Galician Bagpipes

July 13, 2001

¡Dendesd'o Lerez lixeiro
Ás veigas qu'o Miño esmalta,
Non houbo n'o mund'enteiro
Máis arrogante gueiteiro
Qu'o gueiteiro de Penalta!
...
Xentil, aposto, arrogante,
En cada nota o gueiteiro
Ceibaba un limpo diamante
Que logo no redobrante
Pulía o tamborileiro.
Curros Enríquez

Boy, play until the dead wake up and walk!
Ricardo Portela

Here you will find some bits of information about the Galician Bagpipe ("*gaita* galega"). Any comments, questions, suggestions for additions, etc. are very welcome, and will be addressed here as time allows. Check out the To Do list at the end, and make your wish! But please, bear in mind that I do not know everything (who does?), and that my opinions and views may be biased — but I'll do my best to give impartial information.

I would appreciate very much every correction (specially those related to my rather peculiar use of English) and contribution to this document. I will give credit to the people who have contributed, unless they explicitly refuse to appear here. Please bear in mind that some mistakes cannot be directly attributed to me, but I am willing to correct them. If you spot any error or inconsistency, please let me know!.

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For pointers with information about other types of bagpipes, please refer to my hobbies[1] which can also be reached from my beloved home page[2].

[1] http://www.clip.dia.fi.upm.es/~boris/hobb.html
[2] http://www.clip.dia.fi.upm.es/~boris/

The online version has hyperlinks to figures (bagpipes, business cards, etc) which are not included in the printed or PostScript version.

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That's enough. Now, go to the real stuff.

Contents

1 Bagpipes in Spain

There are many different types of Spanish bagpipes (called "gaita", in general), though probably the best known and more healthy are the Galician bagpipe ("gaita galega", or, more properly, "gaita de fol") and its relative the Asturian bagpipe ("gaita asturiana"). The most important differences between these two types of *gaitas* are the tuning (the Asturian bagpipe has the high B (for a C tuned *gaita*) slightly flattened), and the fingering (as far as I know, all Asturian bagpipes have closed fingering).

Other Spanish bagpipes are also found in Catalonia ("sac de gemecs" – see section 7.8), the Balearic Islands ("xeremia"), Zamora ("gaita zamorana" and the probably better known "gaita sanabresa"), Logroño ("gaita logroñesa")... The Cantabrian *gaita* is, as far as I know, almost the same as the Asturian one. *Gaitas* have been used in Aragón (see Section 16.4), though for some time the traditional Aragonese *gaita* ("gaita de boto") was very difficult to find, and Galician–like *gaitas* were used instead. Nowadays there are a couple of makers who produce this type of bagpipe, which has a drone parallel to the chanter in a common stock.

It is supposed that there was also a Basque bagpipe, now extinct, called, I believe, "Xaranbel". I have not found any reliable reference about it.

I suppose that bagpipes were broadly played in Spain in the middle age. There are reproductions of bagpipers in Romanic churches and Monasteries built in the XI century and pictures of bagpipers in the Court of the King Alfonso X El Sabio, dating back to the XIII century (e.g., those found in the "Cantigas de Santa María" [Songs in Praise of Saint Mary].

Galician bagpipes come in lots of flavors. There used to be bellows blown *gaitas galegas* (named "gaita de barquín"), but they are scarce (or better, almost extinct) now. The current *gaita galega* is a mouth blown beast. (**N.b.:** in a recent mail, Pedro Silva tells me he and some friends are trying to bring the bellows blown Galician bagpipe back to life, taking an old picture as basis. I definitely would like to see it!)

2 What Does it Look Like?

As for physical appearance, Galician bagpipes look similar to Great Highland Bagpipes (GHBs). A minor difference is the shape of the bag. A major difference is the number and position of the drones. The *gaita galega* has from one to three drones. The bass drone always leans on the left bagpiper's shoulder (for a right-handed bagpiper, of course), and its position can range from being almost vertical (à la GHB) to being horizontal (parallel to the floor, pointing backwards), depending on the shape of the bag and the player's preferences. This drone is tuned as the bass drone for a GHB, two octaves below the base note of the chanter.

Some *gaitas* have also a middle drone. Its lower note is placed one octave below the base chanter's note, but the most powerful harmonic is placed one fourth below the base note of the chanter, i.e., if the chanter is tuned in C, the middle drone will have a powerful G right below the chanter's C — but it will have also a mellow C one octave below the chanter's low C. This produces a sweet steady harmony line.

Optionally, some *gaitas* have a small high drone. This gives either a G in the chanter's octave or a C in the chanter's upper octave, using either a small single reed (similar to the one in the drones) or a double reed (like the one in the chanter).

Some makers still use hemp in the junctions; most of them use cork, and some are starting to use a kind of soft rubber which is not affected by humidity. It seems that it is giving good results.

2.1 Wood

Gaitas can be made of several types of wood. The more traditional is boxwood, which gives a mellow sound, but which unfortunately is becoming scarce nowadays. *Gaita* makers also use other exotic woods, such as grenadillo, bubinga, cocus wood, ebony and violet wood.

2.2 Chanter Tuning

As for absolute tuning, *gaita* makers give a wide gamut of chanters to suit the player's needs, ranging from G to F. The most usual chanter tunings are:

- Chanter in A: mainly used to play with choirs.
- Chanters in Bb: to play solo, in a band or with choirs. *Gaitas* in Bb are traditionally named "gaita tumbal".
- Chanters in C, C#, D: usually to play solo or with other bagpipers. It is not that they cannot be used to play with choirs: only that the average human range voice fits better within the first range of A or Bb tuned *gaita*.

  Gaitas in C are traditionally called "gaita redonda", whereas gaitas in D receive the name of "gaita grileira".

Gaitas in high E and F are available, as well as *gaitas* in low G. Some bands play *gaitas* tuned in different keys. Some makers used to build *gaita* chanters termed as "brillantes" (brilliant). These were tuned between 1/4 and 1/2 of a tone above the basic note: a C brilliant chanter was thus tuned at some point between C plus 1/4 tone and C#.

The current trend seems to be switching to higher pitches.

2.3 Scale and Fingering

All (current) Galician bagpipes have as natural scale the diatonic major scale (I have been told that old bagpipes had a scale in between the GHB scale and the diatonic scale). This does **not** mean that the scale is tempered or non–tempered: bagpipe chanters must always be built and tuned according to a non–tempered scale. Users of automatic tuners must be very careful with what they do, and add/subtract cents where necessary.

Galician bagpipes can have open or closed fingering, depending on the chanter you have (another flavor...). The diagrams below should help. The correspondence fingers/holes is like this:

```
o      left hand thumb
 o      left hand index
 o      left hand middle finger
 o      left hand ring finger
```

```
      o      right hand index
      o      right hand middle finger
      o      right hand ring finger
     o      right hand little finger
```

o is meant to be an open hole, * denotes a closed hole. Holes are usually closed using the finger's pad, not the phalanx!

