

So next, then, one had to see Archibald Campbell's own, very extensive, editorial papers, also lodged in the National Library of Scotland. These, anybody can see—you don't need any special permission. I spend several days at the National Library going through these, and the result were very disturbing. How Campbell worked was like this: he had a file for each tune (about three hundred altogether) and in the file were copies of classic manuscript scores of the tunes, and the versions from the older published collections, cut from the original volumes. To these were added miscellaneous notes, historical details and so on. Most interesting, however, were all of Campbell's working papers showing, often in great detail, how he had arrived at the score he eventually published, and how regularly and deliberately he departed from the musical values of his sources, the very authorities he was citing.

Two things were particularly unnerving: one was how he corrupted the timing of the grounds, lengthening quavers into crotchets apparently wherever he could, and scattering the results with fermatas, so that the rhythmical pulse of his original sources was largely obscured—so he was slowing and *coarsening* the music as he went; and, secondly—and this is *the* big no-no for any kind of editor, he did this silently, that is he gave no indication in his published notes on the right hand page, seemingly scholarly as they were (but scholarly in appearance only), that he had done this. So you thought you were playing Angus MacKay; but you were actually playing Archibald Campbell. The Society's internal papers show all kinds of ructions: senior members like Seton Gordon and Somerled MacDonald protested vigorously in the 1930s as the main volumes came out and urged that the whole edition be scrapped and that the Society start again; Johnny MacDonald wrote 'they have killed the piobaireachd'—but the protestors did not prevail.

The Society, thanks to its gentry-dominated membership had controlled the competition circuit for years. From about 1905 they had required the Society scores to be played, paid leading teachers to inculcate their exact time values in the winter months (for professional pipers with their strongly seasonal patterns of earning, guaranteed money in the winter was a big deal), employed Willie Ross on the army pipe-majors' courses at Edinburgh Castle with similar effect (it is not often appreciated that Willie worked for the PS rather than the army), and, of course, sat in judgment on the results at the big competitions. So they created these doctrinaire and inaccurate scores, ensured they were taught to the up-and-coming younger players, and then penalised performers if they did not toe the line. In about two generations only wisps of the old expressive style survived and the PS scores with their crude and unrhythmical timing had come to sound 'normal'.

And that would have been the end of the story but for two things—one, the globalisation of piping, and, two, the internet. The first created centres of power beyond the ability of the Piobaireachd Society to directly influence. And one sign of this is that you are able to listen to me today. When *The Highland Pipe and Scottish Society* came out in 2000, critical of the society and its activities, the Society decided it should be boycotted. James Campbell, Archibald Campbell's son who had been the main Society editor since the death of his father in the nineteen sixties arrived at a meeting of the Music Committee and, waving a copy of *The Highland Pipe* announced 'I think we'll let this wither on the vine', and an attempt was made to deny it the oxygen of publicity. That this failed was largely due to the notice taken of it elsewhere in places the Society could not influence.