

And then, of course, there was the internet, which they could not control either. With the arrival of broadband in the early 2000s, it was obvious that the traditional problems of publishing pipe music, namely scale and expense, had been overcome at a stroke. Rather than producing a single composite score as the Society had done, you could reproduce the lot, *all* of the significant scores of any tune. The National Library owned a lot of the old piping manuscripts and I was able to get permission to post these to the net, where they are now available gratis at the click of a mouse thanks to hospitable web sites like those of Jim McGillivray and Steve Scaife. The Society somewhat belatedly followed down this path, and now, for the first time, virtually every source of consequence is available to the player. Once upon a time only Archibald Campbell had access to virtually everything; now everybody does. You must remember that even the old printed collections were not stocked widely by public libraries in Scotland; the unique copies of the key manuscripts were in research libraries or in private hands. It is only really within the last several years that the thoughtful player has enjoyed proper access to the sources of the art. The differences between the Piobaireachd Society scores, and virtually everybody else's are large and uncomfortably visible. This leaves the Society in a very awkward position.

Anyway, light music had always had a very great appeal, too. I used to listen with delight as a child to the old Scottish country dance music programmes on a Saturday night, on my aunt's old wet battery-powered radio (which we had to wheel down to the shop to be recharged balanced on the crossbar of her bike). Just like the great march of the pipe bands in Edinburgh this music seemed a source of mighty power; I used to think that if you boiled the whole of Scotland down in a pot, you would be left with a strathspey and reel: here was how to move people using notes, and I wanted to wield this power. I wrote tunes of my own from childhood, laboriously scratched down in self-taught staff notation. It was the age of the great acoustic Scottish country dance bands, Jimmy Shand, and Jim Cameron, and pocket money would go on sheet music of the classic tunes. So I had collected in an informal kind of way nearly all my days, and so it seemed a natural step, eventually, to bring out a collection of tunes, catchy pieces that had originated on the fiddle or accordion, but might go interestingly on the pipes, and in 2005 I brought out *From Broadside to Broadband*, the first collection ever published in CD form, by Steve Scaife's company, Ceolsean, of Springfield, Illinois. Modern light music collections, unless by Willie Ross or Donald MacLeod, don't sell in massive numbers, and once again technological change seemed to present a manageably cheap way of reaching the audience. Pipers had always ridden the wave of the new technologies (hence the title of the collection, referring to the old cheap 'broadside' publications of the 17th century down to the Internet of today) so here was just another installment. Publishing electronically also meant that scale wasn't really a problem, so one could have sound files and pictures (lots of them) as well which you couldn't do in the traditional losenge-shaped book of marches, strathspeys, reels and jigs. So that was my contribution to the light music of the pipe. Nowadays, of course, the CD itself is becoming obsolescent, and Steve Scaife has moved the whole thing directly online.

And that's the story. Now in the States teaching at MIT and playing a set of Starcks from just inside the vintage period with one of the new McGillivray blackwood chanters. Old