Fingering for an open fingering C tuned chanter. (1), (2) and (3) stand for *alternative fingerings.*

```
*   *   *   *   *   *   *   *   *   *   *   *   *   o   o   *
 *   *   *   *   *   *   *   *   *   *   *   o   o   o   *   o
 *   *   *   *   *   *   *   *   *   o   o   *   o   o   *   *
 *   *   *   *   *   *   o   o   o   *   o   o   o   o   *   *

 *   *   *   *   *   o   *   o   *   o   o   o   o   o   *   *
 *   *   *   o   o   o   *   o   *   o   o   o   o   o   *   *
 *   *   o   *   o   o   o   o   *   o   o   o   o   o   *   *
*   o   o   o   o   o   o   o   o   o   o   o   o   o   o   o

 B   C   D  Eb   E   F  F#   G   G  Ab   A  Bb   B   C  (1) (2)
```

Fingering for a closed fingering C tuned chanter.

```
*   *   *   *   *   *   *   *   *   *   *   *   *   *   o
 *   *   *   *   *   *   *   *   *   *   *   o   o   o   *
 *   *   *   *   *   *   *   *   *   o   o   *   o   *   *
 *   *   *   *   *   *   *   o   o   *   o   o   o   *   *

 *   *   *   *   *   *   o   *   *   *   *   *   *   *   *
 *   *   *   o   o   o   *   *   *   *   *   *   *   *   *
 *   *   o   *   o   *   *   o   *   *   *   *   *   *   *
*   o   o   o   o   *   o   o   o   o   o   o   o   o   o

 B   C   D  Eb   E  (1)  F  F#   G  Ab   A  Bb   B   C  (1)
```

Alternative fingerings for some notes. Although the previous fingerings are the most commonly used, in some chanters (either open or closed) and with some reeds, certain notes might be given more accurately or easily with alternative fingerings. Here are some examples to try out:

```
  *    *    *    o    o    *
   *    *    *    *    *    o
   *    o    o    *    o    *
   o    *    *    o    o    *
```

```
  *    o    o    o    o    o
  o    *    *    o    o    o
  *    *    o    o    o    o
 o    o    o    o    o    o

 F#   Ab   Ab   Ab   Bb    C
```

G(1), which is the closed fingering position for G, can also be used in most of the open fingering chanters, and it eases the fingering in lots of songs. C(1) might not work in all chanters, but when it does, a clean, limpid, powerful high C is produced.

Note: In general, fingerings are not freely interchangeable between open and closed chanters (excepts on those of lower quality, where any fingering would anyway be out of tune...). Also, minor differences can exist between players, but the fingerings above seem to be the more broadly accepted and used.

To play in the second octave, start by using the `C(1)` position. To obtain the first D in the second octave you have to press the bag a little bit harder and open the left hand thumb hole (in some chanters it might be needed to open it only partially), then raise the right hand ring finger, and so on. **At least** you should be able to play this second octave D. The number of notes you can obtain in the second octave and its quality depends completely on your chanter and reed (and skills...).

3 Oh... So, What Kind of Gaita Should I Buy?

Good (and Frequently Asked) Question.

Basically there are four different things to decide: key, wood, fingering, and number of drones. They are (almost) independent.

The key depends on who you want to play with. For playing with multi-instrumental folk ensembles probably D is the best choice: it is a popular key (e.g., the one used in most uilleann bagpipes and Irish flutes) and it is easy for a guitar player (either using standard or open tuning) and for a violin player. It is also adequate for solo or duet playing. Very brilliant. For accompanying singing, probably Bb or A is the best choice, due to its sweetness and the range. C is also very suitable for solo or duet, and is also a popular key for diatonic accordions — in fact, C is the most common key in Galician bagpipes.

The wood depends on the climate and which tone quality one wants. In general lines, the harder and heavy the wood, the brighter and incisive the tone, and the best response in dry / hot weather; the softer and lighter the wood, the sweeter the tone, and problems can appear in dry weather.

For this, I would not advice a hard wood (say, grenadillo) for a D chanter, for the D chanter is bright enough on its own. Violet wood, rose wood, boxwood are possible more adequate. A C chanter is a little bit sweeter than a D one, and so grenadillo (plus any of the aforementioned woods) is a also a good choice for that. And finally, what one wants for a Bb or A chanter is usually a mellow sound, so a light wood would be advisable — but if you want for whatever reason play with other instruments in A or Bb, and you want a prominent sound, go for a harder wood. Usually (but not necessarily: you can order special combinations) the whole bagpipe is made of the same wood.

Fingering: there are two types, closed and open. Little to say about that... the fact is that they give a different character to the music. Closed fingering allows performing the so-called "crossing noises" which are not perceived as an evil in Galician bagpiping (unlike in Scottish bagpiping), but as something one can use to imprint a personal touch to your playing. Probably open fingering is gives clearer melodies, and some cross-fingered notes are commonly allowed by open chanters.

Number of drones: one (bass drone), two (added middle drone), three (added high drone, which can give two different notes, depending on the reed). Since you can turn them off, three drones is the more complete option, and you loose nothing.

4 Care

I believe that most of the care techniques for the Great Highland Bagpipe (GHB) can be applied to the *gaita*, but I have been told that the *gaita galega* needs comparatively less care (I cannot speak for myself, because I have never owned a GHB).

Gaitas can come varnished or polished with some wood treatment. My personal preference is for the non-varnished variety – I like their appearance better. Moreover, other woodwind instruments (as, for example, flutes and clarinets) come polished instead of varnished. I have been told that this favors the interchange of humidity between the bagpipe and the rest of the world. It is a good idea to give a smooth treatment of some wood-care product from time to time. I recommend you to go a a woodwind maker or to a good music shop nearby to see what is locally available. In any case, I have been told that *French polish* is a good choice. Usually they will give you useful advices as to what is the best product for the type of wood you have. If your instrument is not varnished, you should take special care when packing it. I recommend using cloth-made bags (one for each piece, I mean) to avoid scratches.

"Oiling" refers to soaking the pipes with some oil, so that the wood stays supple, does not get too much moisture (just like you do with your furniture), and small scratches (which, however, do not affect sound or playability) are repaired. This is a common practice in many types of bagpipes and other woodwinds. *Gaitas* are not traditionally oiled, but I'd vote for doing so; I did it for a boxwood bagpipe and a grenadillo one and it worked well. I'd recommend oiling from time to time (say, every sixth months). Beware: **do not use** olive oil, mineral oil, or any other oil readily available around you. Usually those get sticky with time, or polimerize, or suffer from other disastrous properties. A commonly used oil is "Sweet Almond Oil", available in drug stores or (at least in Spain) from pharmacies. Make sure you get oil obtained from sweet almonds — check the label. Mix very well the oil with water and decant it, in order to remove water-soluble impurities. E vitamin may be added to prevent the oil from getting rancid. Please refer to this document with I got from Casey Burns WWW site[3] for a discussion of different types of oil and their properties, as well as very sensible advices regarding care of woodwinds.

[3]http://kendako.telebyte.com/cburns/

The idea is to disassemble the pipe in pieces, take away the reeds, soak the inside of the pipes (possibly with the help of some rag to distribute the oil more evenly), and let them soak up the oil for, say one night. Then, wipe out the remaining oil. That's all. **If anyone has any suggestions regarding tips I might have forgotten, please drop me a line**.

