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Making Customer Service a Priority two-bar phrases. It's all very mechani? cal--two-bar phrases, two-bar phrases. If we listen to Gaelic music, Gaelic singers, you might have a one-bar phrase, and then a two-bar phrase, and then maybe a one-bar phrase. Phrasing is quite different. Performers on the bagpipe now--ones that are educated in the modern sense--will tell you.... I used to teach that myself: two phrases, you know. It's question-and- answer, question-and-answer. But as I delve more deeply into the Gaelic mu? sic and some of the old tunes, I no? tice that that's not the case at all. I mean, you could have one phrase in that four-bar or eight-bar piece of music, you can have one bar that real? ly stands out. And that must be given the emphasis. Today, we have hardly any ear players for the bagpipe. Ever since the 1950s they've been pushing note-reading-- reading the musical note. Which is well and good. I mean, that's going to increase anybody's ability to learn new tunes. The problem is, staff nota? tion has never been perfected to ex? press Highland bagpipe music. It's cold, and it's callous, and it cuts it up in mathematically equal components. Music is not like that. Really, you should let your ear be the guide, and listen to other musicians. I mean, for all the criticisms the bagpipe has had hewn on it over the last 15 or 20 years, it is a musical instrument. And when it's well-tuned, it is quite impressive. But it is a musical instrument, and we should be playing music. (Not notes.) Not notes. We should be playing music. I was talking to a gentleman in Ontario. I myself have some army influence on my style of playing, because I spent sev? eral years with the militia. But I was on my pipe major's course in Ottawa with the senior pipe major of the Canadian Army. And he heard me playing a strathspey and reel. And he said, "Well, you're not playing that right." He said, "You're playing it a bit too fast, and you're not expressing it right." And I said, "Well, I play it like the fiddlers in Cape Breton."



And he said, "Well, no." He said, "When you're playing competition strathspeys and reels, you're not supposed to be able to dance to them." Which seems to be the underlying idea of a lot of the competition tunes. If you're going to play a tune in competition, it's supposed to be void of music and you shouldn't be able to dance to it. Now, mind you, he was referring to the dancing of the chantreuse and the sword dance, etc., where they use