

# Piping Times

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# Piping Times

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**Front Cover:** The College of Piping Tutor 1 is to be reproduced in Gaelic thanks to a grant from the Government sponsored agency. See page five.

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# Piping Times

est. 1948

**T**O New York City for the annual Tartan Week celebrations and a talk at the city's Historical Society. In a pleasant if smallish auditorium the task was to regale the audience with stories of how pipers and piping made the successful journey from old world to new and became so intractably imbued into the American and Canadian psyche. (So profound has the cultural implant been that we are told there is a poor soul in Ontario who believes his province is the new epicentre of world piping. But we'll leave that for another day.)

We go first to Texas and the War of Independence. It is 1836 and there at the siege of the Alamo we find 34-year-old John MacGregor of the successful Perthshire piping family which did so well in the early Edinburgh competitions. The story goes that during lulls in the fighting MacGregor played turn about with fiddler Davy Crocket. One tradition has it that it was only after MacGregor refused to stop playing that Santa Anna ran up the red flag signalling no quarter – and brave MacGregor died along with the other heroes who succumbed to overwhelming force.

Then there was the Black Watch who fought so doggedly with American colonists at Ticonderoga and then against them in the American War of Independence. They endeared themselves to their opponents by refusing any battle honours for victories over people

they described as their 'kith and kin'. The regiment's Pipes and Drums were asked to play for President Kennedy on the White House lawn on November 11, 1963. Fourteen days later they were back again to play at his funeral. The Black Watch Pipes and Drums still command full houses when they tour the US.

And what about piper, dancer and composer David C. Mather? Quite a character this. He won his Gold Medals in 1891 and 1899 and decided to emigrate. He settled in Montana where he prospected for gold. He made a name for himself among the Scots settlers piping and dancing at ceilidhs and competitions. When asked to compose a tune for the friend of a friend he agreed. When they met Mather couldn't stand him. Despite his feelings of enmity he agreed to fulfil the commission, but for the remainder of his life Mather cunningly concealed the identity of the 'Man from Glengarry' and thus denied him his chance at piping immortality. Mather lived happily in Montana until 1943 when he died in a motor accident. We can thank the late DR MacLennan for this Mather ditty written about our Highland games: *We're always there if a few pounds are going; Blowing like hell – nothing but blowing; Doing our best old memories back to bring; By piping, sword dance, reel and the fling.*

Piper, dancer and composer – yes.  
Poet – no.

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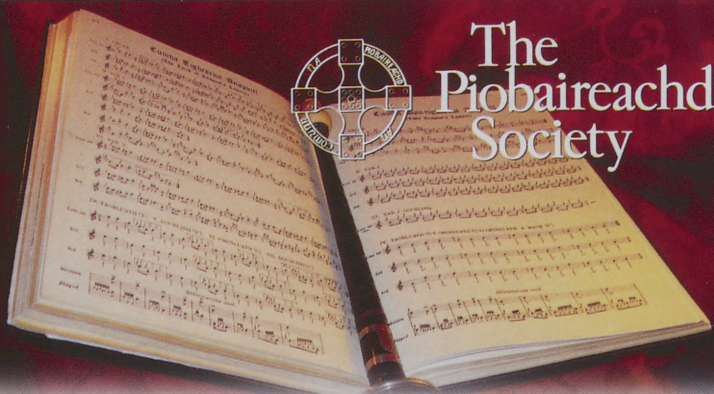
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## Government Body Agrees to Fund World's First Gaelic Piping Tutor

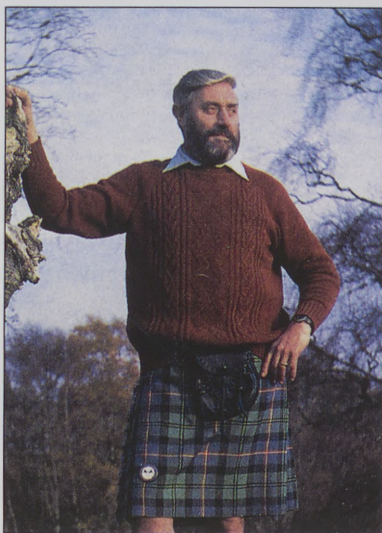


BY PIPING TIMES REPORTERS

FUNDING has been made available for a translation of the College of Piping Tutor Book 1 into Gaelic. The cash has come from Bord na Gaidhlig, the Government agency which oversees projects directed at promoting the language. The decision came after a number of approaches by College Principal Robert Wallace. Work on the book is already underway and is being carried out by Finlay MacNeill and his wife Morag, both members of the College and fluent Gaelic speakers. The book should be available in September. Robert Wallace said: "I have always felt that there was something quite wrong in that we did not have a piping tutor book in the original language of the great pipe. I am delighted that Bord has now agreed to fund this project. I believe it will be a great boon to Gaelic medium students here and internationally and I hope the College has thus been able to do something to assist the language."

Alan Campbell, Chief Executive of Bord, said: "I am pleased to hear that the work on the translation is well underway and I am sure that this will result in a valuable resource for piping instruction."

The College Tutor 1, the Green Tutor, is the biggest selling book on



*Piper, Gaelic singer and now translator Finlay MacNeill*

piping of all time. Sales currently stand at 385,000. It has already been translated into French and German and a Spanish version is nearing completion. The tutor, written by Seumas MacNeill and Thomas Pearston, was first published in 1953. In the last few years it has been revised and brought up to date and now comes complete with a CDROM.

### *Worlds Week*

GORDON Walker and Alasdair Gillies, supported by his son Norman, will be



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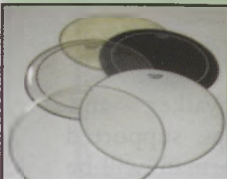


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recitalists at the College of Piping during World's Week. Dates have yet to be finalised but both pipers have agreed to perform at the College probably on August 9th and 10th. Details of these recitals and other events will be issued later. Gordon was in New York for the Metro Cup competition earlier this year and presented a set of pipes to the winner of the amateur piobaireachd, sponsored by the College of Piping, to Douglas Gardiner, Edinburgh (right).



---

### *Plea on Tuning at Skye Gathering*

ENTRIES are now being taken on a first come first served basis for Skye Highland Games on 7th and 8th August, 2007. Entries for the Dunvegan Medal are restricted to 30. Convenor Cailean MacLean said: "Places will be allocated on a strictly first-come first-served basis. Adjudicators have again asked the Piping Committee to implore pipers to keep tuning during competitions to a minimum.

"This particularly applies in the Dunvegan Medal competition where it is imperative that the

competition is completed in a reasonable time. Failing this we may have to consider either reduced entry numbers or the introduction of lights. Pipers' co-operation in this would be greatly appreciated."

Orders of play will be posted in the Royal Hotel at the beginning August and on the website [www.skye-media.com](http://www.skye-media.com) during the week running up to the event. Entries by July 14 to Cailean at 60 Aird Bheàrnasdail, Isle of Skye, IV51 9NU or email [cailean@skye-media.com](mailto:cailean@skye-media.com)

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### *Masters of Piobaireachd Volume Nine*

THE latest volume in the Masters of Piobaireachd series of CDs will be issued next month. The CD covers many of the set tunes for 2007. The full list is: *Lord Lovat's Lament, Battle of Waternish, Lament for MacSwan of*

*Roaig, Lachlan MacNeill Campbell of Kintarbert, Scarce of Fishing, Lament for the Duke of Hamilton, MacGregor's Salute, Lady Margaret MacDonald's Salute and Nameless, Hi hio tro tro.* The CD will be on the Greentrax label.

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## *Jeannie is Helping Police with their Enquiries*



RECENTLY P/M Donald MacKay of the Strathclyde Police contacted the Museum of Piping for assistance. Donald had in the Police office a photograph of one of his predecessors, Alexander Hutcheon, Pipe Major of the Govan Police 1889-1913, pictured with some

of his pupils. Donald was looking for the names of the pipers in the photograph. A search of the Piping Times archives revealed a copy of the picture in Volume 25 no 5 February 1973, with all the names. In recognition of our help Donald has presented a framed copy of the picture to the Museum curator Jeannie Campbell (see above).

---

## *London Championship On the Move*

THE 2007 London Championship, which includes the prestigious Bratach Gorm piobaireachd competition, will be held on November 3rd at a new venue, Kensington Conference Centre. The promoters, the Scottish Piping Society of London, say: "2006 saw another wonderful weekend of piping at Glaziers Hall, but with an entry field of over 100 we also found that we had run out of space

for 2007. With this in mind we have moved the 2007 competition to the larger event space of Kensington Conference Centre." Entries close on August 31st. Entry forms can be had from jackiespsl@aol.com. Entry fees have increased to £10 per event for seniors and £5 for juniors and amateurs. Spectators entry fees: SPSL Members with badges £10, OAPs and Students £10, Standard Entrance £15.