"Bag seasoning" refers to the treatment applied to bags in order to make them airtight. Bags for *gaitas* come in leather (*fol de coiro*), goat skin (*fol de cabrito*) or Gore-Tex (although not all makers use Gore-Tex yet). **Gore-Tex**, for what I know, needs no seasoning. Seasoning is primarily intended for **leather bags**, and can be obtained from most highland bagpipe dealers. I have been told that *Angus (TM)* gives very good results. Although **goat skin** bags could be seasoned, several experts discouraged from doing that, at least using seasoning which must be heated. Goat skin is much thiner than leather, and it can be tied strong enough so that no air escapes; this would be more difficult using a leather bag. And probably the composition of some seasoning products would destroy, or greatly affect, the goat skin bag. The only product for goat skin bags that has been recommended to me is *aceite de pata de buey* (literally, "ox leg oil"). This is an oil used for reins, riding saddles, and similar devices, and helps to keep the bag supple. **N.B.**: I have been told that "ox leg oil" might be the so-called neats-foot oil, which is used in the care of harness and other leather goods.

Some makers experimented years ago with rubber bags, with the ruinous results that can be expected: very bad control of the bag pressure and very high humidity. **Never** accept a bagpipe with a rubber bag. Even if it is cheaper, it will be much more expensive in the long term, because the stocks will putrefy quickly and the reeds tend to get mold very easily.

Correct bagpipe preservation needs some care before and after playing. I personaly do not recommend wetting or soaking the reeds before playing: this causes a stress in the cane which might be difficult (or impossible) to recover from, as it changes drastically its degree of humidity, leading to internal tensions in the fibers which may change their shape forever and render them useless. If at all possible, allow the canes (and the bagpipe itself) to change its humidity state as slowly as possible. When starting to play the reeds may be slightly dry and exhibit a not very good behavior: bear with it for a moment, and use that time to do warm-up simple exercices. After some time (say, 5 to 10 minutes) it should be OK. This applies also if the blades of the reed happen to be separated, which in most cases is a result of drying out: such reeds usually just need to be played for some time before reverting to their original shape and condition.

If you are in a hurry, or if you are very impatient, playing using directly the chanter (with its reed in place, that is) shortens the start up time, because more humidity is directly driven to the reed. The same applies to the drone reeds. If the drone reed is dry and it would shut up when trying to play, I usually apply the following technique with good results: blow (direcly in the drone) very softly,b at first so that it does not stop trying to reach the point of pressure in which it would stop. Then increase this pressure very slowly, combining stages of steady blowing with slight preasure increments, until you reach to a state in which the drone can be played normally.

When you are finished playing, it is good to let all parts of the bagpipe dry — but let this happen slowly, again. I recommend taking out the chanter and drones, and gently wiping the humidity out of the reeds with a smooth clothe or napkin. Then put these pieces back in their stocks and take out the blowpipe. Use the bag as if it were a bellows and fill and empty it of air three of four times, so that some humidity is removed from the bag, and wet air in it is replaced by fresher air. Keep the pipes as they are now, with the blowpipe removed from the bag, in a place with steady and average temperature, regular flow of air, and no direct exposition to the light of the sun: think of a good place for yourself to stay confortable during a couple of days, and that is possibly a good place for your bagpipe too.

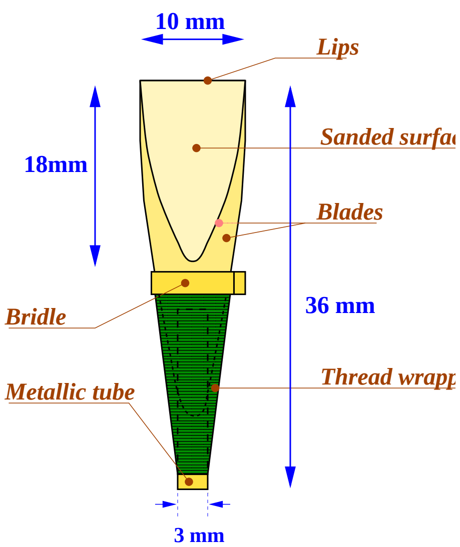
5 Reeds

As everyone in the bagpipes world knows, reeds take a good amount of care. Finding a good reed for a bagpipe is essential: a bagpipe will sound as well as its reed is, no matter how good the player is.

The most common problems related with chanter reeds are bad sound and no tuning. In the case of drone reeds, stopping is the most common problem. I have also a (small) list of reed makers for Galician bagpipes in Section 8.

5.1 Chanter Reeds

Chanter reeds (*palletas*) for the Galician bagpipe look more or less like the one below. Its dimensions depend slightly on the maker, and more heavily on the tuning of the chanter the reed is intended for. These dimensions are taken from a C reed.



The bridle (*xugo*), made of metal, cannot be moved up or down in a Galician reed. It can, however, be squeezed to slightly open or close the reed lips, thus changing the pressure necessary to make it sound, the tone, and the tuning of the reed. **All changes to a reed should be made very carefully, as some of them can completely spoil your reed.**

Regarding sound, a good reed, when blow outside the chanter, should sound similar to a crow or to a pig — nothing really charming. If you blow harder, a steadier sound should come out. This reed will very probably have a nice, powerful sound. Reeds which sound too easily and give a steady tone right from the beginning will have a poor sound when plugged in the chanter.

If the reed is too weak (and the sound is weak, and it tends to suddenly jump octaves while playing the two bottom notes), opening the lips by **very carefully** pinching the blades, near to the bridle, with your fingers and/or squeezing the bridle (preferably with a tool). Conversely, if the reed is to hard for normal playing (remember, if you are already a GHB player, that a *gaita* should be softer to blow than your instrument), the reed lips can be opened by pinching the blades / squeezing the bridle sideways. These actions will affect chanter tuning as well: opening the reed will eventually lower the tuning of the chanter, specially the high (top hand) notes, and will make second octave difficult, if not impossible. Closing the lips will produce the opposite effect.

Chanter tuning can be controlled as well by inserting the reed more or less deep into the chanter. In any case, the reed must always be firmly attached to the chanter. This can be accomplished by wrapping the bottom half of the reed with a convenient amount of thread. Inserting the reed deeper into the chanter will raise the chanter's tuning (mainly the top notes). Tuning a Galician chanter is a delicate task (impossible, if the chanter is of inferior quality): consider that there are as many as four standard fingerings for the high C, each having its own sound qualities. Ideally, all four should be in tune.

Scrapping the reed should be made with the greatest care and as last alternative, as this is a non-reversible process. Scrapping weakens the blades, and thus make them less rigid. The result is that the reed vibrates with less frequency, and the tone is lowered (this is not exactly true, as the exact effect depends on which part of the reed is scrapped; I am not going to enter in details, at least by now). The tone can be raised by cutting a small portion (a fraction of a millimeter, say 0.1 mm or so) from the reed's tip. Again, all actions which mutilate the reed must be made under the knowledge that this might completely destroy it.

To obtain a decent behavior on the second octave, the reed must be airtight. Try this: wet one of your fingers, place the bottom of the reed (where the open end of the metallic tube is) on this finger, and soak all the air inside the reed. A high-quality reed should stay closed a little while before opening with a "pop" sound. this behavior can be favored by putting some nail varnish on the reed's sides, where the two blades touch each other.

Occasionally you can see that a reed which has not been used for some time has some separation between the blades, mainly near the tip. This is not really a problem: it is just that the reed has been made in a humid weather, and it is too dry now. Just play it for fifteen or twenty minutes, and it will be in good shape again.

