

Piping Times

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Remembering
Nicol MacCallum
and the 8th Argylls



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Contents

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Editorial	3
Correspondence.....	4
News	7
The best of tunes.....	16
Transforming Canntaireachd.....	19
'Jungle Boogie'	38
Notes from the other College.....	40
Piobaireachd Society Bursary	42
Reviews	44
Crossword	48
Results	51
Diary	58

Cover: Angus Lawrie has sent in a previously unseen photograph of the 8th Argylls under P.M. Nicol MacCallum (who died in 1977) – see p4.

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Piping Times est. 1948

A lot has happened in the last 20 years in piping and traditional music generally. More people are playing and learning than ever but are they *enjoying* it as much as did previous generations? In tune selection, presentation, and a few other ways, the piping world has become quite conservative, perhaps a reflection of society in general. In the pipe band world, the televising of the Worlds is a welcome move for sure, but in embracing the cameras so wholeheartedly perhaps we are unwittingly losing our soul? Winning bands celebrate the instant their names are announced. Of course they do. They always have. However, since the event has been televised the merriment has become completely over-the-top. It seems pipe band people can be relied on to perform for the camera and to be content with being marketed by people more interested in projecting an image *they* would like. In the eyes of others, we really only exist to promote tourism. At the very least, marketers – and others who seek to bask in our reflected glory – could and should ask our permission before they use imagery showing us throwing our glengarries in the air with glee.

Most people would consider it an honour to be asked to perform the role of chieftain at a highland games. However, there are highland games and then there's the World Pipe Band Championships. The role of chieftain at the Worlds should be considered the ultimate honour which the RSPBA bestows on someone worthy of being asked. Yet, time and again it is politicians who stand at the podium and spout their platitudes. Whether politicians are or are not worthy to receive such an honour isn't the point. Politicians are divisive. Is it not about time the RSPBA asked more appropriate candidates to be chieftain at the Worlds? Surely people like Peter MacInnes and Ian McLellan are more worthy – and deserving – of receiving our salute than are politicians? Are we content for politicians to bask in our reflected glory?

It has been written in these pages many times previously *ad nauseam* but here it is again: let us hope that more pipers of all grades get out and around the games this year. The Atholl Gathering, held near the end of May, serves as a good indicator as to how the season will pan out. Last year's event saw a total of eight competitors enter the 'A' grade piobaireachd. The competition was over by 2.30pm. Next month's magazine will feature our usual comprehensive Guide to the Games. Please consult it and plan your summer of piping.

Enjoy your piping this season.

Stuart Letford.

Like to comment? Email: pt@college-of-piping.co.uk

CORRESPONDENCE

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 e-mail the *Piping Times*. Full contact details on page 1.



8th Argylls Pipe Band

Sir,

I would like, first of all, to send belated congratulations to Jeannie Campbell on being awarded the MBE. Whilst browsing through some of my back issues of the *Piping Times* I found an article of Jeannie's on the subject of piping in 1939. This was in the February 1993 issue. Jeannie mentioned the competition held at Dreghorn by the 8th Battalion, Argyll and Sutherland Highlanders. I can assist with the names of the pipers who competed.

In the Pibroch, first was L/Cpl Ronnie MacCallum (the Duke of Argyll's piper) and second was L/Cpl Duncan Lamont from Pennyghael, Mull. In the March competition, first place went to Archie Wilson, uncle of our good friend, John. Second was Ronnie MacCallum and third was my father, Kenneth. In the Strathspey and Reel, first was Ronnie MacCallum and Archie Wilson was second.

In the young pipers' March, first was Geordie MacIntyre, second was Kenneth MacIntyre. Geordie became Colonel Gayres' piper after the war. Geordie had spent most of the war in captivity along with the 51st Division under the command of General Fortune, who unfortunately died in captivity. I had the distinction of being his son's bodyguard while on manoeuvres in Germany in 1949. He was a captain then in the 1st Battalion, The Black Watch, the regiment in which I served my National Service until 1950.

In the 51st Highland Division competition the results of the MSR were: 1. P.M. John Wilson, 2. Cpl Donald MacLeod (wee Donald!), 3. Kenneth Lawrie, 4. Archie Wilson. Archie had been appointed Pipe Major of the 8th Argylls when they embarked for France. He was wounded and sent home but returned to duty in North Africa where he and most of the band members were wiped out at the battle of Longstop Hill [this battle took



Nicol MacCallum (left) and Hector MacLean judging at the Argyllshire Gathering in 1966.

place in Tunisia from April 21-23, 1943 – Editor]. My own father was lucky. He was operated on in a field hospital for a burst ulcer and shipped home with no kit – which included his beloved pipes. However, Nicol MacCallum recognised them and sent them to my father in Oban. Nicol, Ronnie and Duncan Lamont had remained behind in the UK because of their age.

When the 8th Argylls Pipe Band left Oban in 1939, I walked all the way down to the town from the Drill Hall beside P.M. Nicol MacCallum.

It was an experience I will never forget. The enclosed photograph (see page opposite) was taken at a church parade in Aldershot prior to them embarking for France. The 8th Argylls were the youngest regiment in the British Army and that was the reason for them being where they were, i.e. last in line. You can see quite plainly P.M. Nicol MacCallum with my father right behind him. Four along from MacCallum are L/Cpl Duncan Lamont. I think I can make out Geordie MacIntyre in the third rank. The original photograph I gave to the museum at Stirling Castle. I was surprised that they didn't have such an important piece of history.

Angus Lawrie, Doonfoot, Ayr.

Black Watch footage

Sir,

I read Mr Gunther's 'Last happy days' series with great interest. Concerning The Black Watch pipers in the JFK funeral procession, the pipers may be heard and seen on the following clip: <https://youtu.be/LwwkZOMnuhw>

The pipers may be heard from 1:54-4:06 and may be seen from 6:35-7:34. They are at the top of the film behind the USMC company with their backs to the camera.

Paul Hinson, Oakland, Illinois.

Tough guys

Sir,

I enjoyed reading Robert Gunther's articles on The Black Watch and John F. Kennedy's presidency. However, in last month's instalment, on p20, it is stated:

Michael Wingate-Gray died in November 1995. He went on to become a Brigadier and the commanding officer of the SAS.

Now, I appreciate that soldiers in the SAS are extremely tough, but to rise from the dead ...

Angus Grant, Mount Vernon, Glasgow.

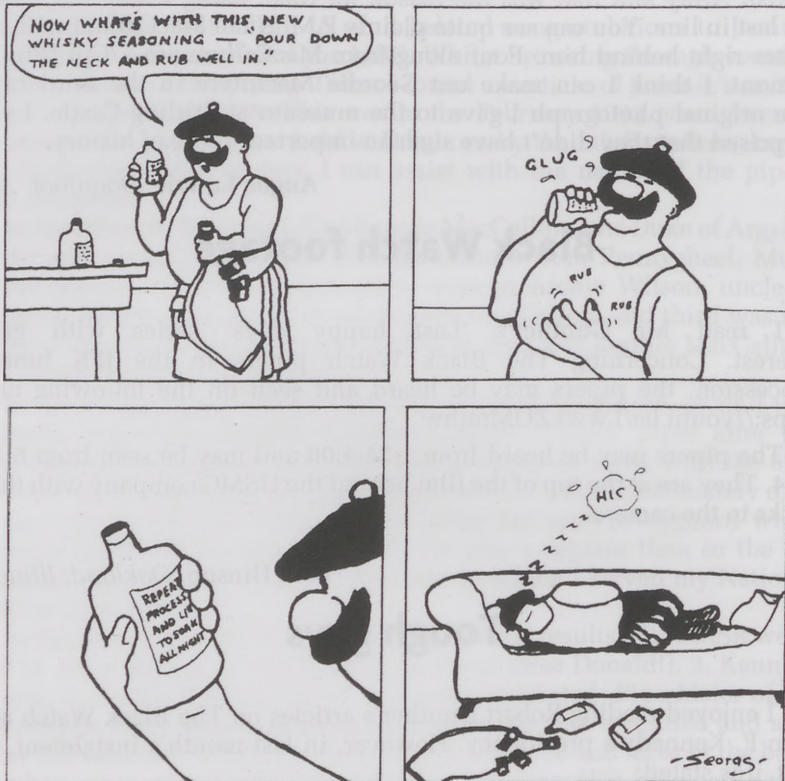
- Thanks to others who spotted this howler. – Editor.

Donald's well seasoned

Sir,

The other day, whilst browsing nonchalantly through my binders containing *Piping Times* back issues, I found a Donald Drone cartoon from the September 1996 edition which readers may find amusing, particularly with bagpipe seasoning being in the piping news recently.

R.A. Proudfoot, Ayr.



A little Cascade salmon fly.



A little Cascade.

Sir,

With us both being fly fishers as well as pipers here is a thought for the day: every time I try a little Cascade on the river I seldom get a catch, but when I try the *Little Cascade* on the pipes there is a catch every time!

Hope you enjoy a cast or two this season as well as a tune or two.

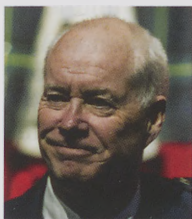
P.M. Iain Bell, *Canonbie, Dumfriesshire.*

• *Thanks, Iain! – Editor*

NEWS

PipingLive! at the College of Piping

Legendary Canadian piper, Jim McGillivray is teaming up with author and social historian, William Donaldson at one of the College's lunchtime recitals during this year's PipingLive! festival. Jim is one of piping's leading figures. During the 1970s through to the 1990s he won most the leading solo prizes and was also a member of the Guelph Pipe Band and the 78th Fraser Highlanders. This year he will be competing with Inveraray & District Pipe Band. William Donaldson is the author of *The Highland Pipe and Scottish Society, 1750-1950*. More details to follow.



