

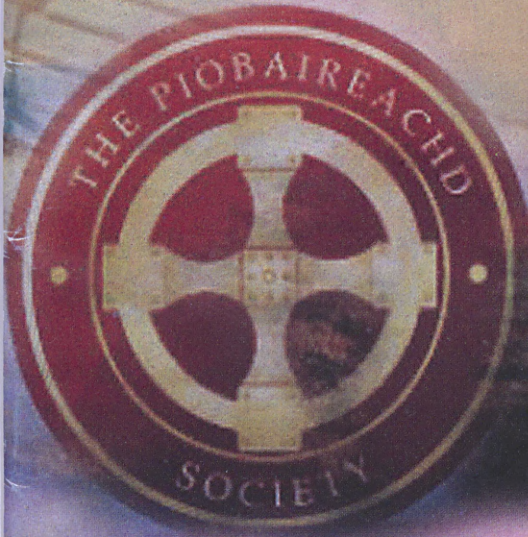
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Front Cover: This montage is taken from the Piobaireachd Society's superb new website which was launched last month. Read more in our news pages.

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Piping Times

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It was without question one of jumping before they were pushed, and now after more than 60 years Cowal Highland Gathering, the 'biggest Highland games in the world' will no longer stage a major RSPBA pipe band championship. Anyone reading the runes, or these pages closely, would have known that it was only a matter of time before Cowal got the chop. Pressure from within the RSPBA has been building for the past few years. Stories of high handed action by security staff, horrendous bus parking problems and restrictions on the once famous march of champions down the high street, could not be ignored by Association executives. Now they have taken action, but at the same time given the Cowal authorities the opportunity of a dignified way out, point of the dirk uppermost. The official line on the Cowal website reads 'Cowal Highland Gathering has taken a key decision aimed at making its pipe band competition more fun and better-suited to the overall event.'

Read into that what you will but it smacks of a failure to appreciate the proud traditions of a century old institution now reduced by the dumbing down onslaught of 21st century tatt.

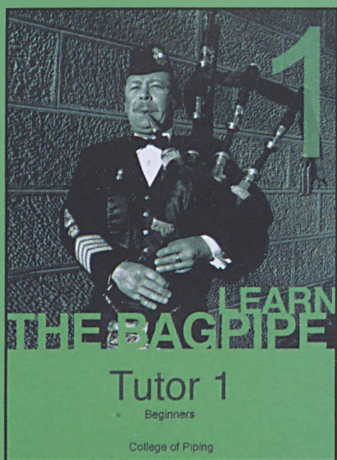
The band contest will continue but in what form? The Cowal insistence that they want to introduce more 'fun' events tells us that they long ago gave up treating our pipe band musicians with the respect they deserve. Cash is calling the tune here

and the organising committee will be hoping that the public responds to the tacky new world of bouncy castles and all the other nonsense that accompanies the non-traditional Highland games. Few serious pipe bands, other than the locals, will be found anywhere near Dunoon come the end of August 2014 we suspect. There will be implications too for the solo piping, usually held on the Friday before the band contest. Many travel there after Oban and stay till the Saturday for the band events. That won't happen any more, so there may be a spin off for the other, smaller games held on the same day and short on numbers.

The pipe band association must now also consider a replacement championship – but one that comes before the Worlds. If this means the latter moving to a spot a couple of weeks later then so be it. Glasgow Green should be the climax of the season, the one that decides the Champion of Champions titles. A new major, there is precedence for calling it the Intercontinental Championship, could be held a couple of weeks beforehand. And why not in Edinburgh at the Royal Highland Show grounds? Ample space, good motorway communications, accommodation, everything is there. The fact remains that the Central Belt of Scotland is the world centre for pipe band music and a new championship near the capital would give Auld Reekie a welcome boost after the demise of its famous police pipe band.



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Appeal Launched for a Memorial For Fallen Pipers and Drummers

CAPTAIN GORDON ROWAN

The Army School of Bagpipe Music & Highland Drumming (ASBM&HD) have lost serving pipers and drummers in recent conflicts. Now to commemorate all those who have given their lives, the School is launching an appeal to raise £40,000 for a new memorial to be sited at Inchdrewer House in Edinburgh. The memorial will take the form of a cairn with a piper on top. The design will be used for the new trophy to be awarded to the overall champion in the contest to be held on October 5 at Inchdrewer and run in conjunction with the CPA (see below). When we look back we see that over the years many pipers and drummers have given their lives, in various wars, in the service of our country. In honour of those brave musicians, it is proposed to build the Memorial at Inchdrewer. It is an expensive project, but so far staff and students at ASBM&HD have raised funds towards the cost of materials and construction. This has been done through internal fundraising events such as sponsored bike rides, quiz nights – and leg waxing! The plan is making good progress and the memorial is hoped to be completed and unveiled in 2013. Although all fundraising to date has been driven internally at ASBM&HD, we would now like to offer Piping Times readers the



opportunity to contribute towards this extremely worthy cause. We feel that any financial support you are able to offer would strengthen the links between our organisations and would be greatly appreciated. Send cheques to me, Captain Gordon Rowan (The Royal Regiment of Scotland), Second in Command, The Army School of Bagpipe Music and Highland Drumming, Inchdrewer House, 299 Colinton Road, Edinburgh EH13 0LA. The memorial will be unveiled on a chosen Sunday, probably the day after the Army's own piping and drumming championship. We are very grateful to 39 Engr. Regt., Kinloss, who are supporting us with the construction, particularly fitting in that that they used to have a pipes and drums.

The memorial has its own Facebook account where people can log in and see progress. Work will commence on the 18 Feb. 1. Log into Facebook; 2. Search – Army School of Bagpipe Music and Highland Drumming memorial fund; 3. Share; 4. Like; 5. Donate (as a gift) to the PAYPAL account attached to the page.

- *The new contest will be open to P&A and B&C grade pipers; sponsorship has been secured from a bagpipe manufacturer and negotiations for further sponsorship from a whisky distillery are progressing.*

New Piobaireachd Society Website

Dr Jack Taylor, Piobaireachd Society President writes: The Piobaireachd Society has just launched its new website www.piobaireachd.co.uk. I would say that it's well worth a look, but then I would. [See montage front cover]

The piper by the way is Robert Hardie. A free membership to the first person to identify the tune. The basis of the new site is that there is a page for every tune. On that page is information about the tune, a recording if we have one, and direct links to source material and articles about history or interpretation. If the tune has been set within recent years the notes from the judges' seminar are on the page, and we will now be able to add relevant sound clips to these. At the seminars the judge talking about the tune often produces a recording

– sometimes made by him – and this is always fascinating to hear. There are well over 100 sound files already, and we look forward to more. Pipers say that they like to hear different playing styles of the same tune, and there are several examples of this.