A final note: I have seen a tendency in some people to suck / wet reeds, in order to weaken them and make them easier to play. This is wrong, as it wets the reed suddenly and too much, resulting in a possible deformation. Any wooden piece subject to fast changes in humidity / temperature will suffer from internal forces which try to change its shape (usually in unpleasant ways). The speed at which new reeds absorb moisture is even too fast: the recommended way to break in new reeds is to play them only for a while (starting with some 10-15 minutes) and then increment this gradually. This ensures that the reed absorbs moisture evenly and that it "gets used" to being wet and dry.

5.2 Drone reeds

Drone reeds (*pallóns*) give less trouble than chanter ones, since they only have to be in tune for one note. The most common problem is the drone reed stopping while playing, or shortly after starting to blow in the bag. The usual solution is raising the reed tongue, and trying it to keep this position.

Reed stopping is sometimes caused by excessive moisture. Rolling the drone reed between your hands four or five times solves the problem sometimes.

Otherwise, your task is to convince the drone reed tongue to stay apart from the reed body. This can be done just by pulling apart the loose end the of the tongue while pressing the opposite end with a finger (to avoid completely separating the tongue from the body of the reed). Hold it for ten seconds, then try to play again. If the reed still stops, repeat the above procedure, and use a match to apply a heat to the base of the tongue. Be careful: burning the reed is not your goal! Not even *toast* the reed: only heat it. Another common trick is to carefully pull the tongue and insert a hair or a very thin piece of thread near the base of the tongue.

If the reed is too unstable (its tone changes too easily under pressure variations) a drop of wax on the tip of the tongue helps to maintain stability. It also lowers the tone of the reed (and, therefore, of the drone), since it adds more weight to the tongue (thus making it more difficult to move), without increasing its stiffness. If you do not have wax, anything which can be easily stick and will no go away when the reed starts to vibrate (for example, nail varnish) will make it.

Scrapping the tip of the tongue will make the reed to vibrate faster: the reed it is lighter now, and the tip of the tongue does not contribute much to the rigidness of the reed. Scrapping the base of the tongue will make it more supple, so it will have a less strong desire of returning to its original position, thus lowering its frequency — but this also weakens the reed, and makes it more prone to stop vibrating under an increasing pressure.

6 Types of Tunes

Galician folklore is rich. Yes, we have heard this from every folklore, but that's the least I can say. This is a 2–minute summary of the main types of Galician folk tunes. It is neither comprehensive nor accurate. Some types of tunes are completely traditional, and some others were imported from abroad; I guess the same happens virtually in every place in the world.

A Note on playing Galician tunes: Most Galician tunes (even those with known composer) are written without gracings. These are left to the player, which puts his/her own personal touch – which, of course, means that when two players want to play together, they must agree in them. Some composers choose to put the gracings (and, even in this case, very scarcely).

Muiñeiras Written in 6/8 (similar to a jig), there are various types (*golpe, ribeirana, chouteira...*) depending on the style and speed and, ultimately, in the way it is danced.

Xotas Written in 3/4 or 3/8, these are lively dance tunes which are found very often in the Spanish folklore, under the name of "Jotas". **Foliadas** have the same basic rhythm as Xotas, but they are played in a slightly slower tempo, and have words to them.

Carballesa A fast, 2/4 dance, with strongly marked beats.

Fandangos Slow dances, written in 3/4. The flavor of old dance tunes still remains in them.

Alboradas Written in 4/4 and played in a moderate tempo, they celebrate the new day and the rising of the sun. Some of them are really elaborated and beautiful.

Pasacorredoiras and Pasarrúas Written in 2/4, pasacorredoiras are tunes intended to play while doing parades (although in that case you can play almost any tune having the proper tempo). Nothing to do, however, with real (war) marches.

Processional marches These are slow marches in 4/4, 2/4 or 6/8, which are played in religious services when statues representing saints (sort of icons) are taken out of the churches on the devotees' shoulders.

Polkas Yes, there are polkas, which tend to be more melodious than their Polish/Irish/Central European counterparts.

Slow dances They have usually also a fast part(s), which alterate with the slow one(s). Most of them have very nice and elegant choreographies.

Danzas de espadas, danzas de arcos, danzas gremiais Those are tunes usually linked with a well-defined local celebration, in which groups of dancers use sticks or swords (*espadas*), schematic bows(*arcos*), or other implements, to thread figures. As far as I know, these are reminiscent of old dances linked to celebrations made by *gremios* (sets of persons having the same job).

Pandeiradas Pandeiradas are written in 6/8, 4/4 or 5/4. Some scholars support the theory that all pandeiradas were originally in 5/4, and that wrong early studies and transcriptions distorted them.

Alalás These are originally slow, short songs, sometimes sung while working, sometimes not. Most of them are simply beautiful, and can be played in the bagpipes.

6.1 Where, Where, Where Can I Find Them?

Please look at my friend's page, which has some of good pieces, both old and new.

7 *Gaita* Makers

Most of the shots accessible below were take in a makers fair I went to in August, 1995. There were also a hurdy–gurdy maker and a maker of instruments from Aragon and Catalonia (two other regions of Spain), whose addresses and pictures I am including here as well. In addition I visited other makers at their workshops, who very kindly accepted to spend some time with me, and let me make pictures of everything I wanted.

Most of the makers are quite young, and the average age is under 40 years old, which I believe is an encouraging datum about the health of the traditional music in Galicia.

I am sorry that the pictures are not the best quality ever, but some of them were taken in very poor light conditions, and had to be compressed – I have to share disk space with more users and I prefer not to annoy them.

Most of the makers will offer you a wide gamut of woods, tunings, bag dresses, etc. Thus, most of them did not give me a precise price for their bagpipes, but rather an approximation of an average *gaita*. Please, contact them before and, if you have an approximate idea of your preferences in tuning, wood, number of drones, etc., tell them in advance.

Something similar applies to the time to wait for a new set or spare piece: it depends heavily on the amount of work they have enqueued.

Important note: I **do not** have any affiliation with any of the makers hereby listed, beyond personal friendship, and I **do not** receive any profit from including their addresses here.

7.1 Alfonso R. Castro

Artesán de Instrumentos Musicais

Alfonso R. Castro
Couso nº 16
O Rosal
E-36770 Pontevedra
Spain

Phone: +34–986–625441

A maker with very good reputation. Here you can find some chanters and a gaita made by him.

Estimated delivery time: Some 6 months.

7.2 Anton Varela

Artesán de Gaitas

Antón Varela
San Francisco, nº 30–B
E-15041 Ferrol
Spain

Phone: +34–981–356649

Antón Varela belongs to a new generation of Galician craftsmen. He developed his professional skills at the workshop of Seivane, nowadays one of the most prestigious *gaita* makers in Galicia.

The bright and clear sound of his bagpipes stems from the careful and patient work of Antón Varela, who is as demanding with its instruments as one can be: he is also an proficient *gaita* player, who he won some of the most important *gaita* competition prizes in the early stages of his career, started in the seventies. He teaches *gaita* playing and very often joins together some of the best folk bands in Galicia to play in international festivals. He is always willing to research, to develop new techniques, and to improve existing knowledge. He usually goes to makers fairs and gives courses on several aspects of traditional instrument making and care.