Bands: judges to confer

At the RSPBA's AGM last month the Board of Directors approved a proposal to allow judges to confer during a competition. Two major championships, the Europeans at Forres and the UK in Belfast, will pilot a scheme whereby judges have the option to confer during a contest "where it is deemed appropriate and conducive to the adjudication process. e.g. dealing with performance anomalies, unexpected incident, clarify any pertinent instrument or performer issues or a build-up of multiple performances evident of a similar standard in the lower half of the assessment spectrum."

Critique sheets will also be in triplicate form for judges to retain a copy for their own use during a competition, with the other two copies handed over to Association officials.

Callum Beaumont wins the Uist & Barra



The young team – L-R: Callum Beaumont with his Glasgow Highland Club Medal, Finlay Johnston and Alasdair Henderson.

The top prizes at the recent Glasgow Uist and Barra Association annual piping competition went to three of the younger generation among today's foremost competitive pipers. Callum Beaumont followed his Metro Cup win a fortnight previously by taking the overall prize at the first prestigious solo piping contest of the year which was held last month at a packed College of Piping. It was the "baby faced assassin" from Bo'ness who lifted the Charles Hepburn Bowl for the overall winner. Callum took the ceòl mòr with *The Phantom Piper of the Corrieyairack*,

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Finlay Johnston won the MSR and Alasdair Henderson won the Hornpipe and Jig. One invited piper, Niall Stewart didn't make the competition due to tonsillitis.

Prior to the presentation of prizes by Catriona Garbutt, a short recital was given by the winner of last year's Flora MacDonald Piping Competition, Fiona MacLean (nee MacKay) of Benbecula, formerly of Alness. Fiona is an ex-pupil of John D. Burgess.

Details of second Spring Gatherin' announced



The second Spring Gatherin' festival takes place on Saturday, April 9 at the Ramada Plaza, Shaw's Bridge in the city. The pipe bands taking part include Ballycoan Pipe Band, Major Sinclair Pipe Band, Portavogie Pipe Band and Sgt Walker Memorial Pipe Band. Flute bands, silver bands and accordion bands are also taking part.

Director Of Events, Colin Wasson said: "It is clear from the reaction of both the participants and audience last year, that the event is a much needed addition to the calendar of the pipers and drummers in Ireland and beyond, with its laid back style and proximity to its audience the atmosphere created by this mix was appealing to all". Further details and tickets at: www.springgatherin.co.uk or telephone 02890 319319.

Showcasing the wealth of school talent

By Alistair Aitken, MBE

The fourth annual Scottish Schools Pipe Band Championships, held in Broughton High School in Edinburgh, took place on Sunday, March 13, 2016, with pupils from 118 individual schools taking part. Promoted under the banner, 'Fair Play for Pipes', these championships are organised independently by the Scottish Schools Pipes and Drums Trust (SSPDT), which aims to expand the tuition of the piping and pipe band drumming in Scotland's state schools, and increase the number of school pipe bands. Although the championships carry the support of the Royal Scottish Pipe Band Association (RSPBA) they are not part of its competition programme. The Trust rightly claims that the championships are the world's largest schools piping competition.

The SSPDT evolved from the successful East Lothian Pipes and Drums Trust, which was formed in 2007. The Trust is a registered charity and it was expanded in 2015 to embrace the whole of Scotland. It subsumed the activities of the East Lothian Trust, including responsibility for the organisation and funding of the Scottish Schools Pipe Band Championships. The championships provide different levels of competition for school pipe

bands which already have competitive experience, within and outwith the RSPBA system. Primarily, they provide a friendly opportunity and encouragement for school pipe bands that have limited competition experience or have never competed before. School pipe bands from other parts of the UK are also welcome to participate.

Six different levels of band competition were on offer:

Juvenile Pipe Bands

For RSPBA-registered Juvenile school/combined school Pipe Bands only.

Novice Juvenile 'A' Pipe Bands

For RSPBA-registered Novice Juvenile "A" school/combined school Pipe Bands only.

Novice Juvenile 'B' Pipe Bands

For RSPBA-registered Novice Juvenile "B" school/combined school Pipe Bands only.

Junior 'A' Pipe Bands

For school/combined school pipe bands with regular experience of non-RSPBA competitions; or which achieved one of the top three placings in the Junior "B" category at previous Scottish Schools Pipe Band Championships.

Junior 'B' Pipe Bands

For school/combined school Pipe Bands with limited previous competition experience; or which achieved one of the top three placings in the Debut category at the Scottish Schools Pipe Band Championships in 2015.

Debut Pipe Bands

For school Pipe Bands competing for their first time (including school bands reforming after an absence of at least three academic years); or which competed in the Debut competition at the Scottish Schools Pipe Band Championships in 2015 but did not achieve one of the top three placings.

Bands in the Junior and Debut categories could also play a limited number of pupils from their schools/combined schools who are members of local RSPBA-registered community pipe bands.

The championships also incorporated an invitational Quartet Piping competition for schools as yet unable to form a Pipe Band but which wished to give their pipers competing experience. The completely different format of Freestyle Musicianship competition, which has proved to be highly successful in the previous two years, was also again included. This competition offered a more informal and less traditional opportunity for schools or combined schools with limited numbers of pipers and drummers to participate in the Championships along with other types of musicians from their school. The original concept was to demonstrate to parents, teachers, education authorities and the wider public the versatility of the pipes and pipe band drumming, and to encourage pupil participation. It also provided an opportunity for existing school pipe

Below: Stranraer Academy Pipe Band came second in the Debut Pipe Band category.



Above: Lochgilphead High School came second in the Quartet Piping category.

bands to showcase the breadth of their skills in the form of an innovative concert-style performance. The emphasis was on interaction of pipes and percussion with other instruments. Key aspects were originality and ingenuity, innovation, sound balance of the instruments, dynamic effect and overall musical impact. As was the case previously, the competitors again explored new boundaries in terms of musical scope, range of instruments, originality and musical themes.

Entries for the 2016 championships exceeded the numbers of previous years by 10%. There were 76 individual Pipe Band, Quartet and Freestyle performances in total. The participating schools travelled from across Scotland, including the Western Isles. The Ampleforth College and Sedbergh School Pipe Band from North East England also participated. Entry was free of charge to the competitors and the spectators. Bands from remote locations were also offered funding assistance to help towards the costs of travel and accommodation etc. Adjudicators were provided by the RSPBA for the pipe band competitions (Thomas Brown, John Connor, Alvis Kerr and George Wilson in Piping; William Black and Alec Dudgeon in Drumming; and James Campbell and Peter Snaddon QVRM in Ensemble). Harry McNulty and Tom Speirs judged the Quartet Piping competition. Judges for the Freestyle competition were Craig Munro (of Red Hot Chilli Pipers fame); Iain MacInnes (BBC Scotland Pipeline) and Tudor Morris (Director of the City of Edinburgh Music School). Senior Broughton High School pupils performed the stewarding and announcer roles and, along with a number of volunteers, ensured that all the competitions ran efficiently and seamlessly.

The Championships undoubtedly showcased the wealth of young musical talent which exists throughout the country, ensuring the crucial foundation required to maintain Scotland's traditional music. They also demonstrated very clearly the wide range of other skills which school pupils can acquire through learning musical instruments and being a



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member of a pipe band. These wider benefits are often hidden or ignored, but a high profile event such as this provides the platform to display visibly evidence of the broader range of skills which can be developed, including team-working, discipline, smartness, dress sense, confidence, competitiveness and even just active involvement. Seventeen new school or combined schools pipe bands have been sustained for at least two years since the first Scottish School Championships were initiated in 2013. Four of these bands have since registered with the RSPBA. In addition, three school/combined schools pipe bands registered with the RSPBA for the 2013 or 2014 seasons used the SSPBC for their first pipe band competition experience. Another six new school/combined schools pipe bands competing for the first time this year. These stats show that the work of the Scottish Schools Pipes and Drums Trust is achieving success year on year.

Readers who would like to know more about the Trust are invited to view its website – www.sspdt.org.uk .

Winners of each of the different categories of competition at the Championships were:

Juvenile Pipe Bands – 1. George Watson's College; 2. Dollar Academy; 3. Preston Lodge High School.

Novice Juvenile 'A' Pipe Bands – 1. Dollar Academy; 2. North Lanarkshire Schools; 3. George Watson's College.

Novice Juvenile 'B' Pipe Bands – 1. Lochalsh Juniors; 2. George Watson's College; 3. Knox Academy.

Junior 'A' Pipe Bands – 1. St Columba's School; 2. Gordonstoun School; 3. Fettes College.

Junior 'B' Pipe Bands – 1. Ullapool High School; 2. The Glasgow Academy; 3. Dundee Schools.

Debut Pipe Bands – 1. Portree High School; 2. Stranraer Academy; 3. Tobermory High School.

Quartet Piping – 1. Dumfries Schools; 2. Lochgilphead High School; 3. St Andrew's RC High School 'A'.

Freestyle Musicianship – 1. The High School of Glasgow; 2. Gordonstoun School; 3. Sgoil Lionacleit.



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The best of tunes – the 2015 Clasp

By Jack Taylor



The Clasp competition at the Northern Meeting sees the best players playing the best music. In 2015 the tunes were: *Lament for The Children*, *Lament for Donald Bàn MacCrimmon*, *Lament for the Earl of Antrim*, *MacLeod of Colbeck's Lament*, *Mrs MacLeod of Talisker's Salute*, *Lament for Patrick Og MacCrimmon*, *Lament for the Duke of Hamilton*, and *Lament for John Garve MacLeod of Raasay*. Competitors were required to submit four tunes from this list and required to play one.

Many contended for prizes, and the final decision often rested on musical taste. How did the great tunes come across? Well, given that pipers will be preparing now for this year's Clasp, I thought it would be timely to reflect on last year's competition. I should stress that these are my own views which may or may not tally with the two other judges I had the pleasure of adjudicating with on the day.