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## *Donald MacDonald MS*

A facsimile of the original MacDonald manuscript has been placed on the website [www.piob.info](http://www.piob.info). The manuscript is dated 1826. According the General C. S. Thomason, it was gifted by

Donald MacDonald to James W. Grant of Elchies, Thomason's grandfather, who had been one of MacDonald's piping pupils but by this time was living and working in India. The MS contains 50 tunes.

# The First College German Winter School

BY ROBERT WALLACE

THE College's historic first winter school at Bruggen in northern Germany was considered an outstanding success with more than 60 students and 45 passes in PDQB exams. Just as the College pioneered outreach 'summer schools' in North America in the 1950s so we have once again broken new ground, but this time on the mainland of Europe. The school drew students from England, Germany of course, Austria, Switzerland and Holland.

It was sponsored by D Naill and Co who presented practice chanters to the top twenty students and a set of pipes to Daniel Fuhr, considered by the instructors as the most outstanding prospect at the school.



Daniel Fuhr (right) receives the pipes presented by D Naill and Co., generous sponsors of the school

Instructors were myself, Barry Donaldson, Joe Wilson, Robert Watt, Stuart Cassells and Dave Johnston. Dave was also the administrator and registrar and coped admirably with all the organisational difficulties. The courses attracted a number of pipers with the British military and we were honoured by the presence of Major General RAMS Melvin, General Officer Commanding Germany, and his wife, at the closing ceremony. Later Major General Melvin wrote:

Dear Mr Wallace,

I am writing very belatedly, I'm afraid, to express my gratitude for a superb evening in Bruggen last month. The opening set with yourself and fellow instructors was particularly impressive. It was a great pleasure to witness the first ever College of Piping graduation on mainland Europe and to present instruments to the most improved students. I shall indeed be watching out for young Daniel with his new pipes in the future. As you know we have very strong piping traditions within the British and Commonwealth military and it was good to see a few serving and retired soldiers amongst the students, as well as our friend all the way from South Africa.

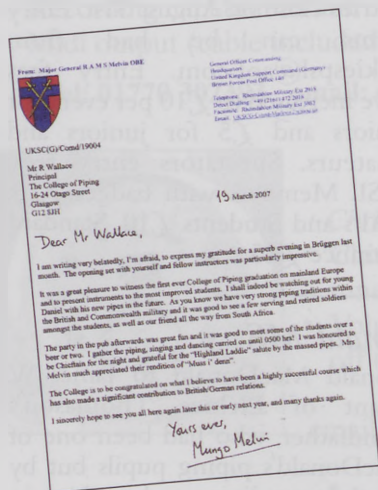
The party in the pub afterwards was great fun and it was good to meet some of the students over a beer or two. I gather the piping, singing and dancing carried on until 0500 hrs! I was honoured to be Chairman for the night and grateful for the "Highland Laddie" salute by the mounted pipes. Mrs Melvin much appreciated their rendition of "Men's Tune".

The College is to be congratulated on what I believe to have been a highly successful course which has also made a significant contribution to British/German relations.

I sincerely hope to see you all here again later this or early next year, and many thanks again.

Yours ever,  
Mungo Melvin

Major General Melvin's letter



# School Attracts Large Numbers of Students

## 1st College of Piping Winter School 2007 Burg Brüggem, Germany



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Sitting: H Müller D Dürstler G Peebles M Jezussek R Jezussek R Watt J Wilson D Johnston R Wallace B Donaldson S Cassells F Oosthoek C Stracke A Reinhardt J Scott M Hug D Moir

improved students. I shall indeed be watching out for young Daniel with his new pipes in the future. As you know we have very strong piping traditions within the British and Commonwealth military and it was good to see a few serving and retired soldiers amongst the students, as well as our friend all the way from South Africa.

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Yours ever,

Maj. Gen. RAMS Melvin OBE,  
General Officer Commanding,  
Headquarters, UK Support  
Command (Germany)



*Maj. Gen Melvin  
addresses the crowd*

All things being equal it is expected that the school will run again in February next year. Details will be available from September. Student endorsements can be read on the College website at [college-of-piping.co.uk](http://college-of-piping.co.uk). There is still time to sign up for the College's other great school held every year in June near San Diego in California. Go to the College site and click on California Summer School.

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*Greg with the  
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## *Edinburgh Pipemaker Involved In Northumbrian Half-Long Row*

TONY LAVERICK

**F**OLLOWING my last column a few months ago, research in the College archives uncovered other details which contribute to our knowledge of the half-long bagpipe. The 'Piping and Dancing' magazine was an unrelated predecessor of the 'Piping Times' and the College has most of the issues between August 1935 and January 1941. William Cocks was the regular 'Northumbrian Notes' correspondent and contributed 26 articles on a number of bagpipe-related topics during this period. The May 1938 magazine contained a photograph and an article about him written by the editor.

In October 1935, Cocks reports on the fifteenth annual piping competitions held at the North Tyne and Redesdale Agricultural Society Show. The Northumbrian equivalent of the MacPherson dynasty was in attendance (the famous Henry and Tom Clough of Newsham) and competitions were held for small pipes, pipe and fiddle duets and half-long pipes. Rover-Leader Brian Ward (pictured in the February 2006 PT) won the open half-long class with Fusilier George Anderson second (he won the beginners class). Two scout half-long pipe bands played in the 'March' class. George Anderson was principally a Highland piper



*William Cocks*

and had received lessons from Willie Ross at Edinburgh Castle. A colliery blacksmith, he was a fine player and was pipe major of the Morpeth Highland Pipe Band for many years after the Second World War. A long time ago, George told this correspondent that the Northumberland Fusiliers (the 7th Battalion according to Cocks) had set up a half-long pipe band but most of the players were Highland pipers and could not master the bellows. The problem was solved by substituting blow-sticks for bellows and the Museum of Piping at the College has a specimen of this hybrid variety. Highland pipe competitors will appreciate Cocks'

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comment that, "All the classes appeared to go down well, but it may be remarked in passing that half-long pipes do not get a fair hearing in a marquee, nor is it possible to get the best from the small pipes in such a damp atmosphere as was in evidence that day. These, however, are things for which a remedy is difficult."

In July 1930, Cocks replied to requests from several correspondents for details of "the curiously named Northumbrian half-long bagpipe." He states that "None of us knows exactly why they are 'half-long' but this name was known to two widely separated old-time pipers, and so we have preserved it. It appears to suggest a 'whole-long' which may have been a type of warpipe, but up to the present, no example has been forthcoming." A poem from 1816 by William Richardson and printed in the August 1938 issue of 'Piper and Dancer' starts,

*"Pipe of Northumbria sound!  
War-pipe of Alnwick  
Wake the wild hills around  
Summon the Fenwicke."*

Is this poetic licence or a real mystery waiting to be solved?

Regarding the disputed 'E' drone, he again quotes as evidence the testimony of two very old pipers who both gave the measurements of three distinct drone lengths. The pipers are not named and, despite the comment in his article about two authenticated very old sets of pipes used to reconstruct the half-longs, Cocks does not state categorically



*P/M James Robertson, renowned  
Edinburgh pipemaker*

that they have baritone or 'E' drones. As both instruments were acquired by him and are, presumably, in the museum collection in Morpeth, our Northumbrian piping friends should be well acquainted with the matter. A pipe-making manual written by Cocks and J.F. Bryan in 1967 contains diagrams for half-long pipes which have an alto drone and not a baritone. So, the origin of the disputed baritone drone is still something of a mystery and may never be resolved.

Another item discovered in the Museum of Piping archives is a letter from James Robertson to William Cocks written in 1925 when the half-long bagpipe was experiencing the first flush of enthusiastic revival. It clearly demonstrates the bitter

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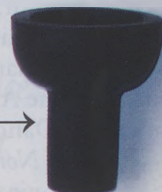


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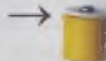
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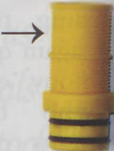
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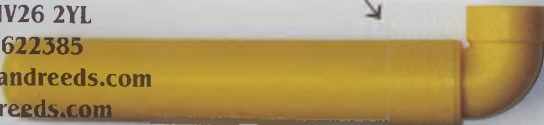
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## Bellows

controversy regarding the instrument in Northumbrian piping circles. It has been said that the 'Milburn chanter mentioned in the letter was merely Robertson's half-size Highland pipe chanter which would make it high pitched for the 1920s but unexceptional these days. Yet Robertson's letter can be interpreted as saying that he had experimented and produced a new type of chanter for the half-longs.

