

GIBSON BAGPIPES REVIEW

www.schoolofpiping.com

Gibson Bagpipes have been modelled on a set of MacDougall bagpipes that was owned and played by the late, great Capt. John McLellan. This was an instrument that had a reputation as a great sounding bagpipe.

The pipes on first inspection appear to be traditionally shaped with some modernising of the cord tracks. They have nice clean turning and bores. The bores have good uniformity with most parts being interchangeable and with the ferules and mounts being accurately fitted. The projecting mounts are small in size but nicely shaped and formed of a very effective looking imitation ivory. The beading and combing is of good quality. The combing is deep and featuring the standard 7 threads with smallish but well rounded beading.



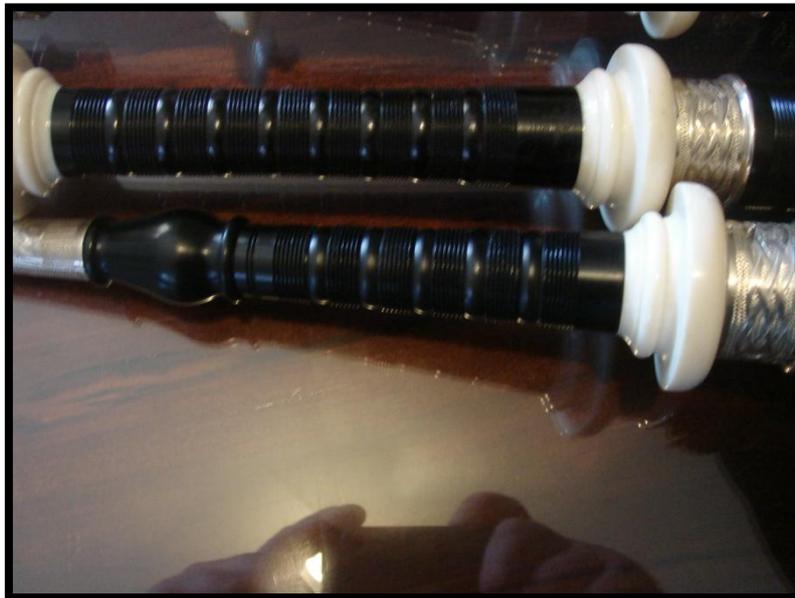
Gibson silver and imitation ivory bagpipe

Hemp retainers are fitted to the instrument. These are made of Blackwood and were nicely sized on the bass, but were a little narrower on the tenors that we inspected. They are well fitted and seem to work very well in maintaining a stable joint.



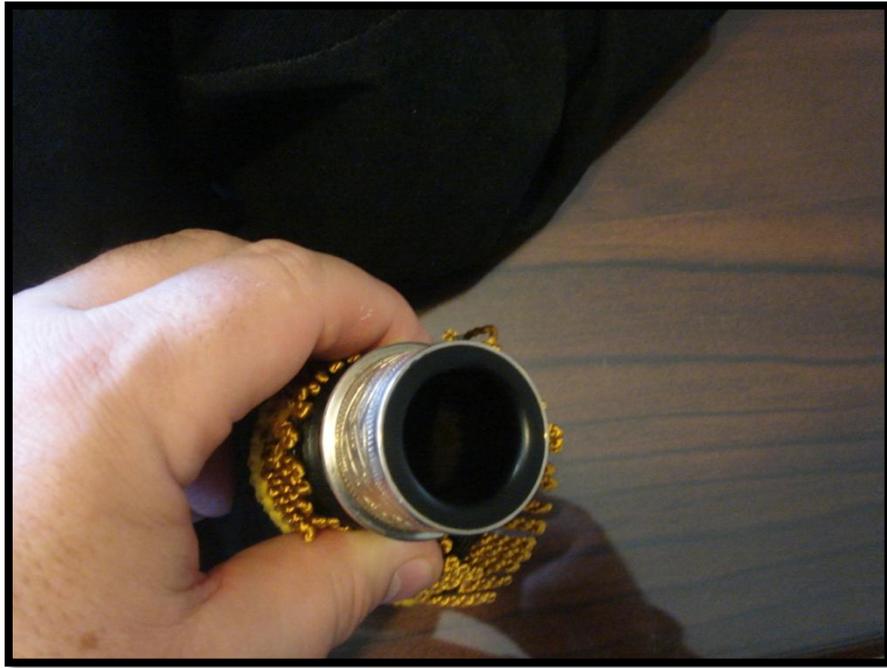
Hemp Retainer on Tenor

The blow stick has a good size bore as does the mouthpiece so as not to cause a blowing restriction. The blow stick and stock (a double variety with a water trap fitted) was made of plastic as distinct from the remainder of the set in Blackwood. The stocks all have a taper around the top edge making insertion of parts easier. This probably assists to prevent any potential cracking as well.



Plastic blow stick and stock.

The drones were very easy to set up and accepting of different types of reeds. Most were “plug and play” and a good result was obtained from them all. The drones have a very full resonant and vibrant tone. The tenors produced an average of 119db at the bushes and the bass 112db. This is a good volume with a strong sounding bass, giving a good rich dominance from the bass.



Wide 21mm stocks with slightly tapered edges

The silver mounts on the pipes were nicely shaped and very well made. Engraving was distinct, neat and very well done. The pattern on the review set was a Celtic design.



Silver ring cap and imitation ivory bush.

The wooden chanter upon trial was instantly up into the 480 range on the tuner. It was tested with both a straight and ridge cut reeds and it locked in almost immediately. This is a bright, stable, free blowing chanter with good volume. It gives excellent value for effort.

The chanter had no obvious faults, was quite true out of the box and required minimal tape when changing between reeds. It is certainly easy to reed, with a good bold harmonic depth.



Distinctively shaped cord tracks

I did not put tape on high G or high A, which is quite unusual particularly with most ridge cut reeds. The high G was true and pleasant sounding. I recorded a Piobaireachd with a high G without resetting the note. It was very close to true and quite stable. The G was maybe, a little harsh sounding on the recording, which would smooth out with some refining of the reed and a little use of tape.



The chanter has good depth and harmonics at a high pitch. I would play this chanter anywhere with pleasure and recommend it to pipers at any level who I am sure would be delighted with their purchase.

For your bagpipe needs contact us at schoolofpiping@gmail.com



The School of Piping Shop

Educational Publications

Recordings

Lessons

Kilts and all accessories

Bagpipes, accessories and more

Visit www.schoolofpiping.com/shop.html

Email: schoolofpiping@gmail.com