MacLeod of Colbeck's Lament

There are many ways of drawing the best from *Colbeck*. Callum Beaumont combined freedom of expression with fluency throughout. His pipe was blended, with an impressive balance between chanter and drone, and his technique was exemplary. Faye Henderson was inclined to cut short notes more in the ground. Her pipe and technique, though excellent, were just eclipsed by Callum's. Douglas Murray and Chris Armstrong did not complete their tunes.

Lament for the Earl of Antrim

The three variations after the ground the can make or break this tune. Angus MacColl, with a clear resonant pipe, started briskly, then quietened the pace in the following three variations. The three note groups were smooth and weighted masterfully. The rest of the tune sang – the taorluath and crunluath technique a shining example. There was a hint of drone waver towards the end. Fred Morrison was more expansive. He stretched the ground out, and the following variations were very slow. Then water on the drone reeds meant a hasty finish. Roddy MacLeod seemed ill at ease, and his music didn't fully settle.

Lament for Donald Bàn MacCrimmon

'Don't hang about', is the usual message with *Donald Bàn*. Stuart Liddell didn't. His pipe tuned to perfection with a striking harmonic blend, he moved smoothly through, with due ebb and flow and sensitive timing of variation transitions. I particularly enjoyed variation one, where he gave more than usual weight to the lower of the three note groups, moving through them towards the end of the phrases. He gave full value

to passing notes – some like that, others don't. Glenn Brown's ground was expressive, maybe needing a shade more pace and forward movement. In variation one he chose to cut up to the middle note of the three note groups, giving a clear rhythmic feel. There were small technical issues.

Lament for Patrick Og MacCrimmon

Variation 1 is key here. Gordon Walker played it rather round – or is it square? – whereas Andrew Hayes weighted towards the second note, giving the third due space. Gordon moved the ground forward well, maybe needing a little more light and shade at phrase ends. Andrew took a more measured approach – could he have squeezed the pathos a fraction more? Both played the remaining tune well, with solid pipes and only an occasional technical wobble.

Lament for the Children

We heard three different interpretations, all on beautiful pipes. Willie McCallum's tempos seemed just right. His use of light and shade was subtle, striking perfectly that fine line between too much and not enough. There was always a sense of forward movement, but nothing was clipped or rushed. Might he have pulled out the third ground a fraction more? Perhaps that is splitting hairs. Some crunluaths were not completely clear, but at no cost to the melodic flow. Iain Speirs drew out the middle of the phrase in the groundwork, and the theme notes in variation one stood out clearly. His third ground moved rather quickly to the phrase end, and there were small technical blemishes in the taorluath. Greig Wilson took it more slowly, maybe overemphasising phrase and line ends at times. The third variation sang effortlessly, and arguably the low A's and E's after taorluath and crunluath movements were rushed.

Mrs MacLeod of Talisker's Salute

Talisker presents a choice. Do you pull it out, or do you play it more briskly? We had three examples along this spectrum. Finlay Johnston, surely tired after winning the Gold Medal and the MSR the day before, nevertheless showed his mettle at 08:30 by giving a smooth fluid performance. The tempo was assured and bright, the technique and pipe excellent. Maybe it was a little 'safe' musically. Jack Lee, on the other hand, really 'milked it', the melody ebbing and flowing throughout, the tempos all slower. My notes say: "sombre, respectful salute". Jack's pipe was on the light side, with some loss of harmonics between drone and chanter. Euan MacCrimmon's pipe was stronger and more blended. He took a middle path which was most effective, enhanced by strong technique. The drones didn't quite hold.

Lament for the Duke of Hamilton

This was one of the less popular submissions, and it was chosen for Bruce Gandy. It is a tricky tune to phrase, especially in the three grounds, with some phrases ending mid-bar, and introductory notes need careful attention. Bruce's approach was imaginative in that he saw it as a march

rather than a lament. This led to a firmness of treatment of certain figures in the ground. In V1 he mixed 'up' and 'down'; very effectively for me. The tune was completed in bold style. Was it just too bold?

Lament for John Garve MacLeod of Raasay was only submitted by one player, and he played it at Oban, so it was not chosen for him in Inverness.

Result

1. Callum Beaumont;
2. Angus MacColl;
3. Stuart Liddell;
4. Andrew Hayes;
5. Willie McCallum.

The Set Tunes for this year's Senior Competitions are:

The Bells of Perth,

Scarce of Fishing,

The Earl of Ross's March,

*The MacDonalds' Salute
(corrected version),*

Lament for Hugh

MacLeod of MacLeod's Lament,

A Son's Salute to his Parents *The Phantom Piper of Corrieyairack.*

As before, competitors will submit four of the above tunes, one of which they will be required to play.



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Transforming canntaireachd

– a critique of the Nether Lorn Canntaireachd

ROBERT BURNS rejects what he terms the ‘pseudo-Gaelic’ approach to the system and favours instead a scientific-linguistic approach.



This is a critique of the Nether Lorn Canntaireachd and other conventional canntaireachd systems commonly associated with the great highland bagpipe. The critique evolved as I became progressively more familiar with the Scots Gaelic language and the history of canntaireachd, and the low correlation between it and the creators and users of conventional canntaireachd. My assessment grew with the realisation of the internal inconsistency of conventional canntaireachd and its inconsistency with the sound and movements of the chanter.

Tradition has it that canntaireachd originated in the Gaidhealtachd for the teaching/learning of pipe music among the native people there, but there is no historical record placing the blame (beyond the decline of traditional Scots Gaelic culture) for what is criticised here. Indeed, this critique raises the hope that canntaireachd be returned to Scots Gaelic and the intuitive teaching/learning of piping.



Col. J.P. Grant, C.B. of Rothiemurchus.

The following charts are adapted from the Nether Lorn Canntaireachd to illustrate and contrast the standard ‘notation’ and standard phonetical pronunciation of the Nether Lorn Canntaireachd with that in American English and Scots Gaelic. They are in tandem with one critiquing and the other replacing the Nether Lorn Canntaireachd. The reader can readily appreciate the absence of Gaelic spelling in the standard ‘notation’ of the Nether Lorn Canntaireachd and other standard canntaireachd.

Firstly, then, here is my adaptation of the familiar table displaying the Nether Lorn Canntaireachd, more or less as it appears in the Piobaireachd Society Collection. As most readers will know, this system was revised in 1959 by Col. J.P. Grant of Rothiemurchus.

	Nether Lorn Canntaireachd					
Melody Notes	Ungraced			Graced with high G (high A for high G)		
	Notation	Pronunciation in English	Spelling in Gaidhlig	Notation	Pronunciation in English	Spelling in Gaidhlig
Low G	em	um	em	him	him	him
Low A	en	un	en	hin	hin	hin
B	o	o	o	hio	hio	hio
C#	o	o	o	ho	ho	ho
D	a	ah	a	ha	hah	hà
E	e	ey	e	che	chey	che
F#	ve	vey	bhe	he	hey	he
High G	vi	vee	bhi	hi	hee	hi
High A	i	ee	i			

Melody Notes	Graced with E			Graced with D		
	Notation	Pronunciation in English	Spelling in Gaidhlig	Notation	Pronunciation in English	Spelling in Gaidhlig
Low G	em	um	em	dam	dahm	dàm
Low A	en	un	en	dan	dahn	dàn
B	eo	yoh	fhio	to	toe	to
C#	eo	yoh	fhio	do	doe	do
D	ea	yah	fhia			
E						
F#						
High G						
High A						

	Nether Lorn Canntaireachd		
Melody Notes	Graced with Low G		
	Notation	Pronunciation in English	Spelling in Gàidhlig
Low G			
Low A	din	din	dfhin
B			
C#			
D			
E			
F#			
High G			
High A			

Fig. 1.

I have four comments about this chart:

“[I]t has major defects, one vocable is used for two or more notes. [I]f the tune is unknown, it causes considerable difficulty.” This is first stated in *The Piobaireachd of Simon Fraser With Canntaireachd*, compiled and edited by B. J. Maclachlan Orme (Brown Prior Anderson, 1985). Secondly, all principal notes should be vowel sounds which are intuitive, rational, and rise and fall in the mouth as they do in pitch, e.g., the broad vowels are deeper in the throat than the slender vowels with a separate vowel sound for each principal note. Thirdly, all gracings should be depicted with consonants consistently depicting the same gracings and which are rationally related to the sound of the chanter, viz:

- High G gracings should all have the same consonant (e.g., ‘t’) sound.
- E gracings should all have the same consonant (e.g., ‘p’) sound, certainly not missing a consonant (i.e., em, en).
- D gracings should all have the same consonant (e.g., ‘k’) sound.

Lastly, having a consonant after a vowel for a mere ungraced note is, in my view, illogical and unnecessary.

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Transformed Canntaireachd Melody Notes						
Ungraced				Graced with high G (high A for high G)		
	Notation	Pronunciation in English	Spelling in Gàidhlig	Notation	Pronunciation in English	Spelling in Gàidhlig
High A	i	ee	ì	si	see	sfhi
High G	l	as in sit	i	tl	ĩ	hi
F#	ai	as in Thai	ài	tai	thai	he
E	e	as in hey	e	te	tay	tfhe
D	a	Ah	à	ta	tah	tà
C#	u	as in blue	ù	tu	too	tu
B	o	Oh	ó	to	toe	to
Low A	ʌ	Uh	a	tʌ	tuh	ta
Low G	ɒ	awl	ò, eò	tɒ	tawl	tò, teò

Graced with E				Graced with D		
	Notation	Pronunciation in English	Spelling in Gàidhlig	Notation	Pronunciation in English	Spelling in Gàidhlig
High A						
High G						
F#						
E						
D	pa	pah	tà			
C#	pu	poo	tu	cu	coo	cu
B	po	poe	to	co	coe	co
Low A	pʌ	puh	ta	cʌ	cuh	ca
Low G	pɒ	pawl	tò, teò	cɒ	cawl	cò, ceò

Graced with Low G			
	Notation	Pronunciation in English	Spelling in Gàidhlig
High A			
High G			
F#			
E			
D			
C#			
B			
Low A	da	duh	dfha
Low G			

Cadences			
Melody Notes	Notation	Pronunciation in English	Spelling in Gàidhlig
hg - E - d - B - lg - LA	HiEnEm	Hee un Um	Hi en Em
hg - E - d - C - lg - LA	HiHoDin	Hee hoe Din	Hi ho Dfhin

Fig. 2

My criticisms with this chart are:

1. E graced by G should be 'chey' per the melody note chart.
2. B graced by D should be 'to' not 'hi' per the melody note chart.
3. C graced by D should be 'do' not 'ho' per the melody note chart.
4. Cadence on B should end in 'din' not 'em' per the melody note chart.
5. This should be redone in light of criticism to the melody note chart.