New to us are several recordings of Iain Speirs, and, given that his teaching line through Donald MacPherson went to John MacDougall Gillies, we can compare his style with that of Robert Reid who was MacDougall Gillies' most famous pupil – we have included 21 piobaireachd played by Reid from the tapes kindly given to us by Reid's family. There are also new recordings by John Burgess, J B Robertson, Stuart Samson, Angus MacDonald, of Patrick Molard playing four unpublished tunes from the Campbell Canntaireachd, and of Peter

Lewis and Harris Piping Society



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ach marraich gaol is trèid*

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Calum Beaumont,
Euan MacCrimmon,
Angus McColl and
Niall Stewart

P/M Donald MacLeod



Memorial Competition

Caladh Inn, James Street, Stornoway, Isle of Lewis

Friday, April 5, 2013

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Bean an Tighe is Morag MacDonald. For tickets and information contact Iain M. Morrison at pipeymorrison@hotmail.com or tel: 01851 820452

McCalister playing the setting of MacLeod's Controversy he translated from the Campbell Canntaireachd.

We have restarted the 'New Compositions' section. This aims to put 'out there' new piobaireachd compositions in the hope that someone somewhere will actually start to play them. These are published as the composer gives them to us, and composers are invited to submit a recording too – I suspect that tunes are more likely to be played if they are heard rather than just seen.

Most of the site is available to all, but only Piobaireachd Society members can access the complete set of recordings, the complete Reid archive, the Proceedings of the annual conference and the large selection of 'interesting articles'. We have been able to keep subscriptions at their present level – £5 per year student membership, £15 otherwise, or £40 for a three year membership. Joining is easy via the website though there might be a few days' delay before we can send a user name and password.

Comman na Mara

More than 140 tunes have been entered for the Comman na Mara composing competition run in conjunction with the College of Piping. Entries closed on December 31st. The first stage of judging, by senior adjudicator Willie Morrison, has now commenced. Chairman of Comann na Mara (Society of the Sea) based in North Uist is Angus MacAulay. He said: 'I was overjoyed to hear of the overwhelming global response to our joint pipe tune composing competition. Considering this is our first year, over a hundred entries was

beyond my expectations and I think each and everyone who took time and passion to compose. The next stage of shortlisting will now take place and in due course the category winners will be notified. The inaugural winners concert will take place in the Oran Mor, Glasgow, on Sunday 30th June and a subsequent concert will be held in Lochmaddy, North Uist. Once again may I thank all those who took up the invitation.

Composing Contest

Pete Stewart reports: April 16th this year sees the thirtieth anniversary of the inaugural meeting of the Lowland and Border Pipers' Society. The dozen or so who attended that meeting in the College of Piping can have had little idea that thirty years later the Society would be looking back on such a major revolution in Scottish piping. The bellows-blown pipes are now firmly established as a part of the tradition and to open a year of celebratory events, the LBPS has announced the launch of an international competition for new music. The competition is open to all and offers a first prize of £250 with second and third prizes of £150 and £100. No particular tune type is specified but the music should be 'in the Lowland and Border idiom'. Entries will be judged by a selected panel of judges and should be submitted in both notation and sound-recording format to Jeannie Campbell by July 31st. Winners will be announced and their compositions performed at a special concert to be held in Edinburgh on the 1st of November. Full details of the competition and other events in this year of celebration will be available on the LBPS website [<http://lbs.net>]. Notation and sound-files should contain no

identifying information apart from a title, in order that they may be presented anonymously to the competition judges. Entries should be emailed as attachments, with an accompanying message with composer's name and contact details, to jeanniecampbell@talktalk.net or posted to Jeannie Campbell, Flat 2/3, 69 Kirkland Street, Glasgow G20 6SU.

Alasdair Milne

Former Chairman of the John MacFadyen Memorial Trust, Alasdair Milne, has died aged 82. It was Mr Milne who, when he was Controller, put piping on the map at BBC Scotland, releasing funding for a range of programmes on radio and television. His funeral was in London. Obituary to follow. Another former member of the Trust, Allan Beaton of London and Skye, has received many messages of support and encouragement during his current illness and recent fall. Our thoughts are also with Tony MacDonald currently in the Marie Curie Hospice at Stobhill Hospital, Glasgow. Tony is still managing a tune on the electronic chanter and remains cheerful despite his illness.

Police Bands

Strathclyde Police Pipe Band will have a new name from April 1. The band is considering a name change to coincide with the amalgamation of all Scotland's police forces into the Police Service of Scotland. The new super-force will be headed by Stephen House, Chief Constable of Strathclyde. Possible new names for the band are Strathclyde Police Pipe Band Association or City of Glasgow Police Pipe Band. The police pipe band has faced an uncertain future in the recent past

and there was a poster and petition campaign by the Piping Times to save it from extinction five years ago following the appointment of Mr House. The band is currently in a reasonably secure situation and is actively seeking funding sources for the years ahead.

Lothian & Borders Police have announced that their band will cease to exist from the same date. The decision to disband the band was taken after it was left with insufficient members to compete this summer. The band, which can trace its links back to the 19th Century, will end on 31st March. Lothian and Borders PB won the 1975 World Pipe Band Championship and a further six titles under their former identity as the Edinburgh City Police. Assistant Chief Constable Graham Sinclair, band president, said: 'The decision was taken by members following two recent emergency meetings called to discuss the band's future in light of the departures of a number of key playing and support personnel. Following much discussion members concluded that the band did not, and was not likely to, attract sufficient numbers to continue to compete. On this basis the decision was taken that the band would officially disband on the 31 March 2013 to coincide with the end of the Lothian and Borders Police Force.'

Assistant Chief Constable Sinclair said members voted unanimously in favour of disbanding in order to avoid a 'slow and undignified decline'. Mr Sinclair said he was proud of the band's history and had hoped never to be in this position. But the decision to disband under the circumstance was 'pragmatic and dignified'.

The future of other Scottish Police bands looks uncertain. It is understood the

Dumfries and Galloway band members have been allowed to keep their uniforms and may reform as a 'police association' band. Central Scotland police band has already reformed under another name.

Achiltibuie Contest

A new juvenile piping contest will be held at Ullapool High School on April 6th. The Wester Ross Juvenile Championship is open to pipers 18 and under, 15 and under, chanter and mini bands. The contest coincides with the end of the College of Piping Highland School run in conjunction with the Achiltibuie Piping College. The organiser, Alison Sinclair, is looking for local sponsors. For more information contact Alison at alison@bagpipespecialists.com.

Uist & Barra

Pipers invited to the Uist and Barra Professional contest on March 9 at the College of Piping include Niall Mathieson, Donald MacPhee, Callum Beaumont, Finlay Johnston, Glenn Brown, Niall Stewart, William Geddes, Douglas Murray, Gordon Walker, Gordon McCready, Allan Russell, Angus MacColl, Iain Speirs, Gavin Walker, Faye Henderson and Chris Armstrong. The contest begins at 9am and admission is £8.