He himself has no e–mail address, but one of his friends, who has e–mail address, agreed on forwarding to Antón any message addressed to him. That person's address is `xrs@cybergal.com`.

Antón makes chanters tuned in different keys, as well as bagpipes in using different woods: this is a gaita made in grenadillo and this other is made using boxwood. He also wanted me to take a picture of a bagpipe in pieces.

His current prices range from 60.000 pts. for a boxwood *gaita* with leather bag and only one bass drone to 100.000 pts. for a grenadillo *gaita* with bass drone, middle drone and skin goat bag (for other woods and for keys other then D, C, B, G, please consult him).

Estimated delivery time: Some 6 months.

7.3 Oli Xiráldez Río

Artesán de Gaitas e Frautas Galegas

Rúa Santa Lucía, n? 69-baixo
Eixo
15893 Santiago de Compostela
Spain
gaitas.oli@teleline.es

In addition to bagpipes, Oli makes *requintas*, a sort of Galician traverse flute, with a cylindrical bore. The back top of the *requinta* can be slipped in and out to allow for a finer adjustment of the tuning if necessary. They can have keys (usually one or two) (depending on the flute's length), to allow for an easier fingering and to extend its range in the low notes. The total range for a good player is about two octaves and a half. The fingering is very similar to that of the tin whistle. Requintas are made in different keys and using several types of wood.

I got a shot of Oli playing one of his *gaitas*. Note the high drone.

The prices vary depending on the wood, key and number of drones of the *gaita*: from 45.000 pts. for a *gaita* with bass drone and made of bubinga to 110.000 pts. for a *gaita* with bass drone, middle drone and high drone, made in grenadillo. He also supplies spare pieces. As for requintas, the prices range from 22.000 pts. for a keyless requinta made with cocobolo to 34.000 pts. for a requinta with two keys made with grenadillo.

Estimated delivery time: Some 3 months.

7.4 Seivane

Obradoiro de Gaitas e Instrumentos Tradicionais Galegos

They have a WWW site now. Visit it!.

Seivane
Cecebre – Cambre
E-15650 A Coruña
Spain
Ph.: +34–981–676656

Seivane (who are actually a father and two sons) are without any doubt some of the most respected *gaita* makers in Galicia. They have a small collection of *gaitas* in their workshop, where I took some shots as an example of their work.

This is a shot carved *gaita*, and a close–up showing some details. They have also a *gaita* tuned in A (if I recall correctly) and another *gaita* with small ivory–like adornments. Although those are not the type of bagpipes usually demanded, because of the adornments which raise their price, they are open to any type of suggestion and request from any client. They make chanters and drones in an wide gamut of keys to suit the player's needs.

Since they want to adapt as much as possible to the preferences of their clients, they have not made a rigid list of prices: it all depends on how you want your *gaita*. But, as an approximation, prices in the range 80.000 — 130.000 pts. will give you a very high–quality bagpipe.

Estimated delivery time: Some 6 months.

7.5 X. Miguel Mosquera

Artesán de Gaitas e Frautas Galegas

X. Miguel Mosquera Medín
Rúa do Vencello 39, Correxins, Figueiras
15907 Santiago de Compostela
A Coruña
Spain
Ph.: +34–981–576856
Ph.: +34–646–9780223 (cellular)
email: miguelmos@yahoo.com

X. Miguel was one of Oli's fellows at the *Universidad Popular de Vigo*, where they learned their art from Antón Corral. His prices and style are very much like Oli's, although he (as any artisan) puts his own personal fingerprint in every creation.

He makes requintas, as these or these, which are shown here on a goat skin bag. He, of course, makes also bagpipes; this one has three drones.

His prices are the same as Oli's.

Estimated delivery time: Some 4 months.

7.6 Xaime Rivas

Artesán de Zanfonas

Camiño de Quirós nº 96 (Ebanistería Rivas)
Sardoma
E-36214 Vigo
Spain
Ph: +34–986–415549

Xaime Rivas, apart from being an instrument maker, is an accomplished *zanfoña* (hurdy–gurdy) player, and plays in the traditional folk band *Noitarega.* An estimated price for a X. Rivas' zanfoña is 320.000 pts. Here, Xaime is showing us one of his instruments, with the lid closed and open.

Estimated delivery time: Some 2 months.

7.7 David

David is a young bagpipe and reed maker. He is happy of experimenting and keen on discussing with you in order to make the pipes and reeds which best suit your needs, and playing style. He also makes wooden low whistles.

David can be reached at:

David López García
Sopeña de Cabuérniga
39513 Cantabria
Spain
+34-942-706248

Estimated delivery time: Cannot tell you right now, but probably short in comparison with other pipers.

7.8 Jordi Aixalà i Basora

Jordi Aixalà
Major nº 3
E-43330 Rivdoms
Spain
Ph: +34–977–756101

Jordi makes traditional instruments from Catalonia and Aragón. Although he does not make Galician *gaitas*, I thought it might be interesting to have him included here. He makes Aragonese and Catalonian bagpipes, as well as tarotas and gallas, which are double–reeded instruments.

8 Reed Makers

One definitely distinctive point of a good bagpiper is the sound quality. Either aggressive, mellow, you name it, the sound should match the player's style for better effect. The sound quality depends heavily on having a good reed. Moreover, it is a widespread lore than certain types of reeds work better with some chanters than others, and this materializes on some reed makers' products being more adequate to the chanters of some *gaita* makers than others. There are some reed makers that deny this. I'll show the information available when I have any.

Virtually all *gaita* makers will sell reeds — usually those which work better with the instrument they make. My advice is to let the maker tell you which are the best reeds for the instrument you are purchasing. Anyway, I am gathering addresses of reed makers for those who want to order reeds directly from them. Tell them **always** what is the tuning of your chanter and, if possible, who made it.

8.1 Cima

Manuel Cima makes very good chanter reeds (he does **not** make drone reeds) which play beautifully in Antón Corral and disciples' (e.g. Oli Xiráldez, X. Miguel) chanters. His address is:

Manuel Cima Martínez
Parada nº 49
Xinzo – Ponteareas
E-36891 Pontevedra
Spain
Ph: +34–986–660141

8.2 Rubén

Rubén's reeds are reported to work specially well in chanters made by Seivane (and, I suppose, by Antón Varela as well). His address is:

Antonio González
Carrero Blanco nº 95, 5º A
Lugo
Spain
Ph.: +34–982–244327

Unfortunately, I believe he has a long waiting time.

8.3 Noly

Noly makes high quality chanter and drone reeds. Noly (which is actually a nickname for *Manuel*) can be reached through snail mail and phone at:

Noly
San Roque 51-2nº
Lugo
Pontevedra
Spain
Ph.: +34-908-199556

Yes, this address might seem strange, but it is verbatim what appears in his business card. His reeds work just fine in chanters made by Alfonso R. Castro, X. Miguel Mosquera and Oli Xiráldez.

8.4 Herme

Hermenegildo Fernández has recently passwd away. May his soul rest in peace.

8.5 Enríquez

Enríquez reeds are reported to behave well with chanters made by Antón Varela, which possibly means that they will work fine as well with chanters made by Seivane. My personal impression is that they tend to have a mellower sound than others I have seen, so if you are interested in this sound, you may give them a try. Enríquez address is:

José Luis Carballo Enríquez
Batalla del Salado, 1, 1ºE
24400 Ponferrada
León
Spain
Ph. +34-987-419073

8.6 David

See his entry in Section 7.7.