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Transformed Canntaireachd Cadences			
Melody Notes	Notation	Pronunciation in English	Spelling in Gàidhlig
hg - E - d - C - lg - LA	tla-u dΛ	TÌ ah-OO DUH	(reserved)
hg - E - d - B - lg - LA	tI a-o dΛ	TÌ ah-O DUH	(reserved)

Echo Beats (Crathaidhnean)	Notation	Pronunciation in English	Spelling in Gàidhlig
Low A	HihaRin	Hee haRrrin	Hi hà Rin
B	HihoRoDo	Hee hoRo (un)Do	Hi hoRo do
C	(ignored)		
D	HihaRaRa	Hee haRa (ir)Ra	Hi hàR Rà
E	CheReDe	CheyRey (un)Day	Che Re Dfhe
F	HeReRe	HayRey (ir)Ray	He Re Re
High G	HiRiRi	HeeRee (ir)Ree	Hi Ri Ri
High A	(ignored)		

Fig. 3

There are a number of things to say about this.

1. It ignores the echo beat on High A.
2. It ignores the echo beat on C.



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3. Echo beat on low A ignores low-G-gracing notation of 'din' and failure to articulate birl, and conventional timing replaces echo beat with mere birl.
4. Echo beat on B fails to articulate movement and consists of fantasy/false/missing voca-bles; it should be Che a o-em-O em-O.
5. Echo beat on D fails to articulate movement and consists of fantasy/false/missing vo-cables; it should be Che a em-A em-Tra.
6. Echo beat on E fails to articulate low-A gracing; it should be Che-enE en-E. or Che-enDe en-De.
7. Echo beat on F fails to articulate E gracing; it should be He eVe e-Ve.
8. Echo beat on High G fails to articulate E gracing; it should be Hi eVi e-Vi or Chi eVi e-Vi.
9. This should be redone in light of criticism to first chart.

Transformed Canntaireachd Echo Beats (Crathaidhnean)	Notation	Pronunciation in English	Spelling in Gaidhlig
High A	si-si li or i si li	see-SEE ĩ-EE or ee-SEE ĩ-EE	(reserved)
High G	sl-nl e-Ī	sĭ-nĭ ey-Ī	(reserved)
F#	tai-nai e-ai	thai-NAI ey-AI	(reserved)
E	te-me a-e	tey-DEY ah-EY	(reserved)
D	te a-da ɒ-a-ɒ-a	TEY ah-DAH awl-ah-uh-AH	(reserved)
C#	tu-u ɒ-u	too-DOO awl-OO	(reserved)
B	te a-o-do ɒ-o	TEY ah-o-doe awl-O	(reserved)
Low A	te a-u-du-du	TEY ah-uh-duh-DUH	(reserved)

Fig. 4

Criticisms:

1. It ignores the echo beat on High A.
2. Echo beat on D conventionally consists of extra syllables.
3. It ignores the echo beat on C#.
4. Echo beat on B conventionally consists of extra syllables.
5. Echo beat on low A in conventional timing replaces echo beat with mere birl.

Doublings, Throws, & Grips/Leumluaths (Leumludh)	Notation	Pronunciation in English	Spelling in Gàidhlig
Throw on D	Tra	Trrah	Trà
Throw on E from note lower than E	Dre	Drrey	Dre
Throw on E from note higher than E	Edre	Ey-drrey	Edre
Throw on F# from from note lower than F#	Dare	Dah-rrey	Dàre
Throw on F# from from note higher than F#	Vedare	Vay-dah-rrey	Mhedàre
Throw on high A is dili., pronounced deely.	Dili	Dee-lee	Dfhili
Throw/grip to B	Tro	Trro	Tro
Throw/grip to C#	Dro	Drro	Dro
Leumluath (Leumludh)	Bare	Brrey	Bare
Doubling from low G to high G.	Embari, himbari	Em-baree, Him-barree	Embàri, himbàri
Doubling from low A to high G	Endari, hindari	En-daree, Hin-darree	Endàri, hindàri

Fig. 5

Criticisms:

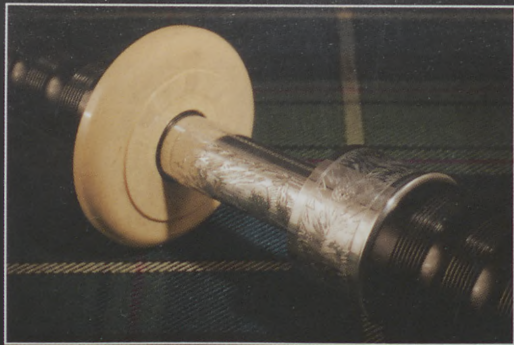
- a. Doublings make no sense to me in terms of melody-note chart rules, relevance to ac-tual sound, or exclusion of most doublings.
- b. Dili is arbitrary.
- c. Confused terminology over leumluaths, throws, grips, and doublings is inexcusable.
- d. In *Tutor for Piobaireachd* by Seumas MacNeill (published by the College of Piping), the author pronounces 'bare' as 'mbray'.
- e. Dare/Dari is a 2-syllable movement on low A or E and called Bari on low G.
- f. In *The Music of Scotland, The MacArthur-MacGregor Manuscript of Piobaireachd* (1820) edited by Frans Buisman and Andrew Wright, Roderick D. Cannon and published by the Universities of Glasgow and Aberdeen in association with The John MacFadyen Memorial Trust and The Piobaireachd Society, the editors call a grip a cluster of pseudo-notes leading into a melody note, and a throw as two melody notes separated by a cluster of pseudo-notes.
- g. This should be redone in light of criticism to first chart.

Transformed Canntaireachd Doublings, Throws, & Grips/Leumluaths (Leumludh)	Notation	Pronunciation in English	Spelling in Gaidhlig
Throw on D	u-a-o-a	awl-ah-oo-AH	(reserved)
Throw on E from note lower than E	pana-e	pah-nah-EY	(reserved)
Throw on E from note higher than E	e-a-na-e	e-ah-nah-EY	(reserved)
Throw on F# from from note lower than F#	ne-te-ai	ney-tey-AI	(reserved)
Throw on F# from from note higher than F#	e-te-ai	ey-tey-AI	(reserved)
Throw on high A	isi	ee-see	(reserved)
Throw/grip to B	o-b-kb-o	o-awl-kawl-O	(reserved)
Throw/grip to C#	o-b-kb-u	o-awl-kawl-OO	(reserved)
Leumluath (Leumludh)	b-kb-e (b-bb-e from D)	awl-kawl-EY (awl- bawl-EY from D)	(reserved)
Doubling from low G to high G.	pb-nb-l	pawl-nawl-Ī	(reserved)
Doubling from low A to high G	pA-nA-l	puh-nuh-Ī	(reserved)

Fig. 6

I feel the names of the movements in Fig. 6 are vague, ambiguous, and inaccurate.

Taorluath (Taoludh/Tuludh)	Notation	Pronunciation in English	Spelling in Gaidhlig
From low G	Him-darid	Him-darrit	Him-dfharit
From low A	Hin-darid	Hin-darrit	Hin-dfharit
From B	Hio-darid	Heeyo-darrit	Hio-dfharit
From C#	Ho-darid	Ho-darrit	Ho-dfharit
From D	Ha-darid	Ha-darrit	Hà-dfharit
From E	Che-darid	Chey-darrit	Che-dfharit
From F#	He-darid	Hey-darrit	He-dfharit
From high G	Hi-darid	Hee-darrit	Hi-dfharit
From high A	I-darid	Ee-darrit	I-dfharit



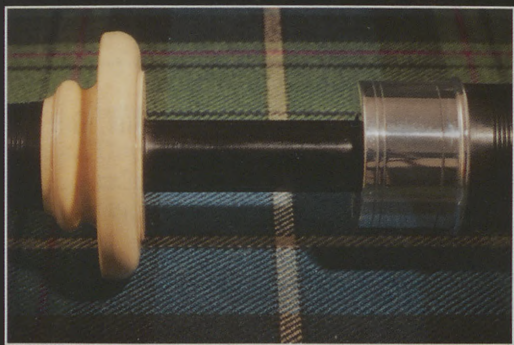
SL4: Thistle engraved alloy ferrule and slide with imitation ivory projecting mount



SL1, SL2, SL3:
Imitation ivory ringcap



SL1: Blackwood projecting mounts with plain alloy ferrules




SL2: Imitation ivory projecting mount and blackwood slides with plain alloy ferrules



SL3: Imitation ivory ferrule with blackwood slides



SL3: Imitation ivory projecting mount and ferrule



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Fig 7.

My criticisms here are:

- a. Low G taorluath is rhythmically untrue to others.
- b. All are substantially rhythmically untrue to the movement's sound.
- c. Taorluath and crunluath movements on any particular principal note should have com-mon vocables for common notes.
- d. This should be redone in light of criticism to first chart.
- e. R. B. Nicol and R. U. Brown sing the taorluath like 'bur-rrrum' as in the Christmas carol, *Little Drummer Boy*.