Honour for Tommy

Everyone in the pipe band world will be delighted to learn of the latest honour to be bestowed on Tommy Millar. Tommy, from Ballymena, Co. Antrim, was created an MBE in HM The Queen's New Year Honours 2012. The citation reads: Thomas Millar. Broadcaster, BBC

Radio Ulster. For services to Pipe Band Music in Northern Ireland. (Ballymena, Antrim). Tommy, aka 'the Kilted Runner', has championed the cause of pipe band music for many years via his popular programmes on BBC Radio Ulster. Describing pipe band music as the 'greatest sound in the world', Tommy charms his listeners with his pawky humour and informed comment.

Also honoured was Mrs Sheila Hatcher (Grays, Essex), Pipe Major, Dagenham Girl Pipers, for services to music.

CoP Radio

The podcast from January features Jonathan Graham, Dr Peter McCalister, Alastair Dunn, Gary Carruthers and George Watson's College PB. The piobaireachd of the Month is You're Welcome Ewan Lochiel by Dr McCalister, last year's Oban Silver Medallist.



This is
SCOTLAND

Restorative work on a Robert the Bruce statue is 'gathering pace' according to the National Trust for Scotland. Over the decades the category A-listed bronze monument on the field of Bannockburn near Stirling, where Bruce is said to have defeated Edward II's English army, has turned a weather beaten green. It depicts the Scottish king wielding an axe on a war horse. The statue, by Charles D'Orville Pilkington, is currently shielded from public view by scaffolding. Work should be completed in time for the 700th anniversary of the Battle of Bannockburn next year.

Fingering Declines as Pipes Improve

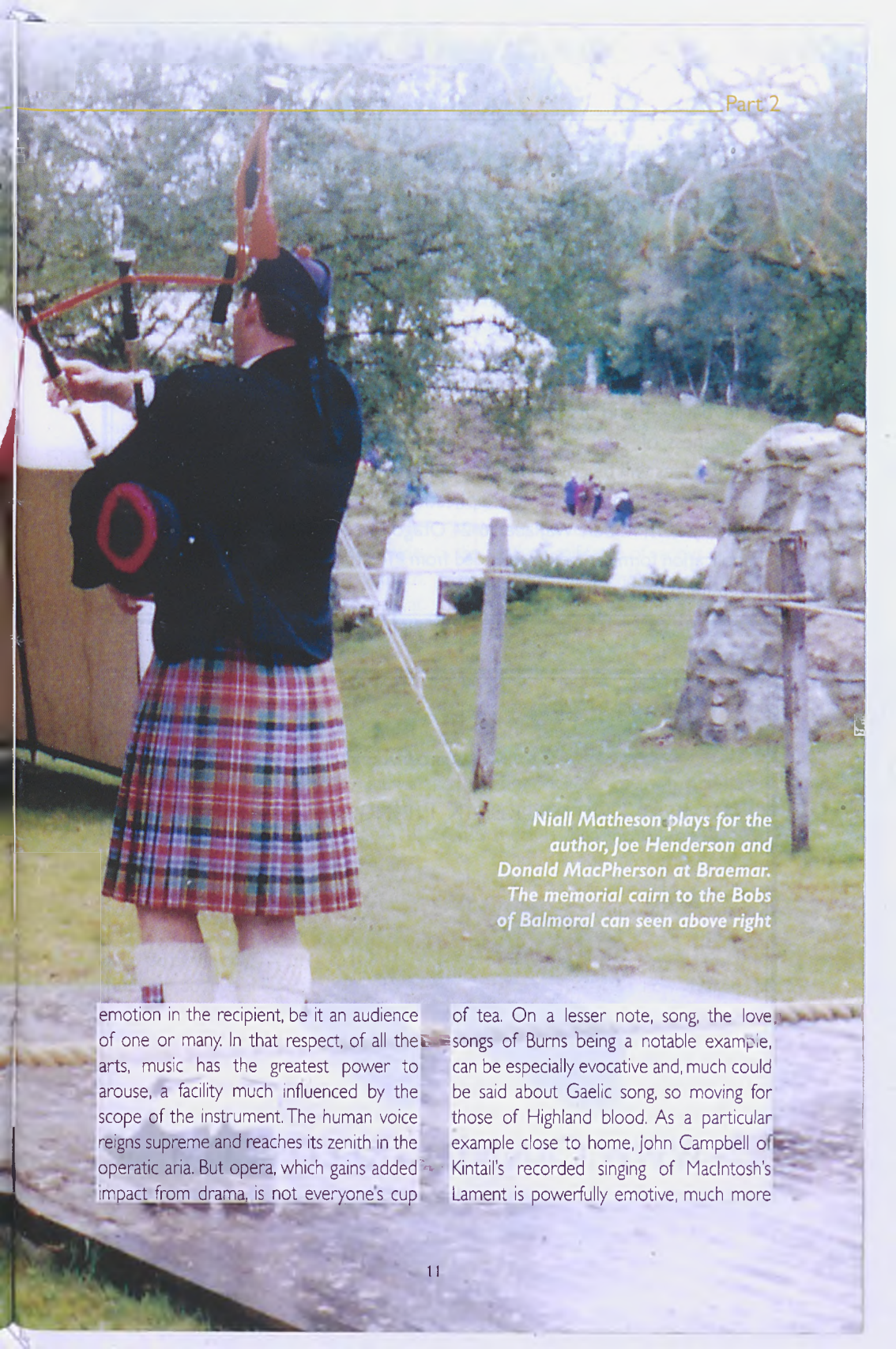


BY NORMAN
MATHESON MBE

There have been perceptible changes over the years, the most obvious one being the improvement in the quality of the instrument. Apart from noticeable improvement across the board, several leading players now play instruments of impeccable standard, a huge advantage in producing good music and one that was not readily available even to the top pipers of the past. Another welcome trend is that relatively small transgressions, such as a choke or minor notational errors, no longer seal the fate of a competitor. This is an area in which there can be no firm rules and obviously there are limitations, but a more

liberal attitude towards notational inaccuracy appears to be emergent. On the negative side however, technical perfection, in terms of fingerwork, even amongst the top flight, may be in decline and perhaps not up to previous standards. It does at least appear that success in major events is nowadays unconstrained by sub-optimum execution.

