadarid hioem [sic: the compiler strays back into the taorluath variation here]
- 2^d Hinbandre habandre chebandre hinbandre habandre hodin himbandre hiobandre chebandre himbandre habandre hobandre himbandre hiobandre chebandre himbandre habandre hioem
- 3^d Hinbandre habandre chebandre hinbandre habandre hodin himbandre hiobandre chebandre himbandre hibendre hioem
- D 1st Hinbandre habandre chebandre hinbandre habandre hobandre Two times himbandre hiobandre chebandre himbandre hiobandre chebandre himbandre habandre hibamdre [sic: suggest, himbandre hiobandre chebandre himbandre habandre hiobamdre?]
- 2^d Hinbandre habandre chebandre hinbandre habandre hobandre himbandre hibbandre chebandre himbandre habandre [sic: suggest adding 'hobandre himbandre hibbandre chebandre himbandre habandre'] hibbamdre
- 3^d Hinbandre habandre chebandre hinbandre habandre hobandre himbandre hiobandre hibbandre hibb

As ever with Colin Campbell's canntaireachd, this would permit of a number of interpretations. The obvious literal reading would be:

MacDonald's Tutor, Colin Campbell ground, line 1

But perhaps in playing one might push it a little towards the following style to get away from the deadly square three-even-crotchets-to-the-bar feeling that many of the scores seem to imply:

MacDonald's Tutor, Colin Campbell ground, line 1 alternative timing



Likewise the pendulum movement could be played "up", like so:

MacDonald's Tutor, Colin Campbell pendulum movement, played 'up'



or "down", this latter similar to the "round" style favoured by Donald MacDonald and heard to such good effect in some settings of "Beloved Scotland" and "Mary's Praise":

MacDonald's Tutor, Colin Campbell, pendulum movement, played 'down'



Angus MacKay times the tune as follows:

Lament for the Macdonalds Tutor, Angus MacKay, ground



Lament for the Macdonald's Tutor, Angus MacKay, siubhal singling line 1



Lament for the Macdonald's Tutor, Angus MacKay, siubhal doubling line 1



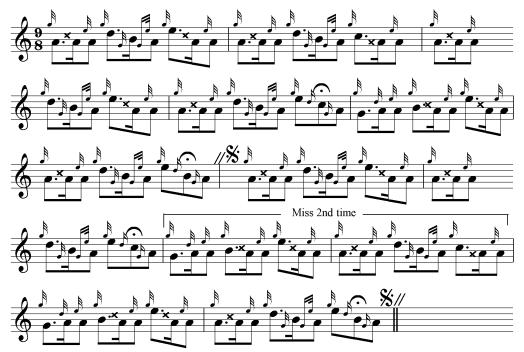
Lament for the Macdonald's Tutor, Angus MacKay, pendulum movement line 1

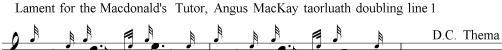


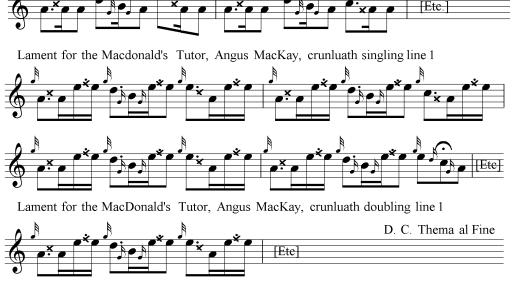
Lament for the Macdonald's Tutor, Angus MacKay, pendulum movement doubling line 1



Lament for the Macdonald's Tutor, Angus MacKay, taorluath singling







In his notes to his setting of "MacDonald's Tutor" in the *Piobaireachd Society Collection* (*second series*), vol.3 p. 86, published in 1930, Archibald Campbell stated that "Angus MacKay's is the setting printed", and commented upon several details where his score differed from those of MacKay and Colin Campbell's canntaireachd. He omitted to mention, however, that in every bar of the Ground he had also turned MacKay's opening A and G quavers into crotchets, significantly altering the timing of the tune. This prolongation of the themal notes was carried still further in the *Kilberry Book of Ceol Mor* where the Ground was translated from 3/4 into 4/4 time, and cadence notes were further lengthened by use of fermatas (four in a row at phrase endings in the Taorluath and Crunluath singlings).