Transformed Canntaireachd Taorluath (Taoludh/Tuludh)	Notation	Pronunciation in English	Spelling in Gàidhlig
From high A	ti ð-kð-pɹɹ	TEE-awl-kawl-PUH	(reserved)
From high G	tl ð-kð-pɹɹ	TĪ-awl-kawl-PUH	(reserved)
From F#	tai ð-kð-pɹɹ	TAI-awl-kawl-PUH	(reserved)
From E	te ð-kð-pɹɹ	TEY-awl-kawl-PUH	(reserved)
From D	ta ð-kð-pɹɹ	TAH-awl-kawl-PUH	(reserved)
From C#	tu ð-kð-pɹɹ	TOO-awl-kawl-PUH	(reserved)
From B	to ð-kð-pɹɹ	TOE-awl-kawl-PUH	(reserved)
From low A	tɹ ð-kð-pɹɹ	TUH-awl-kawl-PUH	(reserved)
From low G	tð kð-pɹɹ	TAWL-kawl-PUH	(reserved)

Fig. 8

The Low-G taorluath is rhythmically untrue to others.

Taorluath Tripling (Taoludh/Tuludh Leth-leagadh)	Notation	Pronunciation in English	Spelling in Gàidhlig
From low G	Himbabem-__	Him-bah-um	Himbabem
From low A	Hindaen-__	Hin-dah-un	Hinda-en
From B	Hiotoeo-__	Heeyo-toe-o	Hioto-eo
From C#	Hodoeo-__	Ho-doe-o	Ho-dfho-eo

Fig. 9

This should be redone in light of criticism to the first chart, Fig. 1.

Crunluath (Criúnnludh/ Creanludh or Tuludh Agus Creanludh)	Notation	Pronunciation in English	Spelling in Gàidhlig
From low G	Him-bandre	Him-bandrey	Him-dàn-dre
From low A	Hin- bandre	Hin- bandrey	Hin-dàn-dre
From B	Hio- bandre	Heeyo- bandrey	Hio-dàn-dre
From C#	Ho- bandre	Ho- bandrey	Ho-dàn-dre
From D	Ha- bandre	Ha- bandrey	Hà-dàn-dre
From E	Che- bandre	Chey- bandrey	Che-dàn-dre
From F#	He- bandre	Hey- bandrey	He-dàn-dre
From high G	Hi- bandre	Hee- bandrey	Hi-dàn-dre
From high A	I- bandre	Ee-bandrey	I-dàn-dre

Fig. 10.

Transformed Canntaireachd Taorluath Tripling (Taoludh/Tuludh Leth-leagadh)	Notation	Pronunciation in English	Spelling in Gàidhlig
From C#	tu-ku-pu	too-koo-poo	(reserved)
From B	to-ko-po	toe-koe-poe	(reserved)
From low A	tʌ-kʌ-pʌ	tuh-kuh-puh	(reserved)
From low G	tɔ-kɔ-pɔ	tawl-kawl-pawl	(reserved)

Fig. 11.

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My criticisms here are:

1. In *Tutor for Piobaireachd* by Seamus MacNeill (published by the College of Piping), the author pronounces 'bandre' as 'mbidderay'.
2. Low G crunluath is rhythmically untrue to others.
3. All are substantially rhythmically untrue to the movement's sound.
4. Taorluath and crunluath movements on any particular principal note should have common vocables for common notes.
5. This should be redone in light of criticism to first chart.

Transformed Canntaireachd Crunluath (Criünnludh/ Creanludh or Tuludh Agus Creanludh)	Notation	Pronunciation in English	Spelling in Gaidhlig
From high A	ti ɒ-kɒ-pʌ	TEE-awl-kawl-PUH- kuh-EY	(reserved)
From high G	tl ɒ-kɒ-pʌ	TĪ-awl-kawl- PUH- kuh EY	(reserved)
From F#	tai ɒ-kɒ-pʌ	TAI-awl-kawl-PUH- kuh-EY	(reserved)
From E	te ɒ-kɒ-pʌ	TEY-awl-kawl-PUH- kuh-EY	(reserved)
From D	ta ɒ-kɒ-pʌ	TAH-awl-kawl-PUH- kuh-EY	(reserved)
From C#	tu ɒ-kɒ-pʌ	TOO-awl-kawl-PUH- kuh-EY	(reserved)
From B	to ɒ-kɒ-pʌ	TOE-awl-kawl-PUH- kuh-EY	(reserved)
From low A	tʌ ɒ-kɒ-pʌ	TUH-awl-kawl-PUH- kuh-EY	(reserved)
From low G	tɒ kɒ-pʌ-kʌ-e	TAWL-kawl-puh-kuh-EY	(reserved)

Fig. 12.

Here, the Low G crunluath is rhythmically untrue to others.

Miscellanea	Notation	Pronunciation in English	Spelling in Gaidhlig
Throw to High G	Chedari-__	Shey-darr-EE	(reserved)
Darado	Darado-__	Dar-uh-DOE	(reserved)

Fig. 13.

This should be redone in light of criticism to first chart.

Transformed Canntaireachd Miscellanea	Notation	Pronunciation in English	Spelling in Gàidhlig
Throw to High G	ne-te-ne-l	ney-ey-tey-ney-l	(reserved)
Darado	o-kò-fò-__	awl-kawl-fawl-__	(reserved)

Fig. 14.

My concluding thoughts are that it would seem that a system based on nine truer vowels and logical consonants, all more rationally related to the chanter, internal consistency, linguistics, and Scots Gaelic, should be created for all principal notes and movements. This should then be compared to the standard vocables with an eye towards logical adjustments in those vocables to conform to the new vowel and consonant sounds and to mitigate against tongue-twisters, irrelevant sounds, and the like.

Such a reformed canntaireachd would seem to deserve a reception superior to that of the controversial Piobaireachd Society and *Kilberry* scores that plague ceòl mòr; an organised, respected effort in this digital age could go far to supplant the few standard canntaireachd systems and the many unpublished, ad hoc canntaireachd systems. This Transformed Canntaireachd is an attempt at just that.

My thanks go to my brilliant friend, now deceased, Susan Self whose expertise in Scotland's musical tradition, in Gaelic and Scots, inspired and guided this article.



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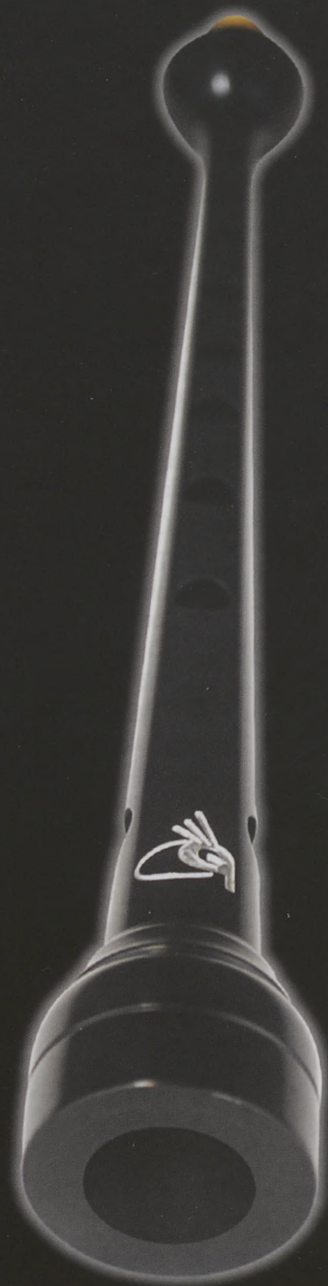
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'Jungle Boogie'

– motivation and inspiration in late pre-season

By Dan Nevans

It is a dark and stormy night. A lonesome road through farm country has a single car upon it. Howling winds and poor visibility make the journey slow and laborious. It's the second band practice of the week and you're burst. April is always a tough month for the bands. You've spent seven months in seclusion. If everything is going well you should be at a polishing stage. If not, you are scunnered. (Scunnered: Scots,adj. to be tired and frustrated).

Over the past two months you have been developing both your playing and your instrument. By now you should be putting in performances at home and at practice that you're happy with.

Our topic this month is motivation. How are you keeping up your end?

This is a subject we don't really talk about in our culture. You're pretty much told from day one to just get on with it. I love the game as much as anyone and yet sometimes, especially when you are working real hard at it, you can feel majorly bummed out. As if there is no end to your toil. I thought I'd share with you some of the things I keep as a kind of mental fuel going into the season.

It's going to get wacky folks so stick with me.

Consider this: Batman is only human. Alright, he's an incredibly wealthy human who has spent his life in training to be the hand of justice but he's not Superman or Green Lantern or some other super powered goon. Batman's special skill is his force of will. Everyday Bruce Wayne gets out his bed after a very short sleep and is in the office at Wayne Enterprises



Dan Nevans and Sandy Bell.

for 10am, leaving at 6pm. From dusk till dawn every day he's out fighting against villainy in all its forms, whether it's a mugger running off with a purse or an intergalactic super evil seeking to enslave humanity The Batman is there willing himself to win.

All you're being asked to do is get the

pipes out everyday for 45 minutes to an hour. The next time you feel like taking a night off during the season ask yourself this: "What would Batman do?"

History This one is pretty nerdy and soppy so bear with me. One of the great influences in my piping career is a man called Sandy Bell. Not because he showed me how to set my pipes, or helped me augment my technique, or taught me how to listen to and appreciate a drum corps. Sandy inspires me because 52 years ago he joined the band he loved as a kid. Through it all – the highs, the lows, arguments, songs, laughter and sadness – Sandy has stood with the band. As a player he won the Worlds on five occasions and he's spent five years on the committee. Not everyone is privileged and lucky enough to play in a band like ours. In 1910 a bunch of miners from two separate colliery bands came together round a kitchen table and here we are 106 years later. Sandy, for me, is a link to the men and women who have walked the line and did the work for a century plus. When I cross the line I feel like those spirits are with me.