The most important topic pertaining to piobaireachd and highly relevant to judging is that of art. In all artistic endeavour, in music, visual art, literature or whatever, the essence of success is the expression of the artist's emotion and its transmission, with consequent arousal of responsive, resonant



Niall Matheson plays for the author, Joe Henderson and Donald MacPherson at Braemar. The memorial cairn to the Bobs of Balmoral can seen above right

emotion in the recipient, be it an audience of one or many. In that respect, of all the arts, music has the greatest power to arouse, a facility much influenced by the scope of the instrument. The human voice reigns supreme and reaches its zenith in the operatic aria. But opera, which gains added impact from drama, is not everyone's cup

of tea. On a lesser note, song, the love songs of Burns being a notable example, can be especially evocative and, much could be said about Gaelic song, so moving for those of Highland blood. As a particular example close to home, John Campbell of Kintail's recorded singing of MacIntosh's Lament is powerfully emotive, much more

Piobaireachd Society Bursary

The Society is again offering a teaching bursary for young pipers. Candidates should be 14 or over and under 18 and preference will be given to those who live outwith Scotland's central belt. Tuition will be delivered by the College of Piping. Candidates will be encouraged to sit PDQB/SQA piping examinations at the end of the study week, though this is not compulsory. The purpose of the Bursary is to assist young pipers in improving their playing, their knowledge of the bagpipe and its history and to develop their interest in, and awareness of, ceol mor. Closing date for applications is March 15. All tuition fees will be covered by the Bursary with assistance for travel and accommodation as required. Applications to The Piobaireachd Society, Bursary 2013, Robert Wallace, 16-24 Otago Street, Glasgow G12 8JH. The application form can be downloaded from PT Extra on the College of Piping website at www.collegeofpiping.org

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so, it has to be said, than the same tune played on the bagpipe. The difference depends on the great facility of his voice in comparison with the more limited range and scope of the bagpipe. Setting aside the voice in its supremacy, the instrument that comes closest in terms of mirroring it is generally agreed to be the cello.

All of that may seem doubtfully relevant to piobaireachd, but it serves to emphasise two points. The first is that the bagpipe, though it has only to be sounded to raise the hairs on the back of many a Scottish neck, is limited in obvious ways in terms of creating music. Secondly, despite these limitations, it is clearly possible for great music to be produced. Joe Henderson used to tell without embarrassment of being moved to tears at times, an experience of the sublime that may not be unique. Therein lies the grail of piobaireachd as well as what should be fostered, and rewarded. However, it has to be said that, in the competitive setting, piobaireachd of true musical merit is not very often heard. Clearly, in any musical discipline, there are only a few exponents sufficiently talented to reach a peak of exposition, even though most instrumentalists play solely for love of music. In piobaireachd, which seems to be unique in that respect, the situation is coloured by the dominance of competition, with both positive and negative influences. On the one hand it obviously encourages increasing numbers to take an interest in the music which certainly keeps it alive. Without that stimulus its continuing survival might well be precarious. On the other hand, since it is a necessary part of an aspiration to piping distinction, in which the most prestigious awards are highly coveted,

of the increasing numbers who play piobaireachd, many may be significantly motivated by that consideration rather than by true affinity for the music. In addition, it fosters careful and stereotyped interpretation. It may be countered that, amid the inevitable mediocrity, the true musician will still emerge, a saving grace no doubt.

Judging

With regard to the judging of piobaireachd, it has to be emphasised that it is a wholly subjective activity. Individual judges have their own perceptions and prejudices on the relative significance of various elements and there are no agreed rules. Nevertheless, that is as it should be and any attempt to enshrine it in objectivity would be unrealistic as well as unwelcome. Allowing for the fact that in any contest there has to be give and take with various individual defects balanced against others, there are a few ground rules.

In any circumstance in which the aim is to reward good music, the quality of the instrument is fundamental. A bagpipe of high standard is not only hugely conducive to that aim but should also be regarded as a basic requirement for competitive success. Most would agree, although judges do vary in the weight they attach to it. Although less common now than in the past, obvious defects such as faulty pitch, especially on the top hand, and drones well out of tune should be sufficient to induce realistic and courteous retirement. A less intrusive drift in harmony towards the end of a tune, though still a significant negative consideration, may be accommodated within a prize list. The topic of one instead

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of two tenor drones in play is an interesting one. Folklore has it that the Gold Medal at Inverness was once won by a very distinguished exponent with only one tenor drone in operation from the start, a defect, intentional or otherwise, quite difficult to detect. Cessation of a tenor drone during play, though obvious to the player, may not always be obvious to the judges. I recall judging with Joe Henderson and Donald MacPherson at one of the invitational competitions held at Haddo House in Aberdeenshire in the 1990s when we were suspicious though uncertain whether one of Gordon Walker's drones had stopped. At the end of his tune we called him over and asked whether it was the case. Gordon, who immediately confessed, gained more lasting credit for his honesty than he would ever have got from a prize. However, a competitor who manages to get away with it need not be criticised; in terms of music it obviously doesn't detract and why frown on a bit of gamesmanship in a sphere that increasingly tends towards being a sport?

Technique

There is less unanimity on what should surely be held as the other basic requirement, sound technique (fingerwork). For example, there is no consensus on the significance of that most basic defect: crossing noises between lower and upper hands. False fingering of that type, of which the performer may curiously be oblivious, is commonly heard round the games. Such 'catches' are especially prevalent in reaching the final E of the crunluath-a-mach movement. Although there is no consensus, it should probably be severely penalised. There are several other specific examples of less than impeccable

technique including hiharin movements with no audible D and, to cite the most common, faulty execution of the crunluath movement, often enough accommodated with the comment, 'it was acceptable' or 'it was all there'. At the highest level, perhaps at any level, technical perfection, including perfection in execution of crunluath movements, should be regarded as basic. In that respect a possible innovation that might solve the problem of the unwieldy numbers of aspirants to the Silver Medal at a stroke, would be to refuse applications from any with sloppy technique. In the long run such re-affirmation of sound technique as a requirement for competitive progress would filter through with ultimate benefit to higher echelons. In short, technical perfection together with instrumental perfection should form the basis upon which the most important element of the judging process may take place, namely musical content.

Interpretation

In assessing musical interpretation, rigidity pervades in many, if not most judges' minds on the way certain tunes must be played, even if the kind of dogmatism, understandably, and some would say with every justification, espoused by Bob Nicol, may have waned to some extent. Granted, if a judge has been rigorously schooled in the interpretative styles of a master such as John MacDonald, whose styles are commonly evoked largely because of their apparent authenticity, wide dissemination and undoubted musical attraction, it is understandably difficult to see beyond them. There are a number of conventions in these styles of which one or two examples may be cited. In the opening

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bar of My Dearest on Earth Give Me Your Kiss the pulse always fell on the initial E and not on the C, a rule common to other tunes of similar construction such as His Father's Lament for Donald MacKenzie and The Lament for MacLeod of Colbeck. Clearly, that is musically appealing. A more subtle refinement was in the first variation of The Lament for MacSwan of Roaig in which, of the first three notes, more weight was to be given to the third note (A semiquaver) than the second (B semiquaver) this accentuation to be followed throughout. Similar accentuation applied, for example, in the first variation of Lady Margaret MacDonald's Salute. Another attractive touch, now never heard, was the deliberate opening up of the crunluath fogsailte movement when it preceded a cadence. In the same category was the barely perceptible emphasis on the last low A of tripling movements. These are no more than a few of the kind of attractive refinements taught by Brown and Nicol. For a source of MacDonald's inspirational teaching in greater depth, enthusiasts may turn to the Masters of Piobaireachd series of CDs.