Whilst innovations are now legion in Highland piping, the instrument has not been re-invented. The half-long bagpipe started life by having both chanter and drone arrangement denounced as 'fraudulent' and the controversy never really went away. Even if the revival failed in its original objectives, at least James Robertson made a quality instrument which still survives to make good music. A few years ago, Tom Mullen of Cheadle Hulme in Cheshire was spotted taking a break from the big pipes by playing the half-longs for Highland dancing in Ashbourne, Derbyshire. He also found the instrument ideal when playing for Morris dancers. These isolated glimpses of the half-long bagpipe in capable hands show how things might have been. In 1984 Tom wrote a comprehensive and scholarly article on the subject for "Archaeologia Aeliana" (Fifth Series, Volume XII), journal of the Society of Antiquaries of Newcastle Upon Tyne. His concluding sentences echo the sentiments expressed by the inter-war revivalists. Perhaps their ghosts

will be pacified. "We have an instrument which is a traditional Northumbrian instrument, and with a longer tradition than the present-day small-pipe which dates back to the early nineteenth century . . . pipers should be playing half-long pipes at all the outdoor activities and ceremonies in Northumberland, rather than the totally unsuitable and less traditionally-used small-pipes . . . The Northumbrians have allies these days amongst their traditional enemies over the Border, where interest in the Lowland pipes – and an appreciation of their long and honourable tradition – is growing and given encouragement in the form of the Lowland Pipers Association."

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## James Robertson's Letter to William Cocks

The Letter from James Robertson to William Cocks reads:

'Dear Mr Cocks, 10th September 1925

Many thanks for your letter, enclosing Merricks, and also the cash for your cover. I am glad to know the cover pleases you and enclose herewith your receipt. I have digested Friend Merrick's kind sentiments and can give you a clue to his pleasant suggestion that I have more work!

At Alnwick, he declared my chanter "the Milburn" was "Scotch". Later, in argument with a Charlton, he declared it possible to play on still another key on the said "Scotch" chanter; still later he told me that it was an impossibility to get that extra key on a Scotch "Highland" chanter. All of which was a direct contradiction, and I pulled him up rather sharply; he tried to argue out of it and eventually had to admit his remarks - in front of his deadly enemy A Charlton! He left and I've never seen him since!

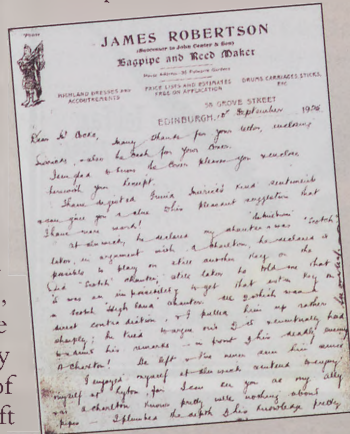
I enjoyed myself at Alnwick and intend to enjoy myself at Ryton, for I can see you as my ally and as a Charlton knows pretty well nothing about pipes - I plumbed the depth of his knowledge pretty quickly; Armstrong is satisfied, so I am afraid Friend Merrick is in the soup! Rest assured, however, I do not intend to start wars, nor yet lose Merrick's services to the cause, but I am looking forward to our meeting.

Till then,

Yours Very Faithfully

Jas Robertson

Post Script not in Robertson's hand but possibly W.A.Cocks 'At the meeting, held at 18 St. Mary's Tce. Ryton on Sept 18-1925. Mr. Merrick was supplied with two regular Highland chanters and the said extra key (or scale) was played on each one by himself. At the same meeting, the high pitch of the Milburn chanters (Scout pipes) was definitely approved and adopted. Various reeds and chanters were demonstrated and it was shewn that when the pitch was lowered by means of the reed only, the effect was to spoil the musical quality of the chanter.'



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## Obsessional Practice Is Not A Solution For Finger Problems

NORMAN MATHESON

It is tempting to think of Musician's Focal Dystonia (MFD) as nothing more than a neurosis. The problematic transition may often be quite simple and previously, before the difficulty surfaced, it could be made almost unconsciously. The tempting, though superficial, conclusion is that the victim can perform the specific transition perfectly well and that he simply has developed a neurotic conviction to the contrary. Although I would once have subscribed to that view, I now think otherwise. Can the transition in question actually be performed repeatedly and fluently under some, albeit uniquely favourable, circumstances? It is well recognised that under relaxed conditions the problem is less pronounced but does it ever disappear, however favourable the conditions? It may be more likely that the victim can no longer perform the specific task fluently and reliably, even though similar but non-specific transitions may be child's play. The temptation to think of it as a phobia should probably be resisted but, whatever the exact nature of its origin, once

it becomes entrenched, it becomes a phobia, magnified in the mind to a highly distressing and destructive degree. The true reason for such incongruous difficulties has to be considered in terms of neuro-physiological function. There is recent evidence from research into



brain plasticity to support that view, which will be dealt with later. During this investigation

I received valuable detailed accounts of experience from three contemporary pipers. Adding in my own experience makes four and it is fascinating that, within that very small group, two individuals

had precisely the same specific problem. That in itself is against neurosis as an explanation and raises the question of the role of an underlying physical abnormality, inasmuch as the left fourth finger was consistently at fault. Of the four main fingers, the fourth (E finger), though strong in flexion, is by far the weakest in extension. The reader can easily test that for him/herself by lifting each finger in turn against resistance. The fourth finger usually shares an extensor tendon with the fifth finger and

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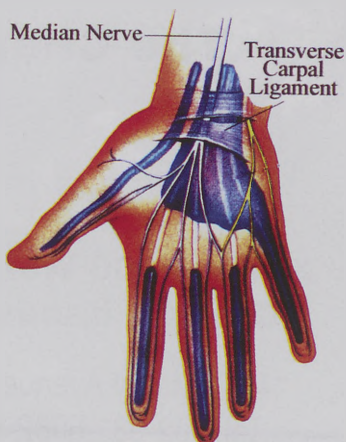
## Special Inquiry

according to its share of extensor muscle fibres, is likely to be variable in extensor strength from one individual to another. But it is expected to take on a prime role in the initiation of the Dre.

### Overdoing It

It is possible that what may have begun as a relatively minor functional limitation becomes magnified through focussed attention and obsessional practice into an entrenched problem? Intensive practice is certainly a well-recognised risk factor for MFD. The correspondent with the same Crunluath problem as I had writes, "I had been playing in competitions and missing the odd Crunluath, which obviously had not gone unnoticed by the judges. I decided to go home and practise the movement for hours, day after day. Anytime thereafter that I played a piobaireachd, I was focussing on the Crunluath movement to make sure I never missed any. All of a sudden I found myself struggling to do the movement and the harder I tried the worse it got." That is a particularly interesting and typical observation from a musician with excellent technical ability, who previously never had any problem playing a Crunluath and gave very little thought to it. The onset of my own difficulty was quite similar and the circumstances are characteristic of the onset of MFD. Although the disorder should be thought of in neurophysiological terms, it is difficult in an article of this kind to

### Carpal Tunnel Syndrome



**A**NOTHER problem which can affect pipers is Carpal Tunnel Syndrome. Numbness and tingling in the hand may occur with compression of the median nerve as it passes through the bony carpal tunnel. Mild cases can be treated with wrist splints. More severe cases may require surgery on the transverse carpal ligament to relieve pressure on the nerve.

do justice to recent neuroscientific studies. These are written in the argot of neuroscience, difficult enough for the medically qualified to understand, let alone translate into more familiar wording for a lay audience. But these studies are crucially important in gaining insight into MFD. The first point is

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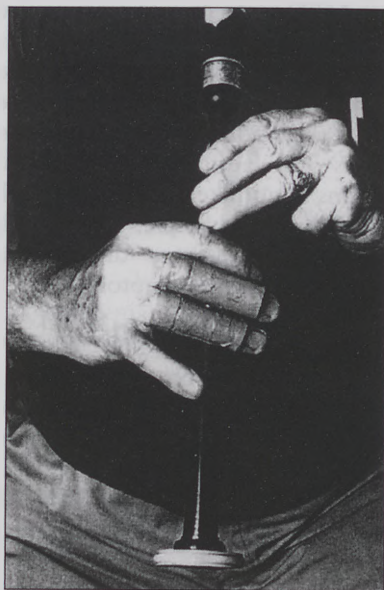
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## Special Inquiry

that highly developed musical skills are matched by anatomical changes in the brain. Practice can certainly induce alterations in the cortical map. For example, expert violinists have two or three times as much cerebral cortex devoted to the left fingers as non-violinists. Also, violinists have been shown to have a larger connection between the two sides of the brain. Such studies illustrate first the plasticity of the cerebral cortex and secondly that the effects of musical practice may become 'hard-wired' over time. Both these properties of cortical plasticity are relevant to the development of the abnormalities underlying MFD. The exact nature of these abnormalities has not yet been fully elucidated, but it is probable that MFD is in most cases due to dysfunctional or maladaptive changes in the brain. Musicians with MFD have been studied using advanced brain scanning techniques by scientists at the Institute of Music Physiology and Musicians' Medicine of the Hannover University of Music and Drama, a world-leading centre of such research. When compared with normal musicians, dystonics showed overlapping and blurring of receptive cortical fields for individual digits. Without going into the theory of the pathological mechanism underlying the blurring, it is well understood that such blurring would result in loss of motor control. The underlying cortical disintegration is apparently accelerated by excessive and intensive practice. The conclusion