I refuse to let them down.

It doesn't matter if your band is 100 years old or brand new. Our culture is full of tales of heroism, sacrifice and hard work. Ask around and let their work inspire you. *Family, grab the Kleenex! It looks like that Nevans boy is going for the feelings again!*

My mother hates the pipes. Can't stand it. Thinks it sounds like a truck crashing into a cattle market. She does love me though. My father has played pipes for 53 years. His mentoring has been the strong hand of support on my back from day one. My elder brother and I are not the best of friends but without his infectious love of music I would never have developed the courage to try to make a living at it. We get annoyed at each other but I know he's proud of me. My brothers and sisters in the band mean so much to me. We stand shoulder to shoulder and cross the line together. 40 odd people sharing a talent and a vulnerability together. As one. We fail or succeed together. Through the highs and lows, the laughter and the sadness.

When my shoulder is tighter than the strings on a highland man's purse. When my lips go at the end of a five hour practice, when my diaphragm spasms with exhaustion, when the days are long, the night's cold and all you want to do is curl up in a ball and send the world away ... I draw strength from these people. That last run through. The seemingly endless practice chanter work at home. Another five minutes before putting the pipes away. Working through four piobaireachds, taking a minute to catch your breath, putting the band chanter in and working through the MSRs and Medleys. When you think you're done. When you feel like there's nowhere to go. Remember that you have a battalion of people rooting for you. Dig deep and push on. They are with you as you will be with them.

I hope I'm making you think. In a month we'll be into the six weeks

of hardcore, serious pipe band competition that opens the summer. Once you're there the buzz will drive you but right now maybe what I've had to say will give you the fuel to put that bit more effort in – and that is what makes champions. Next month I'm going to broach a subject not often spoke about in the *Piping Times* but if you're going to play in a pipe band you're going to need some understanding of it. Take a deep breath ... we will journey to the centre of the drum corps.

• *Dan Nevans is a piper with Shotts and Dykehead Caledonia pipe band, a 10 year veteran of Grade 1 pipe bands, a professional piping tutor, an inaugural member of the National Youth Pipe Band of Scotland, a graduate of the University of Strathclyde's BA in Applied Music and one hell of a dancer.*

Notes from the other College

As I write this it is March: the promise of spring, warmer temperatures and longer daylight hours. The reality of living in Atlantic Canada is that the threat of snow storms still lingers and the winter clothes can't be packed away quite yet. Growing up out west, we used to look forward to spring and the arrival of the daffodils. To me that will always signify that spring has sprung.



Spring in the pipe band world means that intensity at practices starts to build more steadily. The hard work put in through the winter and spring means that the summer is all about tweaking (not twerking) what has been practiced over the previous months. The promise of the Highland Games season starts to seem more real.

A couple of months ago, James, Briar and I made the journey to Saint John, New Brunswick for the weekend. James had been hired to facilitate a band practice weekend for a local band. This was the second time in a little over a month that we had been there. My lovely but somewhat scatterbrained husband had gotten the date mixed up and we had arrived there in January only for him to realise that we were a month early for the practice weekend.

While Briar and I had a girls weekend, James was hard at work. I found the concept of James teaching the band quite interesting and I have to admit, at first, a little amusing. You see, I am the pipe major of the College's Grade 4 band and the Saint John band is one of our main competitors and rivals. James was instructing the proverbial enemy.

There was lots of bantering between the members, James and myself about the situation. They wanted to jokingly frisk me for a wire tap incase I was recording their practices and they joked that James was possibly telling them all the wrong stuff to do. There was much teasing and laughing. At their Saturday night ceilidh I looked around the room and

everyone there had in-vided James, myself and Briar into their band for the weekend. We were treated like we were part of the group and made to feel right at home. By the end of the weekend there was even more teasing as James had accidentally left his pipes at the home where the ceilidh had taken place. There must be something about New Brunswick that makes him absent minded!

In the winter months, in the cold and dark, we practice diligently to prepare ourselves for the summer and the competitions that come with it. We want to put our best play out on the field and hopefully come away as the victor. We tend not to think too much about the people we are competing against. We think of our competition as a unit rather than individuals. The Saint John weekend reminded me of the camaraderie of not only our own band members but of those in other bands as well.

I hope in the summer our College members take the time to learn about the people they are competing against. To get to know them not only as competitors but hopefully become friends off of the field. I know that when I arrive at the games this year I will look forward to catching up with new friends we have made. Competition is fleeting but friendship can be forever.

Kylie MacHattie

• *Kylie MacHattie is a bagpipe instructor at the College of Piping and Celtic Performing Arts of Canada.*



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Piobaireachd Society Bursary, 2015

Monday, July 13, 2015:

Calum Craib from Benbecula joined me for this intensive week at the College. We began with a tutorial from Donald MacPhee. He helped us both with our piobaireachds, in my case, *Lament for the Old Sword*. Donald sorted things out like emphasising grip movements and holding out high A's in the tune. We also worked on my MSR – *Major Manson's Farewell to Clachantrushal, Susan MacLeod and Sandy Cameron*. The march needed to be slightly faster and the strathspey and reel needed a lot of the technique brushed up like more consistent doublings coming through etc. To finish off the day I had some help on improving my tuning of the pipes.

Tuesday, July 14:

Today we had John Wilson tutoring. John and I worked on my piobaireachd. and MSR on the chanter, looking out for things such as pulsing throughout the ground and producing good movements,

particularly taorluaths and crunluaths. I learned new techniques on handling the flow of the march, strathspey and reel whilst keeping the embellishments consistent and then took these onto the pipes. John gave Calum and I a new march and strathspey to work on, *Mrs Duncan MacFadyen* and *Struan Robertson*.

Wednesday, July 14:

John worked on the sound of my pipes a lot today. He selected a new chanter reed for me, one that produced a better and consistent sound. We revised our ceòl mòr and ceòl beag from Tuesday and then John gave us both new reel called *Roddy MacDonald's Fancy*.

Thursday, July 15:

Today, John started working on a new piobaireachd with us straight away on the chanter, *Cabar Feidh Gu Brath*. In the afternoon, we revised my piobaireachd and MSR, again trying to remember everything John had said throughout the week.

Friday, July 15:

In the morning, John took Calum and I over the new MSR and piobaireachd on the chanter. He then helped us polish our own tunes, the ones we had been playing all week, to gauge our progress. To finish the week off, Calum and I played for the College's Veteran Pipers' Association.

I really enjoyed my week of tuition. If I hadn't been given this opportunity it would've taken me considerably longer to make such progress because the area I live in is so short of piobaireachd tutors. I hope to take part in something like this again in the future as it has really boosted my confidence and my playing abilities. John and Donald were a great help and I couldn't thank them enough.

I'd like to thank the Piobaireachd Society and the College of Piping for giving me this opportunity.

Lani O'Neill.

** As the photograph opposite (top) indicates, delegates at last month's Piobaireachd Society conference heard Lani play for them. She played an enjoyable Lament of the Old Sword.*

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REVIEW

Just for Gordon – A National Treasure Glasgow Royal Concert Hall, January 24

Photo: John Slavin



It has been little over 10 years since one of the world's most influential pipers died, leaving a legacy that stretches around the globe. This tribute concert opened with two sets from the National Youth Pipe Band, an energetic start featured one of Gordon's most renowned pieces, *Break Yer Bass Drone*. Boasting a large band of 22 pipers, the sets were delivered musically in a style that stems directly from Gordon's influence.

Gordon's brother, Ian then took to the floor with a solid bagpipe playing more of Gordon's music including a tune titled *The Day The Co-op Flooded* – fitting, since the Pitlochry Co-op flooded again only a few weeks prior to this show. Ian appeared on stage throughout the evening.

The concert featured an all-star cast of artists from a variety of musical backgrounds. Household names such as Stuart Liddell, Angus McColl and Alan MacDonald paid tribute by performing renditions of some of the classic tracks from Gordon's recordings including, *Just for Seamus* and *The Famous Baravan* as well as performing in groups along with the other artists.

One of the highlights of the concert was the appearance of Gordon's son, Gordon Jnr, who sang a song written by him entitled, *Where I Belong*. It was a fitting tribute to someone so was so proud of the area he lived and worked, in Highland Perthshire.

From the world of traditional music scene there were The Tannahill Weavers, Jarlath Henderson, Davy Spillane, Donal O'Connor, Julie Fowlis and Wolfstone's Duncan Chisholm. As well as performing tribute sets to Gordon, each played a set of their own, turning this into arguably the best musical display at this year's Celtic Connections

The Murray Reeds advertisement features a dark blue background with a white logo at the top center. The logo consists of a stylized 'm' and 'r' inside an oval, with the text 'Murray Reeds' below it. Below the logo, the text 'Manufacturer's of Fine Cane Pipe Chanter Reeds and Cane Drone Reeds' is written in a light blue font. The bottom half of the advertisement shows two images: on the left, a row of yellow cane reeds standing upright, and on the right, three dark cane reeds lying horizontally. At the bottom, contact information is provided in white text.

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festival. One of the highlights was hearing the set of reels sang by Julie Fowlis accompanied by Ross Ainslie and Ali Hutton. This was an outstanding combination. Susana Seivane and Duncan Chisholm performed one of the most touching renditions of Gordon's *Sleeping Tune* I have ever heard.

The highlight of the show had to be Gordon's take on AC/DC's *Thunderstruck* played by his two prodigies, Ross Ainslie and Ali Hutton; as well as performing they organised and choreographed this concert.

After the show, I spoke with Gary West, the host of the concert and someone who was a close friend of Gordon. "It is hard to believe how his influence has grown with time," he said. "Tonight, each artist brought their own style to help capture the spirit of a man who's legacy will continue to grow."

Craig Sutherland.

