

## **BIBLIOGRAPHY:**

### Published Sources

Bennett, Margaret. "Step-dancing: Why we must learn from past mistakes." *West Highland Free Press* 14 Oct 1994. Web.

Bennett provides a detailed account of the modernization and standardization of step-dancing in Scotland which resulted in the modern form of Highland dancing seen today. Her account of post-Victorian dance programs instituted in Scottish schools in order to "correct" the tradition is unrivaled by other sources.

Cannon, Roderick D. *The Highland Bagpipe and Its Music*. 1988. Edinburgh: Birlinn Publishers, 2008.

While considered quite controversial when it was first published, this work is now considered one of the quintessential accounts of the history of Highland bagpiping in Scotland. While writing from inside the Modern Scottish Highland piping idiom, Cannon maintains a very open mind through his research and explores many theories previously neglected in prior literature. Overall, a great discussion of the development of Highland pipe music and performance style in Scotland.

Cheape, Hugh. *Bagpipes: A National Collection of a National Instrument*. Edinburgh: NMS Enterprises Limited, 2008.

Cheape is known throughout piping circles as one of the world's foremost experts in bagpipe organology. Although this book focuses primarily on this issue, it sheds much light on the social issues surrounding this issue and provides valuable insights into the development of the bagpipe in Scottish society.

Emmerson, George S. *Rantin' Pipe and Tremblin' String: A History of Scottish Dance Music*. Montreal: McGill-Queen's University Press, 1971.

Now out of print, this work was one of the earliest available scholarly works concerning dance music of the bagpipes and fiddle in Scotland. While historical facts are based on outdated information at times, general socio-cultural commentary is still valuable.

Flett, J.F. and T.M., and Frank Rhodes. *Traditional Step-Dancing in Scotland*. Edinburgh: Scottish Cultural Press, 1996.

While the Fletts are perhaps best known for their "Traditional Dancing in Scotland", this work deals specifically with what they call step-dancing, beginning with early Hebridean Dances and the introduction of "Classical" Ballet technique. Also interesting is Frank Rhodes appendix regarding step-dancing in Cape Breton. While Rhodes focuses on similar dances which were likely a result of 20<sup>th</sup> Century Scottish influence, both accounts provide glimpses into older Gaelic traditions in Scotland and Cape Breton.

Gibson, John. *Old and New World Highland Bagpiping*. Montreal: McGill-Queen's University Press, 2008.

Gibson focuses on individual case studies to demonstrate the development of piping traditions in Scotland and Cape Breton, expanding on the work of his earlier *Traditional Gaelic Bagpiping*. While the scope of his work was far too wide to be exploited fully in this thesis, it remains an invaluable source of information on the history of piping in wither location.

---. *Traditional Gaelic Bagpiping: 1746-1945*. 1998. Montreal: McGill-Queen's University Press, 2002.

The first half of Gibson's book offers an unrivaled account of the development of the piping tradition in Gaelic Scotland, both musically and socially. The second half turns its focus to Gaelic Cape Breton, paralleling much of the work of Barry Shears, while adding his own unique perspective as a Scotsman by birth. This factor adds credibility beyond that of Shears, who is a Nova Scotian by birth.

MacGillivray, Allister. *A Cape Breton Ceilidh*. Sydney, Cape Breton: Sea-Cape Music, 1988.

Currently out of print. MacGillivray offers one of the earliest written accounts of the musical history in Cape Breton in the form of numerous personal interviews with pipers, dancers and accompanists from the island. This is an invaluable resource.

MacDonald, Allan, A. *The relationship between pibroch and Gaelic song: its implications on the performance style of pibroch urlar*. M. Litt Thesis, Edinburgh University, 1995.

While dealing primarily with the "classical" form of traditional highland pipe music, pibroch, MacDonald provides useful insights into the connections between language and music in Gaelic society. He also demonstrates the dramatic changes imposed by the growth of written music and completion on this tradition.

MacInnes, Iain I. *The Highland bagpipe: the impact of the Highland Societies of London and Scotland, 1781-1844*. M. Litt Thesis. Edinburgh University, 1988.

One of the first widely read scholarly accounts of the development of modern pipe music in Scotland, MacInnes looks specifically at the influences of the HSL and HSS in the regard to competition, musical education, and the romanticized view of the Highlander. This thesis is also one of the first to question the banning of Bagpipes in Scotland following Culloden.

Moore, Hamish and Fin. Interview with Garry West. *Pipeline*. BBC Radio Scotland. 27 Feb 2010.

Featuring their performing group Seudan, Hamish and Fin offer insights on the revival of Scottish step-dance music and traditional Gaelic piping styles.

Moore, Maggie. "Scottish Step Dancing." Edinburgh: Scottish Arts Council, 1995.

Although printed with a few typos, Moore gives a valuable account of the reintroduction of step-dancing to Scotland and the discovery of older Scots still familiar with the tradition. She brings top tier credibility and a deep understanding of this tradition as a professional dancer herself.

Shears, Barry. *Dance to the Piper: The Highland Bagpipe in Nova Scotia*. Sydney, Nova Scotia: Cape Breton University Press, 2008.

Shears gives a complete account of Gaelic society and music from 18<sup>th</sup> century Scotland to modern-day Cape Breton. Shears is also an accomplished player of this style, and one of the field's top historians.

---. "Jig Playing in Cape Breton." *Alternative Pipers of North America* (7/1/2010). Web. 31 Jan 2011.

Focuses on the development of jig rhythm in Scottish competition playing in contrast to Cape Breton dance-piping.

"SOBHD Recommended Tempos." *sobhd.net*. Scottish Official Board of Highland Dancing, n.d. Web. 31 Jan 2011.