Although those taught to follow such styles will always, and with every justification think them appealing, the risk lies in holding them to be immutable, the only way in which tunes should be played, anything different being regarded as incorrect and to be dismissed. However, any musician worth his (or her) salt should be free to develop the interpretation of a piece according to innate musical sensitivity, indeed should be encouraged to do so, without fear of penalty. Although I may appear to be in a sense disloyal to the authority and remarkable bounty of Nicol's



P/M Gordon Walker confessed to a tenor drone stopping . . . he is pictured here at the Argyllshire Gathering in 1989

teaching, I have to concede that judges should try to avoid the rigidity of pronouncing what is right and wrong in interpretation and look instead in an open-minded way for musical quality. And, in the face of genuine musical quality, note errors should pale into insignificance.

To be continued



WILLIAM SCOBIE

Tartan Belonged to Lowlands As Well as to the Highlands



In the year 1822 King George IV famously visited Edinburgh. The occasion, largely stage managed by Sir Walter Scott and Colonel Stewart of Garth, was a genuinely phenomenal event which did a great deal to popularise tartan. It was, to a great extent, what we would now call a public relations exercise, presenting a Hanoverian monarch to his Scottish subjects, and giving the Scots nobility a chance to present themselves to their king. The question has naturally been asked about the appropriateness of a Hanoverian king adopting Highland garb when seventy-six years earlier the soldiers of his ancestor were cruelly oppressing Highlanders. But seventy-six years is actually quite a long time. One only has to think of the healing of relations between Germany and the United Kingdom in the half-century after the Second World War. Perhaps more to the point – tartan was not (as is so often thought) a uniquely Highland art form. It had for centuries been a part of the culture of the entire Scottish nation, and George IV was, in fact, descended from the Stuart royal line through Elizabeth, daughter of James VI of Scots. The wearing of tartan by King George, though controversial, was not inappropriate.

The Duke of Atholl described the king's appearance thus, 'The King stood in the centre . . . of the room, habited in the full costume of a Highlander in the Stewart tartan . . .', and Hugh Scott of Harden, 'His

Majesty wore the Royal Tartan Highland dress . . .'

These accounts give the king's tartan in both its 'Royal' and 'Stewart' appellations. We do not have to depend upon these, or the magnificent portrait by David Wilkie, to be quite certain that the monarch wore the sett we know as 'Royal Stewart' – the actual jacket was discovered by a Sotheby's investigator in the Schloss Marienburg, Germany, in 2005 (see over). The Highland outfit had been provided for the king by Messrs. George Hunter and Company of Princes Street.

Queen Victoria and her Consort, Prince Albert, had a love of tartan and things Highland which may be said to have become the Balmoral phenomenon. They first visited Highland Scotland in 1842. Shortly afterwards they bought the estate of Balmoral on Deeside. The queen's journals are replete with expressions of the joy which living in the Highlands brought to the devoted young couple. This royal approval provided yet another boost to the popular esteem in which tartan had come to be held. Prince Albert, himself, in 1853, designed the elegant 'Balmoral' tartan (which should never be worn by anyone outwith the Royal Family except HM's piper) and the queen initiated a change (the addition of a red stripe) to 'Dress Stewart' which became known as 'Victoria'. Dress Stewart was one of the many attractive variations of Royal Stewart, which was a great favourite of the Empress.

The Royal Stewart tartan was also granted as uniform for the pipers of those Highland regiments which had particular royal associations – The Royal Highland Regiment (Black Watch), the Royal Scots Dragoon Guards, the Scots Guards and the Royal Scots.

The Royal Family wear tartans other than Royal Stewart – such as Hunting Stewart and Old Stewart, but we have focussed specifically on Royal Stewart because it is symbolically central to the historical relationship between Scotland and the Crown. The late Sir Iain Moncrieffe of that ilk pointed out that 'It is by virtue of her Stuart royal blood that our Queen reigns over the whole United Kingdom', and that 'Prince Charles descends through no less than 22 different lines from Mary Queen of Scots'.

The Royal Stewart tartan may be traced, then, all the way back to King Charles II. Just as the Lion Rampant should be flown only where the monarch is present, so – strictly speaking – Royal Stewart should only be worn by the Queen. It has been said that King George V let it be known



Former Queen's Piper Jim Motherwell sporting the Balmoral tartan. Only the royal family and the Sovereign's Piper are entitled to wear this tartan.

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that this tartan could be worn by all members of his family – and that was then understood to mean every subject of the British Empire. In reality, this iconic tartan has proven so universally popular that any attempt at restriction – even if desired – would be absurd.

It has hopefully been shown that the wearing of tartan by the Royal Family, far from being based on any 'myth' or misapprehension, may be traced over a period of almost five hundred years, and is therefore historically sound and entirely appropriate. It is an elegant celebration of the profoundly significant Scottish element of the royal heritage.

At the time of writing, efforts to establish the present whereabouts of the jacket worn by King Charles II at his wedding have been unsuccessful. Thanks are due, however, to Professor Hugh Cheape, Alastair Campbell of Airds, Peter MacDonald (Head of Research STA), and Ailsa Boag of National Museums of Scotland for their help with these inquiries.

Official royal tartans are listed by the Scottish Tartans Authority <http://www.tartansauthority.com> :

1. The Balmoral Tartan

This tartan is unique because it cannot be worn by anyone without the Queen's permission. The tartan was designed by Queen Victoria's husband, Prince Albert in 1853; it is predominantly grey with overchecks of red and black, with the background containing a thread of black and white yarns twisted together. It is worn by The Queen and several members of the Royal Family but only with the Queen's permission. The only other approved wearer of the Balmoral Tartan is the Queen's personal piper:



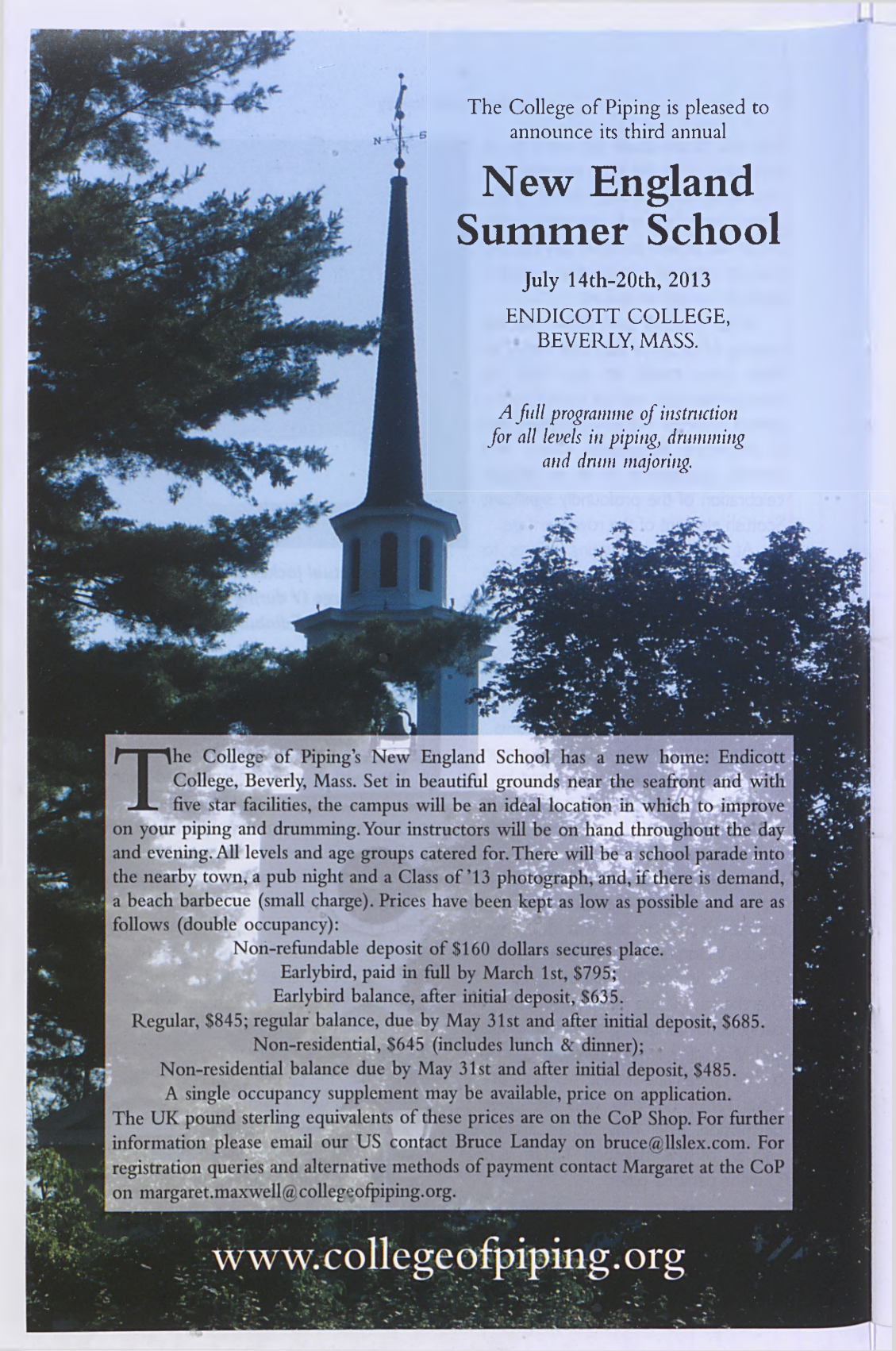
***The actual jacket worn by
King George IV during his 1822
visit to Edinburgh.***

2. The Royal Stewart Tartan

The Royal Stewart Tartan is the best known tartan of the royal House of Stewart, and is also the personal tartan of Queen Elizabeth II. The sett is predominantly red with overchecks of green, royal blue, white and gold. It is said to be appropriate for all subjects of Elizabeth II to wear the Royal Stewart tartan, much in the same way that clansmen may wear the tartan of their clan chief. Officially, the tartan is worn by the pipers of The Black Watch (Royal Highland Regiment) of Canada, Royal Scots Dragoon Guards and the Scots Guards, as well as a select few civilian groups.

3. The Stewart Old Tartan

It is worn by the Queen on holiday at Royal Deeside and was a favourite with the late Queen Elizabeth, the Queen Mother. A distinctive tartan it originally belonged to the Stewarts of the Western Highlands.



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Tartan and Royalty

4. The Stewart Hunting Tartan

It is worn by the Queen when "off duty" and on holidays. The tartan was designed by George VI who, along with Queen Elizabeth (later the Queen Mother) wore it quite often.

5. The Stewart Dress Tartan

The dress version of Royal Stewart with the predominant red squares replaced by white. Worn by the female members of the Royal family often for evening occasions. Prince Philip, Prince Charles, Prince Andrew and Prince Edward also wear it during official or semi-official events, but also worn for official dress occasions by HRH Duke of Edinburgh, HRH Prince of Wales and HRH Prince Edward.

6. The Stewart Victoria Tartan

Known to have been favoured by Queen

Victoria who had an extra red line inserted to the Dress Stewart, and used it for curtains and furnishings at Balmoral. Queen Elizabeth isn't known to have worn this particular tartan.

7. George VI Tartan

It's a dark green version of Royal Stewart and was woven for King George IV in 1819. A version named the Green Stewart with a lighter green ground was woven especially for King George VI.

8. Inverness or Princess Elizabeth Tartan

The Inverness Tartan has a red background.

9. The Inverness Hunting

A version of the Inverness tartan most preferred by George V, it has a navy ground. In addition to the above, several members of the Royal Family (past or present) had tartans specifically designed for them.

RC



Highlands & Islands Music & Dance Festival Piping Competitions May 4th, 2013

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- Class 27a B Piob.
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The closing date for entries is 20th March and **NO LATE ENTRIES WILL BE ACCEPTED!!** The competitions will again be in Oban High School and will begin at 9.00 on Saturday 4th May. Pipers will be sent out their playing order or programme a week ahead of the competition.

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Duntroon's March – A New Translation from the Source

DR JACK TAYLOR

It might be of interest to Silver Medal candidates that another translation from the Campbell Canntaireachd of Variation 1 singling and doubling of Duntroon's March has come to light. It is different from what is in PS book 14. The Campbell Canntaireachd is the only source of the tune. Here it is from PS Bk. 14:

II. Var. 1

III. Doubling

Here it is read from the Campbell Canntaireachd by Patrick Molard:

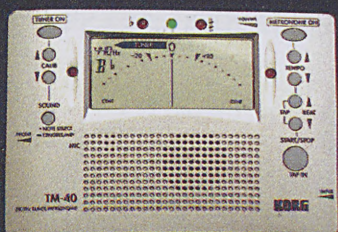
V1 Singling

V1 Doubling

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And by Hugh MacCallum:

V1 Singling

V1 Doubling

As you can see lines 2 and 3 have additional low As in the 'new' translation, and there are differences in cadence placement. These changes alter the musical flavour and perhaps make interpretation easier.

This inquiry came to light when I was asked for my thoughts about how the variation might be played given that the only difference between singling and doubling is three notes at the beginning of the singling and that the timing in the PS score is not entirely clear. I looked at the Canntaireachd score and noticed additional low As in lines 2 and 3 which are not in the PS score. It is possible that Archie Kenneth, the Piobaireachd Society's editor, omitted these to regularise the tune, although he makes no mention of this in the notes. Otherwise it could have been an error. I asked Patrick Molard, Hugh MacCallum and Andrew Wright, all Campbell Canntaireachd experts, to look at it and they confirmed that these extra low As are present in the Canntaireachd. Patrick and Hugh sent recordings reading directly from the CC without looking at the score and I have transcribed these into staff notation. There are differences in timing as would be expected, and staff notation does not do justice to the nuances. The recordings are available on the Piobaireachd Society website and on the iPad and Android versions of the PT and on the PT Extra page of the College website. Timing and cadence placement are those of each player, and there may well be other ideas about these.