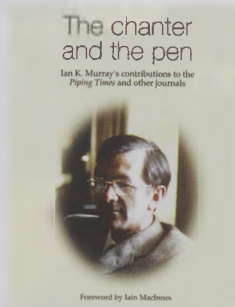
***The chanter and the pen.* By Ian K. Murray
Available from The College of Piping, £8.50.**

I was delighted to be asked to review this book as I have known Ian Murray since I was a young Edinburgh piper and have fond memories playing at the Royal Scottish Pipers' Society rooms in Rose Street, Edinburgh. I was curious to see what gems lay within. While I understood the concept, in that this was an anthology of his writings for the *Piping Times* and other journals over the years, I was keen to read and hopefully recollect some of the events, people and charms that piping threw up back in the day.

When the book arrived and landed on the kitchen table my wife commented favourably on the attractive cover and title of the book: *The Chanter and the Pen* – surly a tune title if ever there was one? So we were off to a good start. I laughed at the first article, 'The Dunollie Halls Blues', written in 1982, where Ian gives a very accurate account of the Argyllshire Gathering. I recall playing there and such were the lack of good tuning facilities the first time I actually heard my pipe was on the platform. Having been at Oban recently I wonder if, despite the immense organisational effort, it has drastically improved over the years?

The second piece, 'To B or not to B' reports on a famous piper playing a taorlauth from D to A using a D gracenote instead of the accepted B gracenote. It was quite a scandal at the time, March 1985. Who was the piper and what happened about the incident? Well that is left to the reader to find out. I wonder if Ian or others considered writing current anecdotal reflections on his articles? I think I know who the piper was but I maybe wrong? Who was on the bench? Tell all ...

As you step through the book you get a feel for Ian's style and his general train of thought regarding the instrument and its culture. He



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certainly is not afraid to 'voice' his opinion and several luminaries come in for blistering observation and critique. Not everyone would do that in this politically correct age.

Mentions are made of old stamping grounds in the Edinburgh piping scene, The West End Hotel, perhaps the one bringing back the fondest of memories ... the Eagle Pipers', and mine host Neil Robertson who on occasion brought his own pipe down from the office for an airing ... the famous lock in. My liver is shivering.

In the middle of the book we hit upon three articles that are of great interest, 'Cowal', 'Anthony Baines' and '1823 Competition ...' A very informative read. It does not stop there, of course, as we head into 'Calgacus by Edward McGuire'. As one goes on names and places come bouncing off the page and I often had to stop and reminisce. London, Glaciers Hall, Muriel Clayton, The J. B. Robertson march competition, and so on. The 59th Annual London Competition review will bring a smile to your face, and yes, it is still a force to be reckoned with and worth attending.

'Apocrypha' – I bet some of you look that up. I did. There is a good laugh or two in this section. There is a smattering of pictures throughout the book that add great value and I would have liked to see a few more.

The last part of the book focuses on articles from the Scotsman newspaper in the 1980s. They are short sharp pieces that include the passing of D. R. MacLennan and John MacKenzie, two greats of their time. It was interesting reading through these wee snippets. That is exactly what they are. Clearly, Ian was restricted on a word count by the newspaper and clearly could have written in more depth and detail. Why is it that our national instrument struggles to get decent coverage in the media?

Anyway back to the book. What is it? Well, it's a nice, wee read written by a man who clearly loves the art. Taught by Hance Gates, one of a string of world famous Edinburgh City Police pipe majors and a prolific teacher in his day, the seed was planted and a love of the bagpipe and its music was born; not that Ian has restricted his ear and pen to that arena alone, far from it.

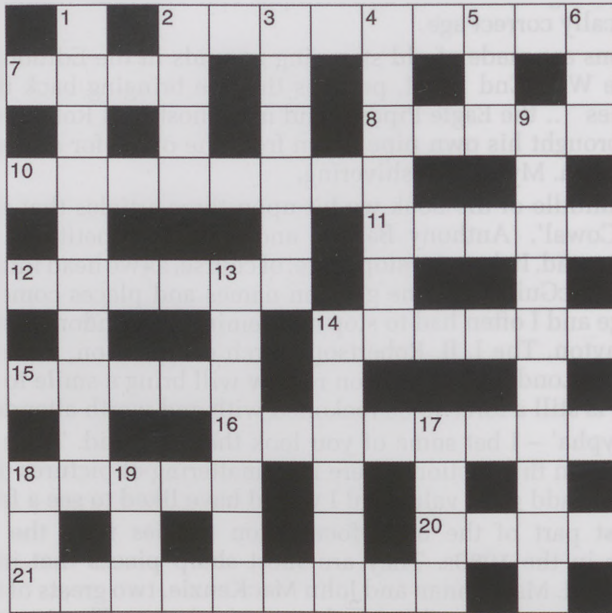
I wonder what untold stories lie within Ian's memory bank? Perhaps a tale for another day? Who knows but I enjoyed this book and so will you.

Euan Anderson.



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CROSSWORD



Across

2. 9 down led to this Tattoo (9)
7. This shakes the Barley (4)
8. Was Daft Donald one? (5)
10. Kizbaum in Iain MacCrimmon Bk 2 could be described as this (8)
11. General Stewart's home (5)
12. Donald MacLeod spent time at this Fort (6)
14. There are standing ones at Callanish (6)
15. He or she is on the bench (5)
16. September meeting in Inverness (8)
18. Scotland is this (5)
20. Paddy was on this road (4)
21. Venue for the school band competitions ((9)

Down

1. There was a ball here according to the song (10)
2. Court theatre in Inverness (4)
3. Retired Hogmanay organiser mentioned last month (6)
4. Ms Bradley in M. Grey Bk 1 (7)
5. You could get this by playing too much (1,1,1)
6. This could be a Glengarry or Balmoral (3)
9. Last month's cover stars were this (2,3,5)
13. Bay in More Music for the Highland Bagpipe (7)
14. Triumph this is a famous band (6)
17. A still or a ewe has a crooked one (4)
18. He is from Fettercairn (3)
19. Memories of long --- in D. MacLeod Bk 2 (3)

Test your piping knowledge with the *Piping Times* crossword. Send completed puzzles to: Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland. *Crossword compiled by Jeannie Campbell.* This month's crossword is sponsored by the CoP shop. The winner receives a £10 voucher. Online subscribers can download the grid on the PT Extra page www.collegeofpiping.org

Last month's solution: **Across** – Ballymena, Vale, Nicht, Lee, Nine, Only Son, Dreams. Prince, Descant, What, HIA, Nairn, Brae, Red Hackle. **Down** – Banjo, Local, Yetts, Elland, Avenue, Clansman, Northern, Nether, Edward, Sanda, Alick, Tense. The winner of the February crossword is R. Ian Graham of Milton Keynes.

The Piobaireachd Society

The Piobaireachd Society's publications – Books 1-16, the *Kilberry Book of Ceol Mor*, *Sidelights and Further Sidelights to the Kilberry Book* and *Joseph MacDonald's Compleat Theory* are distributed on behalf of the Society by:

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RESULTS

Contest secretaries and other organisers should note the *Piping Times* email address: thepipingtimes@gmail.com. Please forward all results and photographs (in a high resolution and in jpeg format) to this address. Please include date and place of contest, tunes played by the prizewinners in piobaireachd competitions, and a list of the judges. Light music tune names are also welcome. Editorial and comment on individual events and performances is also encouraged.



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The Vale of Atholl Pipe Band 41st Annual Junior Piping & Drumming Contest, Pitlochry High School, Pitlochry, Perthshire January 16

Chanter 10 years and under – 1. Cailem Townsley, Perth; 2. Annabel Charlton, Pitlochry; 3. Eilidh Jarrett, Boarhills; 4. Wallace Mackie, Crieff; 5.= Brodie Barrie and Stan Brodie; 6.= Eliza Farron, Blair Atholl and Andrew Bryce.

10-11 years – 1. Darragh Gray, Pitlochry; 2. Lucy Jamieson, Sbernethy; 3.= Tommy Mulholland, Kinnaird and Henry Farron, Blair Atholl; 4. Kyle Lamond; 5.= Kelley Purves; and Jasper Dimick; 6. Logan Jamieson, Perth.



The winners from the Chanter and Novice competitions – L-R: Jason Townsley, Jamie Sinclair, Cailen Townsley and Duncan Kilpatrick.

12-18 years – 1. Jamie Sinclair, Dundee; 2. Fraser Cumming, Pitlessie; 3. Ellie Cudworth, Pitlochry; 4.= Hazel Bennet, Kinross and Finley Hodgson, Birnam; 5.= Kieran Porter, Crieff and Shaun Roberts, Pitlochry; 6. Patrick MacPhee, Birnam.

Piping Novice, 12 years and under – 1. Duncan Kilpatrick, Crieff; 2. Roddy Kilpatrick, Crieff; 3. Cameron Stewart, Crieff; 4. Jamie Sinclair, Dundee; 5. Jamie Pool, Crieff; 6. Kieran Porter, Crieff.

Novice, 13-18 years – 1. Jason Townsley, Bankfoot; 2. Archie McNab, Methven; 3. Max Crawford; 4. Lewis Duncan, Perth; 5. Robbie Coupar, Dundee.

Piobaireachd Under 15 – 1. Brogan Townsley, Perth (*Lament for Donald of Laggan*); 2. Archie Clark, Crieff (*Marquis of Argyle's Salute*).

15-18 years – 1. Jordan Ednie, Monifieth (*The Little Spree*); 2. Cameron Weir, Dundee (*Massacre of Glencoe*); 3. Cameron Bullard, Glenalmond College (*Sir James MacDonald of the Isles' Lament*); 4. Owen Sweeney, Carnoustie (*Lament for the Viscount of Dundee*); 5. Aaron Bryce, Perth (*Corrienessan's Salute*).

Under 15, March – 1. Archie McNab (*Millbank Cottage*), 2. Jason Townsley



Douglas Mair, Kinross, took the 15-18 Jig and MSR.