8.7 Carlos Peixoto

Carlos made his apprenticeship with the late "Herme". He, after extensive experimentation, reached to the conclusion of the existence of an *universal reed*, i.e., a reed which can be used in all (or most of) types of chanters (Seivane, Antón Corral, Diputación de Lugo, etc.).

Carlos Peixoto
PO Box 3334
36202 Vigo
Spain
Ph. +34-667792799
`otopeix@e-milio.com`

8.8 Linares

He specializes in reeds for bagpipes of the type made by Seivane. He makes reeds for several well-known bagpipers. His address is:

Linares
Baamonde (Lugo)
Spain
Teléfono +34-629-017145

9 Typical Ensembles

The typical Galician ensemble is the *cuarteto de gaitas* (bagpipes quartet), which is formed by two bagpipers, a *bombo* (bass drum) player and a *tamboril* (tenor drum) player. The construction and playing of the bass and tenor drums are very different from the Scottish counterparts. Sometimes a fifth component, usually a *pandereta* (tambourin) or another bagpiper is added; sometimes the *bombo* player is absent. This ensemble is the commonly used to play for dance groups or just to make any popular event more enjoyable.

Before this four players setup were used, the traditional ensemble was composed by a bagpiper and a tenor drum player. This is nowadays regarded as a minimal setup. But in any case, if there is only one bagpipe player, that's better than nothing!

There are some *gaita* bands, which perform in parades or big reunions. Usually the members of the bands have some subgroups inside for the occasions in which the whole band is not needed, or if several different small quartets are preferred to a big band.

10 Galician Bands and Players

I am putting all this stuff in a separate set of pages[4], because I think it does not really belong to here.

[4] http://clip.dia.fi.upm.es/~boris/galgroups/

11 *Gaita* Schools

Apart from small, local schools, usually run by local bagpipers in High or Elementary schools as part of the additional activities offered (I myself started to play bagpipes when in 7th grade in elementary school), there are other *gaita* schools open to anyone. In most cases they fall into two groups: either they are officially sponsored by local government branches, or by cultural organizations. In any cases, they usually offer piping and drumming classes, and, in some cases, dance classes, and almost always they will have a well–stablished group fully able to do performances wherever they are required.

Galician Centers around the world usually offer classes of Galician bagpiping, drumming, and dancing, or they know addresses of teachers or groups nearby. This is probably the first source of information.

A list of the addresses of Galician Centers in the world can be found at the Xunta de Galicia WWW server.

Note: I am still looking for more school addresses. Anyone?

11.1 Escola de Gaita Tradicional Galega

Founded and lead by Xoán Brandón, a Galician relocated in Madrid. They offer teaching on piping and drumming, and they have a band with which they have performed several times in Madrid and surroundings. The leader also plays in the group *Akelarre Agrocelta*. The school can be contacted at:

Escola de Gaita Tradicional Galega
Xoan Brandón
C/San Claudio 41 — Local 3
28038 Madrid
Spain

Phone: +34–606–411895

E-mail: `xoanbrandon@telepolis.com`

11.2 Marmuríos de Leucoíña

This musical group and bagpipe school is based in Pontevedra, in Southern Galicia. I actively collaborate with them (well, whenever I am able to, which is not as often as I would have desired... I live some 600 Km from them.). They offer piping and drumming classes, given by highly proficient musicians. They teach piping using closed–fingering style. For more enquiries, please refer to the postal address:

Marmuríos de Leucoíña
Curros Enríquez, 10
E–36001 Pontevedra
Spain

They can also be contacted by e–mailing one of its components living in Pontevedra. His name is José, and his e–mail address is `jpresedo@arrakis.es`. He will be very happy of answering any question you might have regarding the school and/or the group.

11.3 Escola de Gaitas da Deputación de Ourense

As far as I know, they focus mainly on *gaita* bands, in a spirit not very unlike that of the Scottich bagpipe bands. Many people say this is contrary to the tradition in Galicia. Other people say this is a natural development.

Escola Provincial de Gaitas
Deputación de Orense
E-32080 Ourense
Spain
Phone: +34–988–227314
Fax: +34–988–244350

11.4 Escola de gaitas e danzas galegas "Toxos e Xestas"

This Barcelona-based school was founded in 1977 by Xosé Lois Foxo. Despite its being away from Galicia, has an very good record of activities, among which, of course, Galician dancing, bagpiping, and drumming classes are to be counted. They also organize every year a Galician Music Festival, now (in 1998) in its fourteenth edition. This festival has hosted so far some the best Galician groups and performers, and usually includes also guests from abroad. They have a gaita band sized 40, as well as two dance groups an one group of *pandeireteiras* (Galician tambourine female players).

Its address is:

ESCOLA DE GAITAS E DANZAS GALEGAS "TOXOS E XESTAS"
Apdo. Postal 85 08080 Barcelona.
Tel / Fax +34-1-93- 4410283

For any question, Conchi Castro can be reached by e-mail.

11.5 Conservatorio de Música Tradicional da Universidade Popular de Vigo

This *Conservatorio* (Music School) is linked to the *Universidade Popular de Vigo*. Apart from bagpipes, they offer lectures on other instruments, such as Galician drumming, *zanfona* (hurdy-gurdy), harp, fiddle, tambourine and traditional Galician singing. They also offer lectures on ethnography and folklore. There are also a school of instrument making. Some of the finest players and instrument makers were raised in this University.

Classes are free; the only requirement is being based on Vigo. For more information, write to Irene Varela.

11.6 Escola de Gaitas Tradicional Ourensana

Classes on piping and drumming. The full instruction spans along four years, and very much follows the system and methods of the Music Conservatory of Vigo. They can be reached at:

Escola de Gaitas Tradicional Ourensana
Claustro de San Francisco, s/n
32004 Ourense

Spain

+34-988-382082 or +34-988-230638

Or by sending e-mail to Xosé Lois Miguélez[5], one of the teachers in that school.

12 Methods, Books, Magazines

The books listed here are, usually, of limited diffusion. If your local library does not know how to get hold of them, I would recommend to write directly to the publisher, who, at least, will be able to tell you if the book is still in print.

If you have any reference other than those listed here, please send it to me.

12.1 Methods

There are few methods for Galician *gaita*; here are the ones I am aware of.

Método Completo de Gaita (*A Complete method for the Bagpipe*) This was, to the best of my knowledge, the first *gaita* course. It was written by **Rodrigo A. de Santiago** and published by Editorial Galaxia, S.A. It is out of print now.

A Gaita no Eido da Música *(The Bagpipe in the Realm of the Music)* This book, written in Galician by **Xaime Estévez Vila**, gives a overview of the Galician bagpipe, history and music, along with fingering exercices and advices on playing and care of the *gaita*. It comes with selected scores, in several levels of dificulty. It has been published by:

Centro de Ensinanzas Musicais Mayeusis
Areal nº 118
E-36201 Vigo
Spain

Phone: +34–986–226378

This book's ISBN is 84–404–0315–1.