(turn to page 31)



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 **Willie McCallum**
piping

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The other difference between the PS score and the CC concerns repeats. In the ground, line 1 is repeated in the PS score. The CC shows this but indicates that the first phrase is repeated first time through and the second phrase is repeated second time through.

The indication to repeat line 1 in the Taorluath has been added to the CC in another hand. The PS editor's interpretation is that the tune is a 3 line tune, with the first line repeated throughout, and this certainly regularises it and makes it consistent with the rest of the tune. Where does all this leave the player? Either the PS book 14 or the 'new' version of variation one can be played.

In the ground there is the option of repeating the first phrase first time through line one, and repeating the second phrase second time through. This is clear in the CC, but it means that the tune does not fall into a regular pattern.

DONALD DRONE

by SEORAS



Bruce's Fine Winning Tune Receives Enthusiastic Applause at Govan Dinner



The winning tune in last year's Govan Weavers' composing competition, Govan Burgh Police Pipe Band, is published this issue for the first time. The tune earned the composer, Dr Bruce Thomson, £200 in prizemoney. Runner up was Angus Lawrie, another noted composer. He received £100. The tune was played by Strathclyde Police PB at a packed Pearce Institute, Govan, at a dinner last November to commemorate the 100th Anniversary of the annexation of the burgh of Govan by the city of Glasgow. The tune received sustained and enthusiastic applause from the audience. It, and an interview with the composer, can be heard on the December CoP Radio podcast. Bruce and Angus are pictured above at the dinner (inset) as are the Strathclyde police band on stage.

During the evening it was intimated that Strathclyde Police have embarked on a

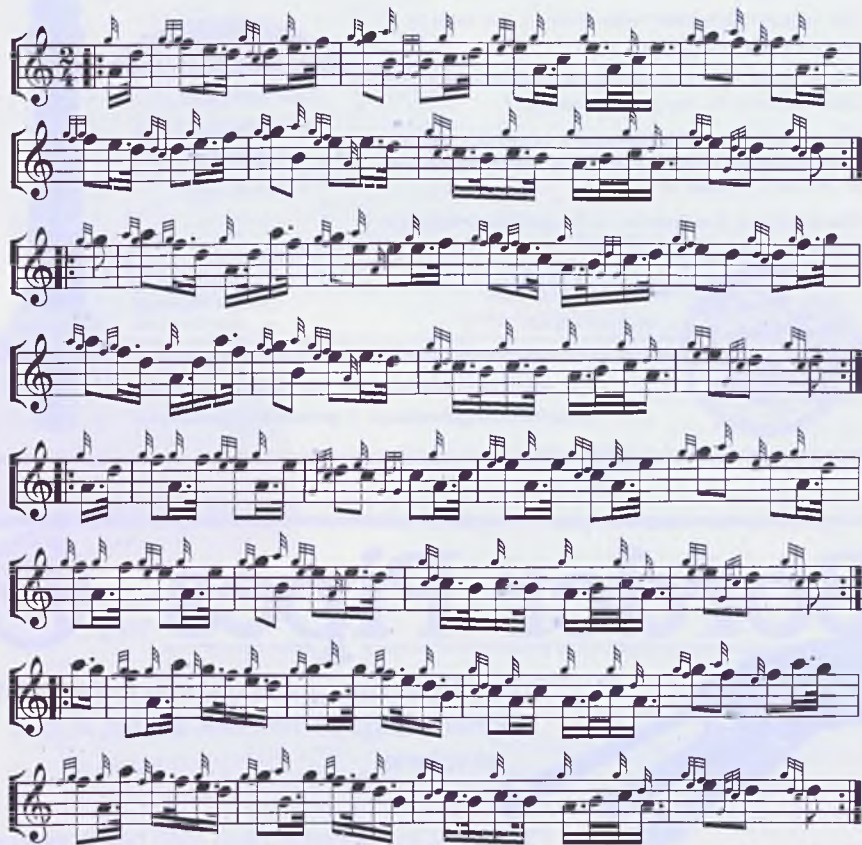
new youth piping foundation in partnership with the Govan Weavers. This is from the Govan Weavers' Newsletter: 'In preparation of the Annexation Centenary Dinner, discussions with Duncan Nicholson, Pipe Major of the Strathclyde Police Pipe Band and his colleague Iain MacPherson developed into a new project for the Weavers with the band members becoming interested in promoting piping in Govan.

The band, which is currently based at Pitt Street in the city centre, is having to relocate as part of the reorganisation of Police services and moving back to Govan and the Pearce Institute is one of the options under consideration. The members of the Band had become aware of the Weavers Society involvement with local schools and our desire to improve options for local youngsters and a suggestion was made that the members of the band could

Govan Burgh Police Pipe Band

March

Dr B.E. Thomson



provide lessons for all primary school pupils in Govan with a view to forming a Govan Burgh Youth Band. This idea was circulated to local schools and the response was most encouraging to the point that late collector Tom McNally has undertaken to establish the availability of funding for instruments and other equipment. The indications are that around 120 local school pupils from Pirie Park, St Saviour's, Riverside and St

Constantine's will receive tuition in Piping and Drumming from February 2013 subject to the availability of funds. The Master Court of the Weavers has intimated support for the project and will no doubt be seeking to arrange further fundraising opportunities over the next year.

Further information will be posted as this exciting opportunity for piping to come back home to Govan develops.

R

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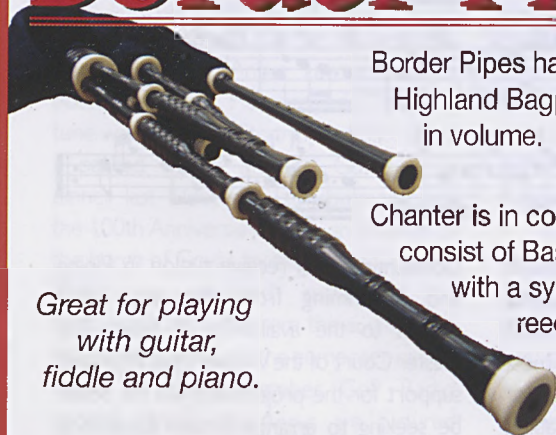
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PT Noticeboard

Donald Recital

Rod Caird: Ipswich Piping Society is proud to announce that on Friday April 5th 2013 Donald MacPhee is coming to Ipswich to give a recital. Donald is a Gold Medal winner, Field Marshal Montgomery piper and a world-class dance music player – as well as being a maker of very fine reeds. The recital will be at the Holiday Inn, 2 The Havens, Ipswich IP3 9SJ at 7.30pm; tickets can be obtained at £12 each from me on rodcaird@yahoo.co.uk.

Uist and Barra

More top piping at the CoP next month. The Uist & Barra professional contest is on Saturday 9th March, 2013 at 9am; £8, pay at door.

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RSPBA AGM

RSPBA Annual General Meeting is on 9th March 2013 at the Trade Halls of Glasgow, Glassford Street.

SPA

The Scottish Pipers Association Solo Piping competition dates for 2013: Amateur and Veterans, Saturday 30th March; Professional and Former Winners, Saturday 13th April; Juvenile, Saturday 14th September. Their AGM will be held in the College of Piping on Friday 1st February 2013.

