Material describing the current cultural parameters, meaning and value of piobaireachd (also known as pibroch/ceòl mór), either within or beyond Scotland, is limited in its contemporary and global application. This research attempts to address such limitations by investigating piobaireachd in contemporary society from a cultural and social perspective. In particular it considers whether piobaireachd in New Zealand has been localised by investigating concepts of cultural authenticity embedded within musical sound. It draws upon existing scholarship and contributes towards the discourse on music and culture. This paper suggests we re-think piobaireachd as the authentic aural embodiment of the past, and recognise it as a subculture existing within a contemporary global context, where definitions vary and concepts of the past are subject to social influence. Cultural approaches offer much to the study of musics, including considerable potential for new interpretations, insights and directions for Highland bagpiping.

Subjects
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The contrasting style ceòl mòr, translated as ‘big music’, is also known as pibroch. This sounds very slow in comparison and is generally played by a solo piper. Pibroch takes the form of theme and variations - the main melody is repeated several times with elaborate variations. The melody is decorated with grace notes - these are short, crushed notes played immediately before the main note of the melody. It is becoming more popular for folk groups to include bagpipes. This can be heard in the following excerpt of ‘I am Proud to Play a Pipe’ in which the fiddle and flute also play the Pibroch’s wiki: Pibroch, Piobaireachd or Ceòl Mòr is an art music genre associated primarily with the Scottish Highlands that is characterised by extended compositions with a melodic theme and elaborate formal variations. Strictly meaning “piping” in Scottish Gaelic, piobaireachd has for some four centuries been music of the Great Highland Bagpipe. Music of a similar nature, pre-dating the adoption on the Highland pipes, has historically been played on the wire-strung Gaelic harp (clarsach) and later on the Scottish fiddle, and this form is undergoing a revival. [3] The term piobaireachd or pibroch is also historically employed to describe ceol mor related repertoire played on instruments other than bagpipes, particularly the Scottish fiddle. [4]. Notation. If you’re traveling to New Zealand, you’ll want to familiarize yourself with the kiwi accent as well as some common island phrases you might expect to hear. Except for the elongated “r” sounds used by the residents of the South Island, the accent is pretty much consistent throughout the country. While accents can also be a little broader in rural areas, sounding a bit more like Australian English, the kiwi accent is generally uniform and recognizable as being from New Zealand. Understanding Kiwi: Common Pronunciations. This quirky show tells the story of kiwis in New York who make their mark on the Big Apple with their charming accents. Phrases Unique to New Zealand.