<u>Colin Cameron's</u> Ground has a similar flavour to Colin Campbell's, and may also give a more precise indication of the intended timings behind MacKay's even quavers (there were close links between Angus MacKay and the Cameron family, although the latter were often independent of him stylistically: see *The Highland Pipe and Scottish Society*, pp. 219-22); it is interesting, too, how Colin Cameron varies the timing of the E cadences between Ground and Thumb Variation:

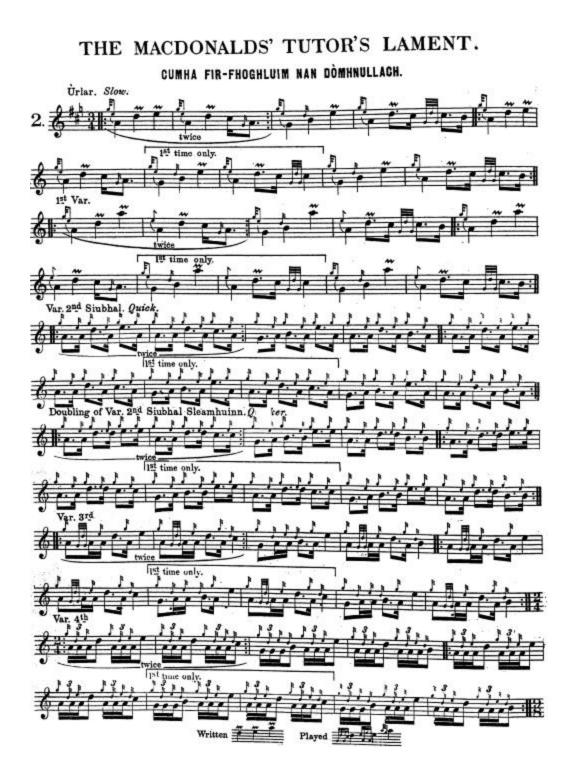
Salute for the Macdonald's Tutor, Colin Cameron, ground line 1



Salute for the Macdonald's Tutor, Colin Cameron, thumb variation line 1



David Glen sets the tune as follows in his Collection of Ancient Piobaireachd:



Taor-fuath				
6			15t time or	aly.
6-liel				<u>نې ې</u>
Dùblachadh an Ta	or-luaith.			
105 time only.				eneas the Urlar
Crùn-luath.				2nd
b b -	<u>íleí leí</u>	10 1		
6	1 st time only.			
6 - Contraction	<u>rilorilor</u>		Dùblachadh a' Chrùi	n-luaith.
8	<u>riariari</u>	<u>lorilori</u>	L and at	
	<u>witwitw</u>	<u>Andre</u>	1 ¹ time only.	<u>ja</u>
6-11-1		lo lo		Repeat the Ùrlar

Commentary:

Relatively little is known about the background of this tune, but there is an entry by "Fionn" in the "Historic, Biographic, and Legendary Notes to the Tunes" attached to the complete set of David Glen's *Collection of Ancient* Piobaireachd. These notes were also published as a separate book entitled *The Martial Music of the Clans* (Glasg., 1904). "Fionn" was the penname of Celtic journalist, musician and scholar Henry Whyte (1852-1913) who came from Easdale in Argyll, where his father was manager of the slate-works. He was one of the most prominent figures in the Gaelic movement in the later 19th and early 20th centuries and one of the founders of the great annual festival of Gaelic music known as "The Mòd". He was Glasgow correspondent of the *Oban Times* and in its columns frequently criticised the linguistic and musical practices of the Piobaireachd Society. He also conducted numerous wide-ranging surveys amongst the *Oban Times*'s readers in the fields of language, music, poetry and folklore. Although not eminent as a player, Henry Whyte knew as much about the cultural context and historical background of piobaireachd as anybody in his generation. He wrote of "MacDonald's Tutor" as follows:

The Tutor in whose memory this Lament was composed was William MacD onald of Aird in Troternish, sometime styled of Bornaskittaig, son of Sir Donald MacDonald of Sleat, and Tutor during the minority of Sir Alexander MacDonald, who figured on the wrong side in the '45. The Tutor fought at Killiecrankie, and was in his day the most outstanding warrior of the Clan Uisdein. His son Ewen MacDonald of Vallay, in North Uist, was a famous piper and composer of pipe music. The Tutor died in 1730. (Glen, *Collection of Ancient Piobaireachd*, "Notes", p.5)

A note to this tune in Angus MacKay's MS states that "The Tutor[s] of the Macdonalds of the Isles were the Macdonalds of Valley". (ii, 5)

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