Leccións de Gaita (*Lectures on Bagpiping)* Written by **E. Otero Covelo** (in Galician). This book describes briefly the *gaita* fingering and some maintenance tips. Scores of selected tunes, both popular and composed by the author, are included. Its ISBN is 84–7154–304–4, and it was originally published by:

Editorial Galaxia, S.A.
Reconquista nº 1
E-36201 Vigo
Spain

Os Segredos da Gaita (*Secrets of the Bagpipe)* Written in Galician by **Xosé Lois Foxo** and published by:

[5] mailto:jmiguelezs@nexo.es

Deputación Provincial de Ourense
E-32701 Ourense
Spain

It is now in its (I believe) third edition, and has lots of tunes and advices on *gaita* maintenance. The overall presentation, however, is not the best, and scores with mistakes are not scarce. Most bagpipers in Galicia do not share some of their viewpoints about history and costumes.

12.2 Books

As for books other than the methods aforementioned, you may check this references. Again, there are more, but I simply do not have neither them nor the references. Usually they contain scores and miscellaneous information.

Doce Polainas Enteiras (*Twelve Full-length Breeches*) A book which gathers the most recent work and thoughts on traditional music and its rôle in nowadays culture of several Galician bagpipers and composers. Some 100 scores are included, as well as an audio CD with recordings of several of these pieces of work, as performed by their authors. This book's ISBN is 84–8289–073–5, and it is distributed by *Edicións do Cumio*, Vigo, but they do not ship outside Galicia (in Galicia you will find it in almost every bookshop of music shop). If you want to get hold of it, have more information, you may visit the homepage of José Presedo[6], one of the authors.

Aires da Terra: La poesía musical de Galicia (*Aires da Terra: The Musical Poetry of Galicia*) Also termed as *The Green Book*, after its color – no ecological pun intended. Written (in Spanish) and published by **José Luis Calle García**, with ISBN 84–604–8133–6. This book reviews the life and work of Mr. Feijoo, who founded and conducted one of the most famous musical groups in Galicia in the first quarter of this century, besides being and very popular character in the Pontevedra of its time (his parrot's passing is still commemorated) and a true lover of Galician traditions and music. The complete collection of Feijoo's scores is included and thoroughly commented. This book can be ordered by writing to the author at:

José Luis Calle García
C/ Don Alvaro de Bazán nº 3, 6º D
28003 Madrid
Spain

I would recommend it for people who already knows about Galician folklore and wants to have a deeper knowledge of the development of Galician folklore in the last years of the past century and the first years of the current one. I do not have any participation in this book's sales, but I know the author and I might enter in touch with him and ask for details if anybody wants a copy of the book.

Cancionero Musical de Galicia (*A Song and Tune Book of Galicia*) This book, written in Spanish by **Casto Sampedro y Folgar** and first published in 1942, was reprinted

[6] http://www.arrakis.es/~jpresedo

some years ago by the *Fundación "Pedro Barrié de la Maza"*, ISBN 84–85728–23–8. Casto Sampedro visited lots of villages in Galicia, collecting tunes and songs. He sorted them out, commented them, and the final result is one of the best known sources for traditional Galician music. More than 450 popular tunes are contained in this book. It can ordered at their online service.

Cancionero Popular Galego (*Traditional Galician Song Book*) A big piece of work (7 volumes) written in Galician, Spanish, and (parts of it) German. The authors, Dorothé Schubarth and Antón Santamarina, collected popular songs, classified them in categories and put together the lyrics, scores and information about the persons the songs where collected from. It comes with audio tapes. ISBN 84–85728–42–4, *Fundación "Pedro Barrié de la Maza"*.

O que Dí a Gaita (*What the Bagpipe Says*) A book of music by the author, **Xosé Casal**, written in Galician. Published by *La Voz de Galicia, División de Artes Gráficas* , ISBN 84–505–0049–4. X. Casal composes good music, but it is hard to write a complete book in which every single tune is remarkable.

Catalogo de las Cornamusas del Museo de la Gaita de Gijón (*A Catalog of the Bagpipes in the Bagpipes Museum of Gijón*) by Alfonso García Oliva. This book is not directly related to Galician bagpipes, but it may be appreciated by anyone deeply interested in the different types of bagpipes. It has been published by the "Fundacion Municipal de Cultural". If you are interested in it, you may write the Museum:

Museo de la Gaita de Gijón
Eria del Piles s.n.
Pueblo de Asturias
33203 Gijón
Spain
Ph. +34-98-533-2244

El libro de la gaita (*The Bagpipes Book*) by M. Quirós. ISBN 84–86889–26–X. In Spanish. A study and comparison of bagpipes in the world, paying special attention to Galician and Asturian bagpipes. Includes scores for (mainly) Asturian tunes. I have been told by a *gaitas* maker that some of the assertions of the author can be questioned, but that it is certainly a book to have in your shelf. I believe it can be ordered from the *Museo de la Gaita de Gijón* (see previous item).

Other tune book along the lines of Casto Sampedro's one is **Bal y Gay**'s book, but I don't have the reference here.

12.3 Magazines

There are four relevant magazines which I am aware of:

Do Brillante The official magazine of the *Asociación de Gaiteiros Galegos* (Galician Bagpipers Association). It contains news on the Galician piping scenario, articles, scores, interviews and information about piping–related events. The magazine, as well as information about the association and the events sponsored by it can be obtained by writing to the following P.O. box:

Do Brillante
Apdo. Correos 8316
E-36200 Vigo
Spain

Anuario da Gaita is a product of the X. Lois Foxo school. It contains miscellaneous articles about bagpipes, mainly Galician, but not restricted to them. The less I can say is that his own points of view percolate here and there in the articles. The contact address is:

Anuario da Gaita
Escola Provincial de Gaitas
Deputación de Orense
Apdo. 520
E-32080 Ourense
Spain
Phone: +34–988–227314
Fax: +34–988–244350

Ghaita is a folk magazine with middle–length articles about different singers, groups or investigations (both national and international). I have not seen personally any issue of it, so I cannot give a first–hand opinion. The contact address is:

Antonio Alvarez
Santa Tecla nº 36
E-28022 Madrid
Spain

Na Gaits is a new folk and traditional music quarterly magazine (as of July 31st 1997, the first issue should have been released just some days ago). It is open to collaboration in the form of articles, letters, stories, pictures, news, etc. For more information about it, please write to:

Carlos Corral
Rúa Pastora, 23
36210 Vigo
Spain

Phone: +34–970–231920
Fax: +34–986–423578
E-Mail: `carlosfolk@redestb.es`

13 Record Distributors

Looking for *gaita* records, or any other traditional music? Check out these labels, which are specialized in folk and traditional music.

Discos Bits is a music shop with Internet access which has (or can get hold of) most of the recordings of Galician groups — not only on the folk side. Its address is

http://www.angelfire.com/biz2/discosbits/.
Go and visit them!

Arpa Folk distributes records of folk music groups from Spain and other parts of the world. They can be reached at:

ARPA FOLK
San Isidro Labrador nº 19
E-28005 Madrid
Spain
Ph. +34–(9)1–366–5346
Fax.+34–(9)1–364–0036

SoniFolk have a WWW page with part of their catalog (they have a more complete one, which they send by mail), and they also sell by mail and internet.