(*The Taking of Beaumont Hamel*);
 3. Brogan Townsley (*The Taking of Beaumont Hamel*); 4. Jack Liddle (*Corriechollie/Teribus*);
 5.= Gregor Cochrane (*Argyllshire Gathering*) and Max Crawford (*Donald MacLean's Farewell to Oban*); 6.= Cameron Stewart (*Capt. Norman Orr Ewing*) and Archie Clark (*Millbank Cottage*).

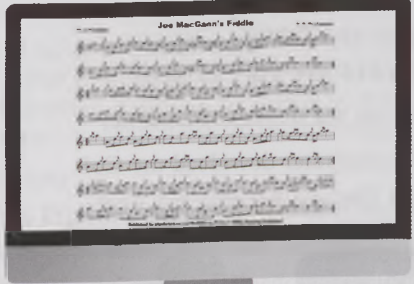
15-18 years, MSR – 1. Douglas Mair, Kinross; 2. Owen Carnoustie; 3. Cameron Weir; 4. Aaron Bryce; 5. Hector Prestige, Glenalmond.

Under 15, Jig – 1. Brogan Townsley; 2. Jack Liddle.

15-18 years, Jig – 1. Douglas Mair; 2. Cameron Weir; 3. Jordan Ednie; 4. Ross MacKinnon; 5. Owen Sweeney; 6.= Craig Polson and Aaron Bryce.

Dress and Deportment – 1. Owen Sweeney.




Judges: Euan Anderson, Barry Donaldson, Duncan McDiarmid and Jason Sumner (piping); John Moneagle (drumming).




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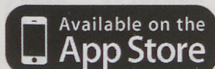
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The 145th Glasgow won the mini band contest.

**Glasgow Battalion Boys' Brigade Annual Pipe Band Contest
Ibrox Parish Church, Glasgow
February 20,**

The Glasgow Battalion Boys' Brigade held its annual bands contest on Saturday, February 20, 2016, writes *Bryan Sinclair*. For the second year in succession.

The competition was held at Ibrox Parish Church, home of the 163rd Glasgow Company & Glasgow Battalion HQ. Piping adjudicator, Alasdair McKay (ex-member of the 214th Glasgow) commented: "A former BB lad myself, I know the influence that this organisation has had on my life and it's great to see that it continues to do the same for so many young people. There was a good standard of competition and lots of potential from all the performers."

Glasgow Battalion would like to thank all those involved for making the day a success. The next event in the BB musical calendar sees the turn of Dundee & Angus Battalion to host its annual solo and band contest on Saturday, March 19, 2016 at Lochee Baptist Church, Dundee.

Results:

Trio Piping Contest – 1. 145th Glasgow; 2. 5th Glasgow; 3. 128th Glasgow.

Mini Pipe Band Contest – 1. 145th Glasgow.

Pipe Band Contest: (Glasgow confined) – 1. 145th Glasgow.

Pipe Band Contest: (Open) – 1. 44th Dundee/1st Monifieth.

Adjudicators: David Watson and Alasdair McKay (piping), David Jack (drumming) and Andrew Clark (ensemble).

**PPBSO Ottawa Branch Knockout Finals,
HMCS Bytown Naval Officers Mess, Ottawa, March 5**

A grade amateur piping (Grade 1 and 2 level players) – 1: Kaitlin Kimove;
2. Ryan D. Ross; 3. Ross Davison.

B grade amateur piping (Grade 3 thru 5 level players) – 1. Findlay Van
de ven; 2. Lynn Macgillivray; 3. Callum Gauthier.

Judges: Colin MacLellan and Scott Nicholson.

Duncan Johnstone Memorial, Piping Centre, March 19

B Ceòl Mor – 1. Charles MacDonald; 2. Douglas Gardiner; 3. Ross Cowan;
4. Calum Watson; 5. Gavin Ferguson.

B MSR – 1. Connor Sinclair ; 2. Callum Moffat; 3. Matt Wilson; 4. Kris
Coyle; 5. Andrew Wilson.

C Ceòl Mor – 1. Connor Jardine; 2. Andrew Bova; 3. Alex Gehrig; 4. Ben
Mulhearn; 5. Alastair Donaghy.

C MSR – 1. Ross MacKay; 2. Brighde Chaimbeul; 3. Chris Lee; 4. Connor
Jardine; 5. Ciaren Ross.

Jig – 1. Jonathon Simpson; 2. Ross Cowan; 3. Matt Fraser; 4. Calum
Watson; 5. Brighde Chaimbeul

Overall – Charles MacDonald (ceòl mor preference).



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DIARY

COLLEGE OF PIPING TUITION

Spring Term – April 18-June 25, 2016

April 4-8: Easter School

April 11-15: Easter School

April 3-8: College of Piping Highland School, Drumnadrochit:

June 17-24: College of Piping California Summer School; Army & Navy Academy at Carlsbad

College of Piping Tuition in Edinburgh: Monday evenings 7pm – 9pm held in RSPS Rooms, Edinburgh; contact Dugald MacNeill at collegeofpiping.org

For more information and bookings on all College of Piping tuition, visit www.collegeofpiping.org and click on Tuition/Schools or call 0141 334 3587

PIPE BAND CHAMPIONSHIPS, 2016

May 21 – St James' Playing Field, Paisley

June 11 – United Kingdom Championship, Stormont, Belfast

June 25 – European Championship, Forres

July 30 – Scottish Championship, Dumbarton

August 12/13 – World Championship, Glasgow

EVENTS

April 2: SPA Knockout Semi Final, College of Piping

April 9: Spring Gatherin', Ramada Hotel, Belfast: <http://www.springgatherin.co.uk>

April 16: SPA Professional Solo Piping Competition, College of Piping

April 20: The Annual Netherlorn Piping Society/Highlands and Island Music and Dance Festival Junior Piping and Drumming Competition at Oban High School. Entry forms can be obtained from Alistair Dewar on 01631 571066 or by email, alistairdewar@hotmail.co.uk.

April 23: Kintyre Piping Society Annual Junior Piping Championship Competition; entries by April 15: kintyrepipin@btinternet.com

May 7: SPA Knockout Final, College of Piping

June 11: Local Mòd in Fort William; chanter and piping competitions; contact moirarobertson15@gmail.com

July 17: Kinlochard Gathering Junior Solo Piping Competition; E-mail Gregor Wood on info@greattimescotland.com or phone 07742 621 907

Every other Tuesday – Eagle Pipers Society, 7.30pm, Scots Guards Club, Clifton Terrace, Edinburgh: www.eaglepipers.wordpress.com

Every other Wednesday – Highland Pipers' Society, Scottish Arts Club, 24 Rutland Square, Edinburgh – contact bob@boblawson.co.uk

First Friday of each month – SPA Club Nights at the College of Piping.

EUROPE

First Weds each month – Pipers Club of Copenhagen Contact: tue@it.dk
or +452075 3306

Every Friday at 11am, Costa Blanca Pipers meet in the Casa Cultura in Finestrat Village near Benidorm. Pipers and drummers of all levels would be most welcome: email drewthepiper@yahoo.co.uk or call 003467 6993716

USA / CANADA

April 9: Woodberry Forest Indoor Contest, VA: www.woodberry.org/piping

April 16: Rural Hill Scottish Festival & Loch Norman Highland Games; Huntersville, NC: www.lochnorman.com

April 16/17: Las Vegas Celtic Gathering and Highland Games; www.lasvegascelticsociety.org

April 23/24: Atlantic Canada Piobaireachd Challenge; www.acpba.ca/games

April 30: Ogden Legion Indoor Competition, Heritage Christian Academy, Calgary: www.aspd.ca

April 30: Celtic Festival of Southern Maryland, St Leonard MD: www.cssm.org

May 7: Scottish Festival and Celtic Gathering, Bridgeport City Park, Bridgeport, WV: www.scots-westvirginia.com

May 21: Colonial Highland Gathering, Elkton, MD:
www.fairhillscottishgames.org

May 21: Smokey Mountain Highland Games, Maryville, TN: www.smokymountaingames.org

May 21/23: Victoria Highland Games & Celtic Festival; Topaz Park, Victoria;
www.victoriahighlandgames.com/games

AUSTRALIA / NEW ZEALAND

April 16: Redlands Sporting Club Band Contest, Wellington Point; contact - secretary@pipebandsqld.org

April 30: Australian Celtic Festival, Glen Innes; contact - www.australiancelticfestival.com

April 30: Clasp for Former Winners of the R U Brown Gold Medal, Black Friar's Priory School, Prospect SA; www.rubrown.org.au

April 30: Australian Celtic Festival, Glen Innes; www.australiancelticfestival.com

May 14: Sunshine Coast Band Contest, Yandina; www.qhps.org

First Thursday each month – The NSW Pipers' Society. Contact: Adam Wishart – 0409 1 58 237 or adamwishart@live.com.au

Third Sat each month – The WA Pipers' Society, Autumn Centre, Inglewood. Contact: Alma Dender on +0894487446.

SOUTH AFRICA

April 2: 100 Guineas Solo Competition, Gauteng; www.pipeband.co.za

April 9: Vaal Highland Festival, Gauteng

April 15 : Lyttelton Manor Highland Gathering, Regional

April 30 : South Coast Highland Gathering, Amanzimtoti

May 14: Jeppe Gathering, Gauteng

May 28 : De La Salle Highland Gathering, Gauteng

BELLOWS / FOLK

Group Meeting, monthly NW England. R. & A. Evans 016974 73799

Group meeting on the third Thursday each month except July and August, London: J. Agnew 01621 855447

RADIO

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 and repeated at 7.05pm on Sundays. 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 Margaret Maxwell at the College of Piping. Let her know what is going on in your society or pipe band. All Diary insertions are free. Send your Diary info to Margaret.Maxwell@colleageofpiping.org or see page one for other contact details. Please check before travelling to events.

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