*The use of splints can alleviate involuntary movement and bending of fingers as shown here in the study by Richard J. Lederman MD PhD and published in 1998.*

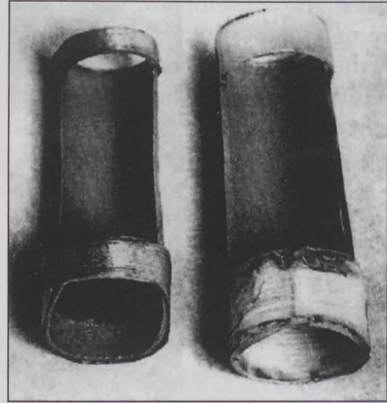
from such studies is that musical practice in healthy individuals leads to beneficial changes in the motor cortex, but in MFD these changes progress too far and begin to interfere with movement rather than assist it. Excessive practice may exhaust the capacity of the brain's regulatory mechanisms that would normally balance the system. In addition, emotions play an important role: the Hannover group has shown that the fixation of inappropriate motor programmes happens especially intensely under conditions of anxiety and stress, a very important finding. In short and to simplify, it seems increasingly likely

### Special Inquiry

that MFD is attributable to practice-induced disintegrating changes in the cortical map. However, the features of MFD are very variable and it is important to stress that in terms of aetiology individual victims are unlikely to be identical. As a simple example, those with mild symptoms may differ from those with severe symptoms.

### Management

The development of MFD is undoubtedly serious and may be devastating in terms of its effect on a professional musician's career. It has certainly led to the premature end of the concert platform careers of some highly talented soloists and orchestral players, including, for example, Alex Klein, a former



*A close up of the splints used in the Lederman study*

principal oboist of the Chicago Symphony Orchestra. As we have seen, it put paid to Robert Schumann's promise as a concert pianist. In pipers, although undou-



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## Special Inquiry

btedly devastating and distressing, its effects are presumably less serious. I can't think of any pipers wholly dependent on performance and whose livelihood would be seriously threatened by MFD. But of course their competitive success is compromised. More importantly, the development of MFD ruins a piper's enjoyment: "when I reach the Taorluath doubling a feeling of dread comes over me as I wonder how the Crunluath is going to sound. The problem is making me reluctant to compete. When I do compete, it is not a particularly enjoyable experience as, more often than not, I come away feeling more disappointed and frustrated". These words from a highly talented contemporary player are a sad but all too accurate account of the devastating effect of MFD. Can anything be done? It seems quite definite that the affliction cannot be alleviated by practice. The evidence is that practice will simply make it more entrenched. Some pipers have tried splints on individual fingers or modifications in the position of the fingers on the chanter or of the chanter in its stock.

Under the special circumstances of troublesome involuntary movement and cramping, splints may be of some benefit. A number of instrumentalists, both violinists and guitarists have resorted to the radical course of changing hands in a complete relearning process. I'm uncertain whether any piper has actually changed hands, but I know one piper who has considered it. When the problem affects the left

fourth finger, as it often does, and which may be variably weak in extension, it would make sense to strengthen its extension power by appropriate and simply enough devised exercise. I have no evidence to support that proposition; it just seems to make common sense and has the merit of diverting obsessional focus from the problematic transition itself.

- *In the next instalment we look at some specific ways of alleviating the condition.*

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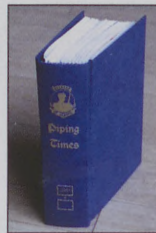


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## *How Traditional Teaching Exposes The Limitations of Staff Notation*

MALCOLM McRAE

AN unfortunate result of the criticisms levelled at The Piobaireachd Society and Kilberry scores and of the renewed interest in earlier written settings has been a view, widely expressed over the last two or three decades, that piobaireachd can be played pretty much as one chooses to interpret any particular written score. To my mind, this view ignores traditional teaching and elevates the written scores to a status, and accords to them a function, which was never the intention of those who wrote them. All those who have used staff notation have used it as 'pipers' jargon', and it must be seen as an attempt to record the received ways of tunes, not as an invitation to put whatever interpretation one likes on the written score. To contend otherwise seems to require one to believe that the ways of the tunes as transmitted by playing and singing, the subtleties learned by ear (many of them consistent as between one 'school' and another) are themselves of no greater authority than the written scores and that the scores can be satisfactorily interpreted and played pretty much as written, or in any way which suits the taste of the player. The opposite view, to which I subscribe, is that piobaireachd is a form of music that requires to be

transmitted by playing or singing and learned by ear, and that the written score is useful principally as an aide-memoire and should not be relied upon as 'scientifically accurate', insofar as the printed note values are concerned.

The lineal descent of knowledge and tuition through links with former generations of master players and teachers of piobaireachd is well set out and described in various publications (for instance, S. MacNeill and F. Richardson's 'Piobaireachd and its Interpretation'), down to the time of the leading players of the early to mid-20th century. MacNeill (op. cit. pp. 55-59) describes the influence of John MacDougall Gillies and John MacDonald of Inverness, and the descent from the MacCrimmons through the principal 19th century masters Calum Piobair, Donald Cameron and Alexander Cameron (son of Donald). The influence of John MacDougall Gillies on some present-day players has passed down through a few of his pupils, principally Robert Reid and George Yardley (who taught players in South Africa and New Zealand). John MacDonald's pupils included Donald MacLeod, Robert U. Brown and Robert B. Nicol, each of whom taught extensively. MacNeill noted that the

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## Opinion

'Macpherson influence' (that of pupils of Calum Piobair, of whom principally John MacDonald and his pupils) "has expanded greatly, but the number of Cameron-style pipers has diminished . . ." – a reference to the relatively small numbers of present-day pipers who have been taught by, and now play, the style passed on by John MacDougall Gillies and his pupils, derived from Alexander Cameron, son of Donald Cameron. Differences in styles, such as they are, are not much evident in published scores. Archibald Campbell's *Kilberry Book* is said to typify the Cameron style of playing, but apart from some characteristic differences in relative note values (e.g. lengthening the cadential E before a shortened B preceding a grip to C; giving equal length to the notes of a two-note cadence and to the second and third notes of a three-note cadence), the scores do not indicate a radically different style to that played by pipers of the Macpherson school. And of course it must be remembered that the *Kilberry* scores and *The Piobaireachd Society* scores (which in most cases are the same) do not represent the way well taught pipers play the tunes. Traditionally taught players – those taught to play the tunes by ear rather than by reference to the note values on the stave – will reproduce characteristic tempi and phrasing, nuances of expression and rhythm, which are not apparent in staff notation. None of the written records adequately conveys what tempi are



*Robert Reid passed down knowledge from John MacDougall Gillies*

appropriate for *urlar* and variations of any particular tune.

Due to the widespread availability of tuition from leading pipers taught by one or more of John MacDonald's pupils, the Macpherson style is becoming the style most often heard in competition in Scotland and elsewhere, although some characteristic features of the Cameron style (particularly in the playing of cadences) are still commonplace. While it has been said that decline in the number of players now playing the Cameron style is due to the small number of teachers, another reason may be the musical appeal (albeit a subjective concept) of the Macpherson style,

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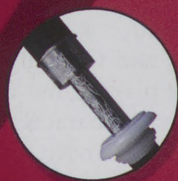
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particularly when explained by the likes of Robert U. Brown in terms such as 'scansion'— the rhythmic pattern of variously stressed and unstressed pulses within each phrase. Piobaireachd, when interpreted and explained in these (or similar) ways, bears a closer affinity to Western classical music (and, indeed, to many other forms of traditional music) than do attempts to replicate exactly the playing of a teacher without any identification of an underlying pattern of accents within phrases.

My own teachers — Peter Davidson (taught in New Zealand by George Yardley), Robert U. Brown and Robert B. Nicol — and another of whom I have direct knowledge, Robert Reid — sought to pass on the tunes strictly as they had been taught them.