Provides baseline tempos for modern Highland dance from the definitive source.

#### Musical Collections and Tutors

Cranford, Paul. *The Cape Breton Fiddler's Collection*. Cape Breton: Cranford Publications, 2007.

- A recent compilation of individual Performers settings of Cape Breton fiddle tunes. This collection contains several traditional pipe tunes as well as a number of more recent fiddle compositions that have been influenced by traditional piping styles.
- . *Winston Fitzgerald: A Collection of Fiddle Tunes*. 1997. Cape Breton: Cranford Publications, 2005.
- Winton Fitzgerald was a well known Cape Breton fiddler famous for borrowing tunes from the playing of pipers. His style exemplifies the interconnection of these two traditions into the 20<sup>th</sup> century. This collection was arranged from various recordings of his playing.
- Gunn, William. *The Caledonian Repository of Music, Adapted for the Bagpipes*. 1848. Glasgow: The Piping Centre, 2003.
- Gunn's collection represents an early 19<sup>th</sup> century model of playing. This style is much more closely related, in time of publication and stylistic influence than later collections within the Highland piping tradition in Scotland.
- MacKay, Angus. *The Complete Tutor for the Highland Bagpipe*. 1840. Springfield, Illinois: Ceol Sean, 2003.
- Similar in style to Gunn's arrangements, this collection supports the idea of a piping tradition in Scotland relying more on functional rhythm than technical difficulty.
- The Piping Centre. *The Highland Bagpipe Tutor Book*. Glasgow: The Piping Centre, 2001.
- This tutor is fairly representative of the modern standard for teaching Scottish Competition piping technique.
- The Queen's Own Highlanders. *The Cabar Feidh Collection*. 1963. Paterson's Publications, 1988.
- A typical standardized military collection, although not generally as heavily ornamented as the Scots Guards Collection.
- Scots Guards. *Standard Settings of Pipe Music*. 1954. London: Paterson's Publications, 2000.
- This collection is the gold standard for competition style pipe music. The most widely distributed and relied upon collection for light music in this tradition, there are many editions which reflect the development of performance style throughout the 20<sup>th</sup> century.
- The Seaforth Highlanders. *Standard Setting of Pipe Music*. 1936. London: Paterson's Publications, 1998.
- One of the earlier standardized collections of pipe music, settings are not usually as heavily ornamented, but rhythms are usually presented in the military/competition style.
- Shears, Barry. *The Cape Breton Collection of Bagpipe Music*. 1995. Halifax: Taigh a' Chiuil, 2003.
- A collection of traditional pipe tunes written in the Cape Breton style. While many of these tunes are arranged by Shears himself, others have been transcribed from the playing of notable Cape Breton pipers of the past, including Alex Currie and Joe Hughie MacIntyre. This collection, as with the rest of Shears works also includes a fair bit of history and photographs.
- . *The Gathering of the Clans Collection, Vol. 1*. 1991 Halifax: Taigh a' Chiuil, 1994.
- Barry Shears' earliest collection of Cape Breton pipe tunes. Many settings show reels written in 'dot-cut' fashion, suggesting at this point, Shears may not have completely abandoned his competitive piping history.
- . *The Gathering of Clans Collection, Vol. 2*. Halifax: Bounty Print Ltd., 2001

Another collection of tunes, photos, and historical data; this time written in ‘round’ style more indicative of Cape Breton step-dance rhythms.

Taigh na Teud. *Traditional Scottish Fiddling*. Isle of Skye, Scotland: Taigh na Teud Publishers, 2002.

This book provides an overview of various styles of Scottish fiddling, including the “West Coast” style presented in relation to the Cape Breton style, as opposed to the more classically-influenced “East Coast” style now common in most of Scotland.

### Unpublished Sources

MacDonald, Allan and Hamish Moore. “The Bell Series: Suedan.” Celtic Colours International Festival. Baddeck, Cape Breton. 13 Oct 2010.

Hamish and Allan provide a detailed overview of the connections between language, dance, and music in traditional Gaelic society, as well as their demise in the late 18<sup>th</sup> and 19<sup>th</sup> centuries. As part of a tour with the group Seudan, this lecture also provides modern examples of step-dance playing preformed by a quartet of pipers from Scotland and Cape Breton.

MacDonald, Ward. Lecture. Maine Pipes and Fiddle Weekend: Fall 2010. Otis, Maine. Nov 2010.

Moore, Hamish. Personal Interview. Baddeck, Cape Breton. 13 Oct 2010.

Hamish sat down with me over lunch to discuss the key issues of dance-music in Scotland and Cape Breton while on tour with Seudan. While this was early on in my research and my questions and ideas were not yet fully developed, Hamish provided valuable insight and suggestions for future sources.

### Further Reading

Cheape, Hugu. *The Book of the Bagpipe*. 1991. Belfast: Appletree Press Ltd., 2000.

One of Cheape’s earlier works, this short book provides an interesting overview of the history of the Highland bagpipe as an instrument in Scotland.

---. *Tartan: The Highland Habit*. 1991. Edinburgh: NMSE Publishing, 2006.

This book discusses the traditional origins of Highland dress as well the re-invention of the kilt during the Victorian period and it’s rise in popularity with the elites of anglicized Scotland during this period.

Flett, J.F. & T.M. *Traditional Dancing in Scotland*. 1964. Rutledge and Kegan Paul plc., 1984.

The best know work by these dance-ethnologists. Although very interesting and informative, this work did not hold any new material by the time I obtained my copy. Most pertinent information had already been cited elsewhere – none the less, a valuable resource for future research.