Sonifolk
André Mellado, 45
E-28015 Madrid
Spain
Ph. +34–(9)1–544–5955
Fax: +34–(9)1–544–9738

Do Fol is a record label specialized in Galician folk and traditional music. It is linked to the record distributor Boa Musica[7].

Do Fol Edicións[8]
Sierra de Algodonales 12
E-28018 Madrid
Spain
Ph. +34–(9)1–479–1763
Fax: +34–(9)1–478–3307

A note for newcomers: For those who want to have a first approach to a quite wide exposition of Galician music instruments, besides *gaita*, I would wholeheartedly recommend acquiring the double CD "Instrumentos Musicais Populares Galegos". A third-party comment says:

> *"A bargain double album and a book, all dealing with the instruments and music of Galicia. It covers the music of the area pretty comprehensively, from demonstrations of the range and scales of the featured instruments, through traditional ensemble playing, to arrangements with parallels in the work of O'Riada or Shaun Davey in Ireland. A great shop-window for Galego music, instruments and musicianship, and I should think destined for classic status".* (Andrew Cronshaw, Folk Roots, nº 66). In time, this recording has proven to be a school for the most important galician musicicans of today. Here you will find the very first recordings of

[7] http://www.putput.es/boa/
[8] http://www.putput.es/boa/dofol.html

new celtic music wizard Carlos Nuñez, impresing everyone with his extraordinary talent when he was just a young boy. Also in this album you will find musicians such as Carlos Corral (Trisquel), Anxo Lois Pinto and Santiago Cribeiro (Matto Congrio & Berrogüeto) among others.

I know it is available through SoniFolk.

14 Institutional Resources

Looking for a band or a dance group, or for a teacher to give lessons? Looking for books on bagpiping? The Galician Autonomous Government has set up an office where you can ask for information about those topics, and much more related to Galicia and its culture: courses on different topics (language, cuisine...), addresses of Galician Centers around the world, etc. If they cannot help you themselves, they will forward your request to the appropriate person, or give you back a pointer to the right place to address. The contact person address is:

Consellería da Presidencia e Admón. Póblica
Secretaría Xeral para as Relacións coas Comunidades Galegas
Servicio de Acción Formativo Cultural
Casa da Parra
Praza da Quintana
15703 Santiago de Compostela Ph. +34–981–545880

Fax: +34–981–566204

Yes, the address is quite lengthy, but it is the right address...

15 Some Vocabulary

Some people abroad have asked to make a small vocabulary English-Galician with the names of the pieces of a bagpipe, in order to be able to order a bagpipe, or pieces of it. Since it is intended to be mainly English $\longrightarrow$ Galician, the terms are sorted by the English words.

Bag Fol.

Bagpipe Gaita.

Bass drone Roncón.

Blowpipe Soprete.

Boxwood, grenadillo, violet wood Buxo, granadillo, pau violeta.

Chanter reed Palleta.

Chanter Punteiro.

Dress Vestido.

Drone reed Pallón.

Goat skin Pel de cabrito.

Gold Ouro.

High drone Ronquilla.

Horn Asta.

Ivory Marfil.

Leather Coiro.

Mouthtip Boquilla.

Petent leather Coiro acharolado.

Silver Prata.

Stock Buxa.

Tenor drone Ronqueta.

Tuned in G - G# - A-Bb-B-C-C#-D-Eb-E-F Afinada en Sol - Sol sostido - La - Si bemol - Do - Do sostido - Re - Mi bemol - Mi - Fa.

16 Miscelaneous Pointers

A collection of data which does not belong anywhere else specifically, since it is not directly related to the Galician bagpipe, but which deserved to be stored somewhere.

16.1 Gaita Mailing List

There is a mailing on Spanish (not only Galician) bagpipes; it is called *l-gaita*, and discussions is mainly in Spanish, although participation of foreign speakers is not discouraged by any means. It is one of the lists managed in the mail community OneList[9]. Look under the category Music/Folk[10], or browse the archives[11]

16.2 Na Gaits Mailing List

16.3 Asociación de Amigos da Gaita

The Asociación de Amigos da Gaita[12] (Bagpipe Friends Association) is setting up a WWW site with information about the association and more miscellaneous information about Spanish bagpipes. As far as I know, texts will be in Spanish, Galician and English.

[9] http://www.onelist.com

[10] http://www.onelist.com/searchlist.cgi?cat=18&sub=18

[11] http://www.onelist.com/viewarchive.cgi?listname=l-gaita

[12] http://www.arrakis.es/ soutelo/gaita.htm

16.4 Aragonese Traditional Music

There is an association of traditional musicians in Aragon, which encompasses not only bagpipers, but also fiddlers, *dulzaina* players, accordion players, etc. They publish a (free) magazine about traditional Aragonese music. The association can be contacted at the following mail address:

> Asociación de Gaiteros de Aragón
> c/ Juan Cabrero 20, local izqdo.
> 50007 Zaragoza
> Spain
>
> Fax & Ph: +34-976-279488

More information can be found in the Música Tradicional Aragonesa[13] web pages. They have many traditional songs and dance tunes in MIDI format, as well as links and references pertaining to Aragonese folklore.

16.5 Paulo Vázquez Pointers

Not really focused on *gaita*, Paulo's pages have a good account of Galician folk (traditional and renewed) groups. The only thing for the foreigner visitor is that they have been written in Galician, but if you speak either Spanish or Portuguese, you have chances of understanding most of their contents. In any case, they have links to english-written pages as well.

16.6 Tot Music

Tot Music is a set of WWW pages hosted in Lleida, Catalonia, with information about festivals, instruments, traditional groups, etc.

17 Many Thanks

Many thanks are due to the following people, who helped in developing this document:

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Still Waiting for You!!!

[13] http://www.geocities.com/Paris/Arc/7113/

18 New!!!!

This is the history (with dates, when available) of the latest pieces of information added to the pages.

Mon Jan 6 1997 Added electronic addresses for *Sonifolk* and *ARPA FOLK*, corrected phones and snail-mail addresses.

Fri Nov 8 1996 Added description, tips, and advices regarding reeds.

Fri Nov 7 1996 Added a link for the html-ized version of Casey Burns' advices on wooden flutes maintenance

Mon Jul 1 1996 Made public a page with tunes for Galician bagpipes[14]

Wed May 8 1996 Added the *Bagpipes' Museum of Gijón's* address

Wed May 7 1996 Added information about the group "Durindaina"

Tue Feb 27 1996 Corrected some data about the Aragonese bagpipe. Added the *Misc* section.

Wed Feb 21 1996 Added some information about the Galician bellows-blown pipe.

Tue Nov 21 1995 Added URL of URL-minder.

??? Added address of *Xunta de Galicia*'s Cultural Actions Service.

??? Added some notes about Milladoiro.

??? Added *Marmuríos de Leucoíña* address.

??? Added a bunch of pictures and addresses of bagpipe makers.

19 To Do

In no particular order of importance:

- Add information on traditional Galician drumming
- Add some recordings (.wav and .au preferred)
- Add some .mid recordings?
- Write tunes in abc format (at least one of each type listed above)
- Add comments on musical groups
- ...

Comments, suggestions? It's easy: address them to Manuel Carro[15]. Or send me a snail–mail letter:

[14]http://www.clip.dia.fi.upm.es/~boris/gaita/tunes/
[15]mailto:mcarro@fi.upm.es

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