The books were very much a subsidiary learning tool; the 'way of the tune', the 'song' of the tune, had to be learned by ear. Reid used the practice chanter, whereas Brown and Nicol sang. Either way, the tune was to be played as they played or sang it. The nuances of expression, tempi, the 'lights and shades', the subtle use of rubato and the emphasis on distinct phrasing, cannot be adequately represented on paper. These teachers were often scathing in their views of the written versions of many tunes. Brown and Nicol held the 'Binneas is Boreraig' collection in high regard however, as it represented a more satisfactory attempt to put the tunes on the page, each tune being shown in its



*The author (left) with his early teacher, Peter Davidson, Australia*

phrases, without time signatures and bar lines. That said, it must also be seen as a subsidiary tool (and was so regarded by Brown and Nicol). The 'song' cannot be accurately derived from the score, although in many cases prior familiarity with the 'song' enables one to appreciate the close approximation to it of the 'Binneas is Boreraig' written notes.

Piobaireachd played by the inexperienced or inadequately instructed player relying principally upon staff notation sounds shallow and uninteresting. It is often described as 'bookish' because the relative note values reflect those of the score rather than the traditional way of the tune. Clear phrasing is often absent and there is a tendency towards regular rhythm, rather than the free rhythm which marks the well-played urlar.

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Many lesser known tunes (those not also derived aurally from successive generations of traditionally taught players) are played from staff notation with little regard for the necessity to interpret them according to the conventions of 'pipers' jargon' and to render them into acceptable 'song' form before presenting them on the pipe. Furthermore, many players and teachers go awry in treating the scores of even those tunes which have been authoritatively passed down aurally/orally as if they can be legitimately interpreted and played according to the whims of the individual, with scant (or no) regard paid to the subtleties of the received 'song', so that the tune is presented in a bland, neutral style which lacks the character of its traditional origin. Even those who rely on audio recordings of the playing of master pipers often appear merely to imitate in sterile fashion, betraying a lack of appreciation and understanding of the master's interpretation.

In recent years some lesser known tunes have been prescribed for the Silver Medal competitions at the Argyllshire Gathering and the Northern Meeting with the aim of testing the ability of players (and thus their teachers) to interpret scores in order to produce musical tunes, properly phrased, flowing and song-like, satisfactory in all respects as ceol mor. The results have been disappointing, with too many players producing dull interpretations which pay more regard to the time signatures



*Malcolm McRae and Bob Brown*

and note values of the scores than to the requirement to produce pleasing piobaireachd. There is evidently too widespread a misconception that accurate adherence to the note values of the score, along with sound technique and a tuneful pipe, will result in success. All too often this proves to be the case, as judges have few really musical performances to favour. It is to be hoped that players will realise the importance of obtaining tuition from traditionally taught teachers who have the ability to teach the tunes as they received them and, in respect of tunes which they have not been taught, the ability to interpret written scores (staff notation and written canntaireachd) to produce satisfactory music.

Although systems of written canntaireachd, such as the Nether Lorn canntaireachd, served a vital purpose in enabling tunes to be recorded and preserved prior to the

## Opinion

widespread use of staff notation to record piobaireachd, their principal shortcoming is the lack of any indication of rhythm and length of notes (except where a circumflex over a vocable is used to indicate brevity). The necessity to use a formal and consistent set of vocables in sung canntaireachd no longer applies, because the staff notation can be referred to for accuracy of embellishments and pitch of notes. Teachers will have their own forms of sung canntaireachd and while consistency of vocables is immaterial, singing is all-important in order to convey length of notes and other aspects of expression. Some Nether Lorn terms have been imported into the general vocabulary of piobaireachd players to refer to common embellishments – ‘edre’, ‘hiharin’, ‘darodo’ etc. – and while an ability to understand the Nether Lorn system is useful in translating tunes from the Campbell Canntaireachd and in understanding those records (such as the editorial notes in the Piobaireachd Society collection) which use Nether Lorn canntaireachd to describe alternative settings etc, it is not necessary for teachers to use it as sung canntaireachd to pass on the tunes.

There is no substitute for face-to-face tuition to enable the pupil to understand what is required in any particular piece. My own preference is for the teaching method I experienced with Robert Brown and Robert Nicol whereby the tune is sung and memorised, with recourse to the

book only as an aid to memorising. Once mastered as a song, the tune is played on the pipes and the teacher conducts, indicating by movements of the hand the way the tune is to be expressed. The human voice can very successfully convey the manner in which a tune is to be presented on the bagpipe – the mental approach to be adopted, the mood to be conveyed, the tempi of urlar and variations, the phrasing, the scansion of phrases, the manner in which linking notes and cadences are to be blended into the flow of the line – all the particular features of each tune which make it attractive and often unique, and therefore worth playing to give satisfaction and enjoyment to performer and listener.

I conclude by advocating a renewed emphasis on the descent of piping tuition by the traditional methods described above. Invaluable though staff notation is as a means of recording and preserving piobaireachd, and helpful though other means of recording the music might be, I believe the future of piobaireachd playing lies in its transmission by playing and singing and its learning by ear. It is by this means that the classic pieces in the piobaireachd repertoire have come down to us and we have the evidence of the few available sound recordings from the pre-World War II years, and the playing and teaching of pipers from those years, to reassure us that we are still striving to play as they played. Although it is probable that some change has

*(continued on page 49)*



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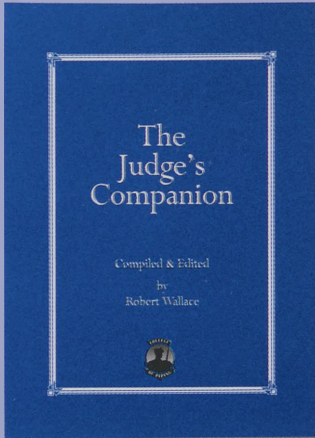
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## PT Radio Watch

BBC Radio's 'Pipeline' April 14: "I thought Brian Lamond's pipe was a bit high but I got used to it as the broadcast went on." . . . "Brian Lamond gave a good recital." . . . "I didn't realise Brian Lamond could play piobaireachd. His *MacIntosh's Lament* came across very well, nicely controlled throughout on a steady pipe."

## PT Webwatch

Pleasing footage of St Thomas's School Pipe Band playing *His Father's Lament for Donald MacKenzie* on the YouTube website at <http://www.youtube.com>. A lot of other piping here some of it not so good.

## PT Archives

March 1977: 'Scotland enjoyed Home Rule in those days, and the blessing of a national parliament, with the pleasure of knowing that the taxes were wasted in Edinburgh rather than in London.'

Letter to the Piping Times from R.B.Cunninghame Graham.

## PT Pic of the Month

This month's picture may seem rather mundane but we feel there may be a decent story lurking here. This banner (opposite) was found in the depths of the Museum of Piping archives. It shows what appears to be a flag of the Royal Navy and if so it clearly must have been used by a pipe major or piper in a



Navy band. We are not aware of any full time RN bands at the moment but we are sure there must be a few salty types out there who could put us right as to the specifics of the banner and/or Navy piping. All information gratefully received – email [pt@college-of-piping.co.uk](mailto:pt@college-of-piping.co.uk)

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The Museum is also offering the following books (pictured below right) for sale –

- An original Angus MacKay piobaireachd collection, re-bound in 1918 and signed by the owner, Cpl. James Robertson of the Royal Scots, who after the war returned to his business as a bagpipe maker in Edinburgh. Offers over £100.
- The 1927 reprint of Joseph MacDonald's *Compleat Theory* first published 1803. Offers.
- 'The Piobaireachd as Performed in the Highlands for Ages' by Ian MacLennan, father of George S. MacLennan, published 1925. Offers.

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## Corrections and Additions

- The Honorary Treasurer of the Piobaireachd Society is Walter Gray not Grey as reported in last month's reports on the PS Conference and Archie Kenneth Quach competition.
- Liz Maxwell has pointed out that the 2007 Glenfiddich Piping Championship was missing from last month's issue. The date for this year's event is Saturday 27th October. Contact Liz at [Liz.Maxwell@wgrant.com](mailto:Liz.Maxwell@wgrant.com) or on +44 1698 57 3536.



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## Guide to the Games

- Assynt Highland Games, Lochinver, held on Friday 10th August, were omitted inadvertently. This is the only games where the Chieftain is taken by fishing boat around inshore islands and piped ashore by his personal piper at midday. Senior Piobaireachd starts at 11.30 am. Other piping starts at 2pm with the junior MSR & Jig. Secretary Angus John McEwan 01571844647; Chairman, Sandy Johnston 01571844391 & e mail [sandy.johnston@tesco.net](mailto:sandy.johnston@tesco.net)
- In our advert for Lochearnhead Games last issue we included the name Strathpeffer. This should, of course, have read Strathyre. Lochearnhead Games are on July 21 and Strathpeffer on August 11. For 2007 Lochearnhead has new junior competitions sponsored by the College of Piping.

