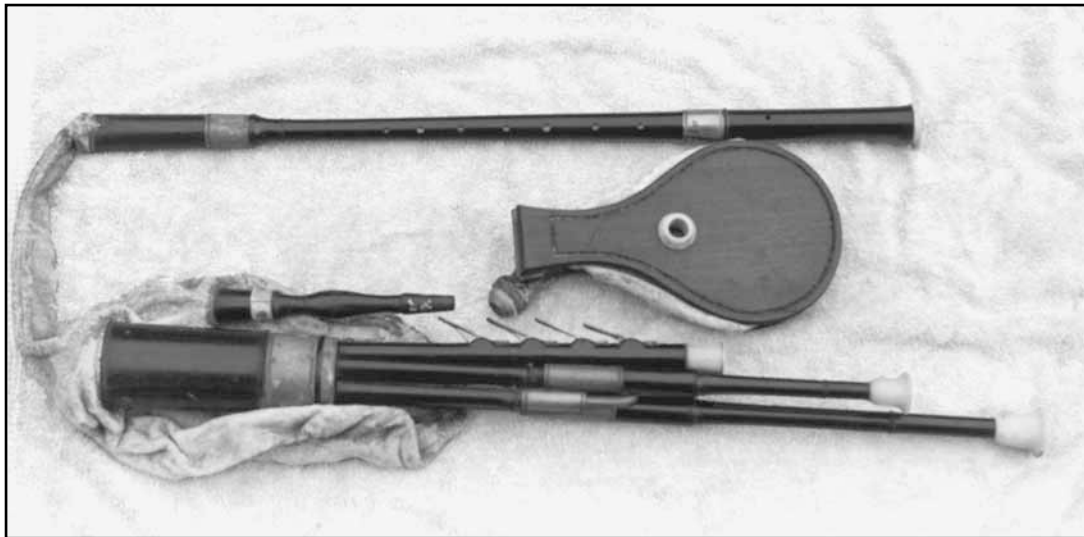
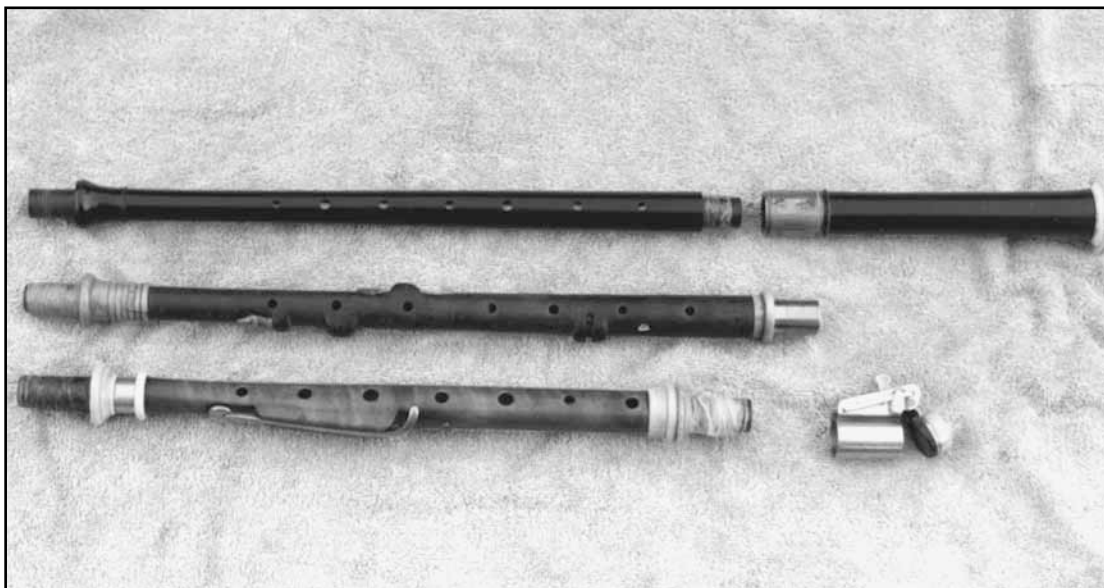


In the early eighteenth century, in Ireland, the British Isles, and the Colonies, there existed a bagpipe that shared characteristics of the modern Irish, or uilleann, bagpipe and of Scottish bellows-blown bagpipes. Very little is known about this bagpipe, its makers, or its players; knowledge of it, and its traditions died out by about 1900. . . Basic questions remain surrounding its invention, use, and nation of origin. A tutor and tunebook first published in London in 1746 by an Irishman, John Geoghegan, for this instrument referred to it as the Pastoral or New Bagpipe. It has been recently suggested that Mr. Geoghegan was the same piper Geoghegan (or Gahagan) known to have performed in Dublin's taverns and theaters at the end of the eighteenth century. Whoever he was, he gave us the earliest documentation about a pipe that was, at the very least, an early form of the uilleann bagpipe.

The pastoral pipes had a chanter much like that of the uilleann pipes, but it had an added footjoint which gave it a range that extended one whole step lower than that of the uilleann pipes. This added footjoint had holes in its sides in addition to the hole at the bottom formed by the end of the bore. Unlike the uilleann piper, the player of the pastoral pipes could not create momentary interruptions of the flow of air through the chanter, because, due to the side holes of the footjoint, there was no way to completely stop air from flowing through the chanter, even when the bottom of the bore was closed on the leg. Thus the melody was a constant, unbroken stream of sound. All articulation, by necessity, was created *solely* by movements of the fingers.



*Figure 1-17. A modern set of pastoral pipes by Hugh Robertson. The bellows are from an original set. The pastoral pipes had two drones, one regulator pipe, bellows, and bag. Note especially the chanter, at the top of the photo, with the foot joint extension.*



*Figure 1-18. Three pipe chanters. From top to bottom: 1. Chanter from a set of pastoral pipes by Robertson with the foot joint detached, 2. Chanter from a set of uilleann pipes in C-sharp by Coyne. 3. Chanter from a set of uilleann pipes in D by Taylor with foot valve detached.*