## Scottish Pipers Association

The second semi-final of the Knockout was the closest result so far, with only one vote separating the players, but it was Angus MacColl who won through to the final. This will take place on May 10th at the usual venue, the Function Suite of the High School Rugby Club at Anniesland Cross, Glasgow. The players will be Angus MacColl and Stuart Liddell. The winner receives the Piping Times Trophy and a cash prize of £500 while the runner up receives a prize of £350, so there is a lot to play for. Norman MacLean has agreed to do the introductions and the audience are therefore ensured of a great night of entertainment.

Entries are coming in for the Adult Amateurs and Veterans Competitions, which will both be held on Saturday 12th May in the College of Piping. Spectators are also welcome.

---

### Opinion (continued)

inevitably occurred over the generations, there is little to suggest that the essence of piobaireachd has been lost. The characteristic touches, the nuances of tempo and expression, keep piobaireachd alive – not just as an esoteric art form, but as music capable of expressing emotions to lift the spirit and stir the heart.

- For further study we would refer to the 'Classics from the College' CD by Robert Reid and the Masters of Piobaireachd CDs by RU Brown and RB Nicol all available from the CoP Shop.

*Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Write, fax or email the Piping Times. Full contact details on page one. Letters subject to editing if appropriate.*

## Malay Medal

Sir,

I refer to PT Vol. 58 No. 7 April 2006. Could you please pass my thanks to James McGrath of the Veteran Pipers Association for his information posted on the Noticeboard regarding a Malaysian Medal. I was able to attend a ceremony on the 14th of February 2007 at RAF Halton, Buckinghamshire to receive this award.

Ian Cowe, via email

## Bagpipes at the Movies

Sir,

I have just visited the College web site – my, how you have grown! Congratulations! Sadly downloading with a dial-up connection takes time (I'm too remote from the exchange to allow dependable broadband). Today I stumbled across an interesting piping site which I though would interest PT readers. In the off-chance that it is new to you here it is <http://fraser.cc/pipes/Mresources/D.html>. 'The Bagpipes go to the Movies', was compiled by Scott Williams & Alistair B. Fraser with a supporting cast of thousands of web surfing pipers around the globe. One of my pet whinges is the lack of recognition given to pipers by the entertainment industry; it was refreshing to find this site. Please accept my apologies for this disjointed message – I'm in

a panic to get away for the weekend. Kind regards to all at Otago Street.

Pat Dunbar, via email

## CoP Visit

Sir,

I wanted to take a moment to let you know what an enjoyable time my nine year old son and I had when we visited the college on March 2nd. A brief stop at the College Shop turned into a tour of the whole building and Jeannie Campbell took time from her busy schedule to give us a complete tour of the museum and answer all of our questions, she and everyone else we met made us feel right at home. We couldn't stay as long as we would have liked to but we're already planning a return trip. I sent my donation for the Lecture Hall today, I can't wait to see that finished.

Paul Mosher, Vermont, USA

## Dental Solutions

Sir,

Please forward to Mr. Clack (March 2007 issue) my response to his letter. Thank you.

Dear Mr. Clack, I do indeed sympathize with your plight and apprehension. I am a prosthodontist (a dentist with post-doctoral training in replacement and reconstruction of teeth) with

## Letters

30 years of experience, and a piping enthusiast of over 40 years.

Take heart, your loss of teeth should have little effect on your passion (piping). Unlike other wind instruments, the sound of the pipes has nothing to do with your oral cavity. The teeth and lips only serve to retain the blowpipe. The lips seal around the blowpipe to channel air into the bag. When your new denture is fabricated, ask that the prosthetic teeth be set as close to the ridge as possible so that if you grip the blowpipe with your teeth it doesn't destabilize your denture. Actually you would be best off if you learn to retain the blowpipe with only your lips. Gripping with teeth only serves to chip teeth and your blowpipe.

If you have any additional concerns, please feel free to address them directly to me at [drjosephbreitman@aol.com](mailto:drjosephbreitman@aol.com). Good luck!

**Joseph B. Breitman, D.M.D.**  
Prosthodontics Limited, P.C.  
8021-B Castor Avenue  
Philadelphia, PA 19152, USA

Sir,

I am a retired dentist and amateur piper and keenly felt the anguish of Leslie Clack of Exeter with the uncertainty of 'blowpipe stability' brought on by deteriorating teeth. The ravages of time are bad enough but the failure of blowpipe support with decaying and unstable teeth would be too much to bear. What to do? As a professional dentist I must ask the question why decay should be a problem as with fluorides in

toothpastes and modern dentistry it is treatable. If decay had ravaged the teeth at an earlier time and inferior crowns placed in the roots of the teeth then with the encouragement of the blowpipe the crowns would loosen and the roots would split!

What is more serious is the effect of gum disease – due usually to neglect – with gum pocket formation accelerated by the blowpipe and progressive loosening of the teeth. If the deterioration is not too bad then have the crowns replaced and the gum stabilised. A modern blowpipe with a wide lip should be used and the crowns contoured; the dentist should be able to modify the blowpipe by trimming or adding acrylic.

It is difficult to make a judgement without examining the mouth, but if the upper incisor teeth are a lost cause, but side teeth remain, then a fixed bridge – adapted to the mouthpiece – may be fitted with permanent support from the canines and premolars. The gums have to be treated first and any gum disease eradicated. Again the blowpipe should be modified by the dentist so that insertion reduces torque on the teeth and supporting structures.

If you are in the habit of clenching the blowpipe with excessive force I would suggest that your playing is not balanced. A good pipe should almost play by itself without excessive use of the masticatory and respiratory muscles. The blowpipe should be comfortable at all times.

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## Letters

If all else fails and a full upper denture would appear to be required, then a proper muscle trimmed denture should be constructed to give maximum stability with the anterior incisor and canine section shaped to accommodate the mouthpiece. Upper dentures can be very stable, but the closure of an upper denture on lower teeth (or denture) must avoid tipping forces or the air seal is broken and the denture destabilised. With the mouthpiece in place it should fit into a prepared slot in the denture so everything is rock solid. Alternatively have a denture made just for the piping and a more conventional one for normal social occasions.

Modern titanium metal implants work by fusing with the bone with micropores and can be used to support a fixed bridge or denture. Well it is an option and the success depends on the amount of bone and proper overall planning.

You really need to have a proper in depth consultation with an interested and well-qualified dentist, but some modification as I have outlined might be a start.

David Ian Weir, BDS (NZ)  
MGDS, RCS.Eng., FGDP, RCS  
UK, via email.

---

Passchendaele

Sir,

This year the Memorial Museum Passchendaele 1917 in Zonnebeke, Belgium is commemorating the Battle of Passchendaele of 1917. From 1914 to 1918 the Ypres Salient was one

of the strongholds of the British Expeditionary Force with towns as Zonnebeke and Passchendaele in the frontline. For the 90th anniversary of the battle we organise six exhibitions and four event weekends, commemorating the involvement of British and Dominion Forces during the Great War. The Scots 51st Division had a heroic and bloody attack at the Frezenberg on the 16th August, on the way to Passchendaele. On Saturday 25 August, at this site of the Frezenberg, we are inaugurating the first monument ever for all Scots who fought during the Great War. With the inauguration we have a Scots weekend on Saturday and Sunday with a Tattoo and Highland Games. Could it be possible to record our Scottish weekend in your event calendar on your website and to link your site to ours ([www.passchendaele.be](http://www.passchendaele.be)) and the one of the Scottish monument ([www.scottishmonument.be](http://www.scottishmonument.be)). We will be more than delighted to do the same!!

Kerri Vande Ginste  
Press Office Memorial Museum  
Passchendaele 1917  
email: [journal@passchendaele.be](mailto:journal@passchendaele.be)

---

Brian Boru

Sir,

Thanks for Dave MacKintosh's letter in February's PT giving *Brian Boru* from McCulloch's Tutor and details of when to cheer. I have a different setting from Ailean Nicholson's 1985 Collection of Irish Tunes (Book 1 – pre 1974,

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## Letters

*Brian Boru* Regimental March of the London Irish Rifles. - 2 PARTS

there are three books). I find Nicholson's setting, much of it one note higher than McCulloch's, easier to play. Nicholson appears to give two parts of the original and two parts added by himself.

David Stevenson, Edinburgh.

### Being In The Thick Of It

Sir,

I really enjoy your magazine – the happenings in the piping world and the history articles but I would like to see some articles on the art of piping, some tips from masters of chanter technique and traditional Scottish piping. You guys are living in the thick of it and sometimes you forget there are people out there who don't have the benefit of being round the heart of piping. In other words I think you gentlemen take for granted that you are on the inside road to piping. Please write a few articles, one or two pages in

each issue concerning the 'hands on' art of piping. I'm sure the old masters had their tricks and techniques that are not well known outside Scotland. It's time to let the rest of us struggling pipers in on the real poop. Let's see some articles from the you on purely piping.

Dixie Rinehart,

Montrose, Colorado.

• I trust you have been reading with interest our 'Be a Better Piper' columns. We do all we can to keep the instructional and educational aspects of the PT to the forefront . . . Ed.

## Identifying the Edinburgh Police Pipe Band of 80 Years Ago



*Edinburgh City Police Pipe Band in 1928.*

*(Back row l-r) Jackie Fairbairn, John Stobie, Archie Lindsay, Jimmy Hill  
Middle: P/M Alex Hendry, Bob Lindsay, David Gibson, Angus MacKinnon,  
David Anderson, Alex Rae, Willie Sutherland. Front: Jimmy Angus, Willie  
Duthie, Jock McKinley, ? Campbell, John McIntosh, ? McNair. The picture was  
taken in Gayfield Square backyard before present alterations.*

Sir,

Could you please convey my apologies to the son of 'Cherry' Anderson (formerly P/M Gordon Highlanders). My comments sent with the photographs were, of course, only meant as a joke to two friends, the other Cherry and Joe Wilson both being former Gordons and friends of similar vintage to myself. I have enclosed an item which I am sure will be of interest. I am a piper at Crieff Hydro Hotel and recently a guest told me his father had been a tenor drummer with Edinburgh City Police PB before WW2. As you know I was a piper in the band, although much later. Recently the enclosed photograph arrived at the hotel addressed to myself, showing the band in 1928 and incredibly naming most of the players. I do remember Angus MacKinnon (of North Uist I'm sure) travelling several times with the band in the late 60s and early 70s, a most gracious gentleman indeed, and the subject of the excellent 6/8 march by Donald Shaw Ramsay. I would be grateful for any information on the other players. There has been an unsubstantiated rumour that around this period Adolf Hitler slipped into Scotland under an assumed name and joined Edinburgh City Police, eventually getting into the band. As you can see there are six or seven possibles in the picture!

Davy Boyle, Crieff

## Inverness Music Festival, 2007

There was a mixed turnout for the piping competitions at this year's Inverness Music Festival but a good standard of performance. Numbers were poor for the Under 18 MSR and Piobaireachd due to a variety of reasons and discussions are planned with the local instructors. Star performer of the day was Alexander Levack with his first places in both the Under 15 MSR and Piobaireachd.

**Under 11 Chanter** – 1. Brighde Chainbeul, Sleat; 2. Donald Joe Macinnes, Inverness; 3. Jordan Neil, Aviemore; 4. Hannah Farman, Tomnacross School

**Under 12 Chanter** – 1. Hamish Gray, 2. Emily Cooper, 3. Calum Carson, 4.= Kit Smith and Emma Macrae

**Under 13 Chanter** – 1. Caitlin Smith, Millburn Academy; 2. Kirsty Dick, North Kessock; 3. Fraser Matheson, North Kessock

**Novice Bagpipes** – 1. Bruce Gibson, Inverness; 2. Conall Macillechiar, Kiltarlity; 3. Patrick Kelly, Inverness; 4.= Paige McGill, Strathpeffer and Jack Pilcher, Strathpeffer

**U-15 MSR** – 1. Alexander Levack, Maryburgh; 2. Lea Macleod, Ardelve; 3. Karla L Urquhart, Muir Of Ord; 4. Duncan Cameron, Glenelg; 5. Craig Macritchie, Beauly

**U-15 Piobaireachd** – 1. Alexander Levack, Maryburgh; 2. Alasdair Murray, Erbusaig; 3. Lea Macleod, Ardelve; 4. Rachael-Anne Macdonald, Inverness

**U-18 MSR** – 1. Christopher Ross, Erbusaig; 2. William Brown, 3. Kathleen Anderson, Muir of Ord

**U-18 Piobaireachd** – 1. Christopher Ross, Erbusaig; 2. William Brown

**Curtis Craig Memorial – U-18 Jig** – 1. Karla L Urquhart, Muir of Ord; 2. Alasdair Murray, Erbusaig; 3. William Brown, 4. Lea Macleod, Ardelve; 5. Christopher Ross Erbusaig

**Judges** – Archie MacLean, Euan MacCrimmon, Iain MacFadyen

## Flora MacDonald Uist, 2007

(These results were missing from our April issue) – **Adult Section – March** – 1. Ashley MacDonald, 2. Calum Anthony Beaton, 3. Ivan MacDonald

**S/Reel** – 1. Ashley MacDonald, 2. Ivan MacDonald, 3. Calum Anthony Beaton

**6/8 March** – 1. Calum Anthony Beaton, 2. Ashley MacDonald, 3. Ivan MacDonald

**Hornpipe** – 1. Ashley MacDonald, 2. Calum Anthony Beaton, 3. Ivan MacDonald

**Jig** – 1. Donald Ban MacDonald, 2. Ashley MacDonald, 3. Calum Anthony Beaton

**Clan Donald Flora MacDonald Cup** – Ashley MacDonald

**P.M Archie Lindsay Memorial Trophy** – Donald Ban MacDonald

## Lochaber Music Festival

**Chanter – 10 and under** – 1. Alexander Cameron, 2. Max Stephen, 3. Laura Paterson.

**12 and under** – 1. Kayleigh Graham, 2. Kayleigh Woods, 3. Leah Philip.

**13 and over** – 1. Kimberley Barr, 2. Isla MacKinnon, 3. equal. Kerrie Grant and Ashley Allen.

**Piping – Novice** – 1. Pamela MacLeod, 2. Victoria MacDonald, 3. Rebecca Robertson.

**Intermediate** – 1. James Rosie, 2. Kim Miller, 3. Lisa MacInnes.

**14 and under MSR** – 1. Dean Gillies, 2. John Beagrie, 3. James Rosie.

**15 and 16 MSR** – 1. Carolyn McKee, 2. Eileen Innes, 3. Donnie MacDonald.

**17 and 18 MSR** – 1. Christopher Ness.

**1st Year Piobaireachd** – 1. Lisa MacInnes, 2. Andrew Hepburn, 3. Karla Marshall.

**2nd Year Piobaireachd** – 1. Gemma Maxwell, 2. John Beagrie, 3. Donnie MacDonald.

**3rd Year Piobaireachd** – 1. Naomi Grant.

**Senior Piobaireachd** – 1. Carolyn McKee, 2. Christopher Ness.

**18 and under Jig** – 1. Carolyn McKee, 2. Dean Gillies, 3. Karla Marshall.

**18 and under Quartet**: 1. Lochaber Schools A, 2. Lochaber Schools B.

## Results

**Uist & Barra, 10th March 2007**  
**Piobaireachd** – 1. Roddy Macleod, 2. Douglas Murray, 3. James Murray, 4. Angus MacColl, 5. Alan Russell.

**MSR** – 1. Alasdair Gillies, 2. Gordon Walker, 3. Stuart Liddell, 4. Roddy MacLeod, 5. Chris Armstrong.

**Jig** – 1. Alasdair Gillies, 2. Gordon Walker, 3. Chris Armstrong, 4. Gavin Walker, 5. Stuart Liddell.

Judges for all events were Angus J MacLellan, Dugald MacNeill and Ronald Lawrie

### Lochaber High School Junior Contest 2007

**Chanter – Under 10** – 1. Max Stephen, 2. Laura Paterson, 3. Angus Cameron.

**11-13** – 1. Leah Philip, 2. Kay Leigh Graham, 3. Amy Sanderson, 4. Kayleigh Woods, Kimberly Barr.

**Open Chanter** – 1. Caitlin Smith, 2. Leah Philip, 3. Kayleigh Woods, 4. Islay MacKinnon, 5. Kimberly Barr.

**Novice Bagpipe** – 1. Pamela MacLeod, 2. Jaimi Lea Logan, 3. Rebecca Robertson.

**Slow Air** – 1. Pamela MacLeod, 2. Jaimi Lea Logan, 3. Victoria MacDonald, 4. Rebecca Robertson.

**March 16 years** – 1. Ewan Henderson, 2. Carolyn McKee, 3. Dean Gillies, 4. Eileen Innes.

**March under 15** – 1. Alexander Levack, 2. Lea MacLeod, 3. Donald Morrison, 4. Ewan Henderson.

**S&R under 15** – 1. Lea MacLeod, 2. Alexander Levack, 3. Ewan Henderson, 4. Donald Morrison.

**Piob. Under 15** – 1. Lea MacLeod, 2. Alexander Levack, 3. Rachel MacDonald, 4. John Beagrie.

**March 18 and under** – 1. Alasdair Murray, 2. Calum MacColl, 3. Chris Ross, 4. Carolyn McKee.

**S&R 18 and under** – 1. Chris Ross, 2. Calum MacColl, 3. Carolyn McKee, 4. Alasdair Murray.

**Piob. Ground 17 and under** – 1. Donald Morrison, 2. Karla Marshall, 3. Andrew Hepburn, 4. Shannon Cowie, 5. Chris Grant, Lisa MacInnes.



*Uist and Barra: Alasdair Gillies receives his prizes from Kenna Campbell*

**Piob. 18 and under** – 1. Chris Ross, 2. Calum MacColl, 3. Carolyn McKee, 4. Alasdair Murray.

**Jig under 15** – 1. Alexander Levack, 2. Lea MacLeod, 3. Rachel MacDonald, 4. Andrew Hepburn.

**Jig 15-18** – 1. Calum MacColl, 2. Carolyn McKee, 3. Chris Ross, 4. Chris Fyfe.

**Piob** – 1. Calum MacColl, 2. Alexander Levack, 3. Chris Ross, 4. Lea MacLeod.

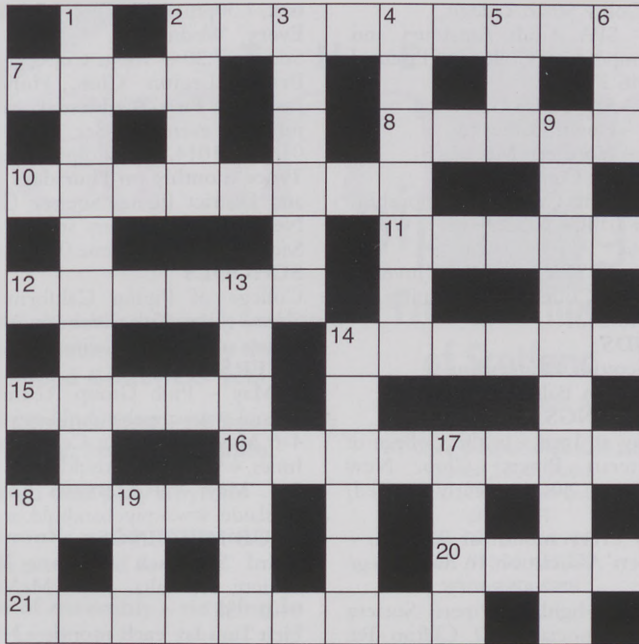
## CERES HIGHLAND GAMES

**Saturday 30th June**

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**Snr. and Jnr. Piob and Light Music. Judges: W. Drysdale and J. Banks**

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### Across

1. Juvenile competition held in March (9)
2. Reed material (4)
8. Home area of the Stewart clan (5)
10. A quarter note (8)
11. Loch side in the Scots Guards Bk 1 (5)
12. The man in charge of the PT (6)
14. Mistakes always blamed on the printers (6)
15. Strange grey creature in a Duncan Johnstone tune (5)
16. A Sinclair lady (8)
18. Piobaireachd alternative to War (5)
20. Robert who was one of the instructors at the College school in Germany (4)
21. Place name and tune in Minard Castle book (9)

### Down

1. Tune for the little people (5,5)
2. Major in the Royal Scots Book (4)
3. D.C. the composer (6)
4. The Archie Kenneth is for this type of piper (7)
5. Part of Ben Lomond in a tune name (3)
6. Comes between Loch and Eun (3)
9. MacRae tune which won the Archie Kenneth (10)
13. It makes porridge and cakes (7)
14. A welcome to a lady in the Scots Guards Bk 1. (6)
17. The note below B (3,1)
18. A Gaelic kiss (3)
19. Expensive drink (3)

Test your piping knowledge with the Piping Times Crossword. Send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland. The crossword is sponsored by Argyll Bagpipes and Kilts. Each month the contestant who sends in the first correct puzzle drawn from those received will be sent a £25 voucher to be spent with Argyll Bagpipes and Kilts. [www.argyllbagpipes.com](http://www.argyllbagpipes.com) Crossword compiled by Jeannie Campbell. **Last month's solution:** ACROSS – John Kay, Evelix, Maria, Tight, Erskine, Russia, Orange, Cannich, March, Alder, Police, Sylvain. DOWN – Jamieson, Horns, Khaki, Yester, Ferguson, Mist, Kincaig, Latheron, Echoes, Niall, India, Moon. *There was only one correct entry for the March crossword so the winner is, again, Gordon Forrest from St. Helens.*

## Piping Times DIARY

### SOLOS

10 May – Knockout Final 0141 946 2137  
Angus MacColl v Stuart Liddell

12 May – SPA Adult Amateurs and Veterans Competition. College of Piping, J. Campbell 946 2137

22/23 Aug – Argyllshire Gathering.

24/25 Aug – Cowal Gathering.

30/31 Aug – Northern Meeting.

1 Sep – Braemar Gathering.

8 Sep – Dunrobin Castle Championships.  
E. Cameron 01408 633268 or F. Wilson 01862 881364

20 Oct – SPA Amateur/Juvenile Competition. College of Piping, J. Campbell 946 2137

### PIPE BANDS

19 May – Scottish. Dumbarton.

23 June – British. Ballymena.

### CLUB MEETINGS

Every Friday at 1pm – in the College of Piping, Veteran Pipers' Club. New members (over 60s or early retired) welcome.

First Friday every month at 7.30pm. – Scottish Pipers' Association. In the College of Piping.

Fortnightly – Highland Pipers' Society, Scots Guards Association, 2 Clifton Ter. Edinburgh. Bob Lawson 0131 332 1961 (Meetings 1, 15 Feb, 1, 15, 29 Mar, 12, 26 Apr, 10 May)

Every last Wednesday each month – Scots Guards Pipers' Association. Scots Guards Club, Haymarket, Edinburgh. Open to serving and former members of the regiment. 0131 337 1084

Every Wednesday from 5pm – Abertay Piping Club, University of Abertay, Bell St Dundee. 01382 308291

2nd Thursday each month – Scottish Piping Society of London. London Scottish HQ, Horseferry Rd 6.30pm. Roger Huth 01252 325 241

Every Thursday – Scottish Piping Society of London. Waverley Abbey School, Tilford, Surrey 6.30pm. Roger Huth 01252 325 241

Every Thursday – Scottish Piping Society of London. Westmeston near Ditchling Sussex, 7.30pm. Peter Candy 01444 410 250

Every Wednesday – Inverness Piping Society, 7.30 – 10pm Cocktail Bar, Royal British Legion Club, Huntly Street, Inverness. First Wednesday each month juniors evening. Sec. David Power, 01667461014, e-mail [djpskirl@aol.com](mailto:djpskirl@aol.com)

Twice monthly on Thursdays – Aberdeen and District Piping Society, Cults Hotel. New members of any standard welcome. Secretary: Alistair Skene 01224 313935

### SCHOOLS

College of Piping California Summer School June 15th-22nd; [www.college-of-piping.co.uk/html/California\\_School.html](http://www.college-of-piping.co.uk/html/California_School.html)

### OVERSEAS

6 May – Piob Group Rochedale High School [www.pipebandsqld.org](http://www.pipebandsqld.org)

4-6 May – Australian Celtic Festival. Glen Innes. [www.pipebandsqld.org](http://www.pipebandsqld.org)

5-6 May – R.U.Brown Solo Contest Adelaide. [www.pipebandsqld.org](http://www.pipebandsqld.org)

### CLUB MEETINGS

Third Sat each month – WA Pipers' Society, Australia, John McMurchie 08 9401 9587

First Tuesday each month – NSW Pipers' Society. Australia. Ron Clement 0299481914

Fourth Tuesday each month – NSW Solo Pipers' Club. Blacktown Australia. 0412 602 983 [www.blacktownpipeband.com](http://www.blacktownpipeband.com)

### RADIO

College of Piping Radio is now available on demand at [www.college-of-piping.co.uk](http://www.college-of-piping.co.uk) Solo and bands; archive spot; history, interviews, and informed comment.

Scottish Internet Radio [www.internetradio.co.uk/piobaireachd.html](http://www.internetradio.co.uk/piobaireachd.html)

BBC's 'Pipeline' is on FM 92.4/97.7MHz; MW 810 (Dumfries 585) and on Radio nan Gaidheal FM 103.5-105 at 9.05pm on Saturdays. Also on Radio nan Gaidheal 'Crunluath' with Cailean MacLean at 4pm on Thursdays with repeats at 10.30pm on Thursdays.

**Piping Times** Diary is compiled by Jeannie Campbell. Let her know what is going on in your society or pipe band. Tell us when you are holding a contest or fundraiser. All Diary insertions are free. Send your Diary info to Jeannie at the College.

E-mail: [collegemuseum@ntlbusiness.com](mailto:collegemuseum@ntlbusiness.com). or see page one for other contact details.

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