School Bands

David Johnston of the organising committee has sent this: 'The first ever Scottish Schools Pipe Band Championships is to be held at Broughton High School, Edinburgh on Sunday 10 March 2013. There is a section for every school band – from those fresh from winning the world championships to a school having a go at competing for the first time. Entry is free and there may be help with accommodation for bands travelling long distances to attend the event. The Championships are being run with the blessing of the governing body of such events: The Royal Scottish Pipe Band Association – but is not an official RSPBA event. The rules are similar to RSPBA competitions – but the association has generously decided to waive the restriction on players registered with one band performing with another to allow those registered with non-school bands to pipe or drum for their school. If you are interested in taking part as a school please contact the championships administrator, Patrick Gascoigne. <http://scottishschoolspipebandchampionships.com/>'.

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PT Poser

Here's one for the piping 'geekarati': Which classic competition 2/4 marches were included in the first edition of Willie Ross Bk1 but dropped from subsequent editions? Okay, that's easy, but which 2/4s replaced them? Answers to thepipingtimes@gmail.com. First correct one out of the Balmoral gets a copy of 'The Complete Burns Piper'.

PT Pic of the Month

Following our report last month on the Charles Hepburn painting, we are grateful to Jeannie Campbell for digging out this shot of the original handover of the premises from Captain Hepburn (left) to Seumas MacNeill. Jeannie writes: 'The Colledge was in Kelvin House until the end of the Autumn term 1958 then moved across the road to the present site for the first term of 1959.



Reports of the 1959 move say 'Although not as spacious as the Kelvin House quarters the new premises should provide a more permanent home for the Colledge.'

Goodness knows what Seumas had been doing to injure his arm. The self-satisfied chap in the centre is clearly enjoying the then Principal's pain. Seumas wrote with his right hand so the felicitous pen would have been unimpaired.

PT Bookwatch

The 'Grumpy Old Gits Guide to Life' on 'chawy' boy racers . . . 'Buildings quake to the relentless thud, thud, thud, which is either the bass from their in-car stereo or the sound of their two brain cells banging into each other. You wouldn't mind if it was decent music, but it's never a nice bit of Motown or 'Bagpipes Play Hendrix' . . .'

PT Archives

From the review of Edcath Book 1 60 years ago...

'I prefer George Cockburn's 6/8 'John D Burgess' and John is the lucky boy to have such a good tune named after him. 'The MacNab' by Donald MacLeod appears under the title 'Crossing the Minch'. Crossing the Minch this summer with the MacNab and Donald MacLeod, I asked about this and was assured that 'The MacNab' is the name. And you can always brush up on your knowledge of staff notation on the errors.



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Clear Statement Needed on Funding for Piping

Sir,

Your item in the December 2012 issue about the funding available from Creative Scotland for activities connected with piping in Scotland raises some interesting questions. The total dispersed over the period 2010 – 2012 amounts, by my calculations, to something not far off half a million pounds. The difficulty therefore would not seem to be lack of funding, but the method of distribution. One wonders how applications are called for, and who decides which succeeds, and how much is awarded. Surely it cannot be done on the word of one individual, no matter how highly qualified? There must be some delegation by Creative Scotland to a small committee of members who know about piping and the perennial financial difficulties that face pipers and pipe bands in keeping themselves in existence in a world of constantly rising expenses. That may well be the case; but a perusal of the list of beneficiaries makes one doubt if there is any coherent policy behind the allocation of grants.

For instance, 'Towards the cost of inspiring the composition of new music, enhancement of performance, and delivery of education work'. I have to admit that I am unable to understand precisely what this means, or even to reduce it to plain English. However, quite plainly there are those in positions of authority and power to whom it is all quite clear; this statement of intent, after all, produced in 2010/11 just over £95,000 for the lucky beneficiary.

But in 2011/12, the aim was more

readily understood; 'Towards the study and promotion of the great Highland bagpipe. To encourage and inspire study and performance of Scotland's national instrument'. This resulted in an award of just under £88,000. Now this is surely what everyone connected with our instrument and its music is trying to do, many, like the long established College of Piping, without ever having much at all from public funds. And what of the Piobaireachd Society? It is still funded by its members, but produces, at its own expense, authoritative texts on an aspect of the art which is the sole unique contribution of Scotland, and indeed of Great Britain, to the folk culture of the world, and one in which interest is currently worldwide and increasing.

What strikes the reader too is the number of grants made to local pipe bands, some in places where the cause of piping needs all the help it can get. Would it not be more effective to make a block grant annually to the RSPBA, which is in touch with pipe bands the country over, understands their problems, and is in the best possible position to assess priorities? This proposal, if adopted, would relieve those responsible at Creative Scotland of much essential detail, and would delegate what must be at times a difficult choice to the body best equipped to deal fairly with it.

Clearly there are institutions which operate under what the Chinese used to call the 'Mandate of Heaven', whose applications are looked on with

LETTERS

particular favour by those in control of Creative Scotland. Principal among these must be the Piping Centre, which has received in two years a sum totalling over £328,000, an astounding amount.

We are accustomed to hearing our politicians sounding off about 'level playing fields' and 'transparency' but surely here is a case in our own back yard where both ought to apply in the interests of fair play alone. A clear and authoritative statement by Creative Scotland about how and when bids for its funds are called for, and how they are decided, would be timely, and is in fact overdue.

David Murray, Somerset.

Sir,

This is a copy of the email I sent to Scottish ministers. I think there should be some sort of petition raised. I often think these bodies please themselves until concerns are raised. An independent Scotland with piping brought to the fore? I have my doubts. From past experience politicians have only their own interests at heart. My letter:

'I have seen the funding figures for 2010/11 and 2011/12. In my opinion these amounts do not seem to have been distributed fairly, the majority going to the Glasgow area and indeed to the Piping Centre in McPhater St. THIS IS SO WRONG – or is this just another case of elitism? The culture secretary should certainly look into this or are you no better than the people at Westminster all chums together? If so don't expect a yes vote from me in 2014.

A J Wilson, via email

Dirty Sodgers

Sir,



Thank you very much indeed for the copies of Piping Times. As a matter of interest, and speaking professionally, I think that it is a very well put together publication. It must be the nutty sort of mind that I have, but I was drawn to the picture on the front cover; the piper sitting on the railway carriage window. The caption on page 1 explains that it is from the book 'War Tunes' and is of a soldier coming home at the end of WW2. I wonder about that. He is absolutely filthy as are his fellow soldiers and he is wearing a steel helmet. Without exception troops coming home in 1945 were cleaned up, issued with new kit and uniforms and invariably wore their regimental headgear. It looks very much like a British train he is on and if so he would have by that time the whole of Europe between him and the last of the fighting. I'm inclined to think that it is earlier in the war, perhaps after Dunkirk or Dieppe.

Roy McCallum,
Glasgow, via email

Jakez Pincet Book

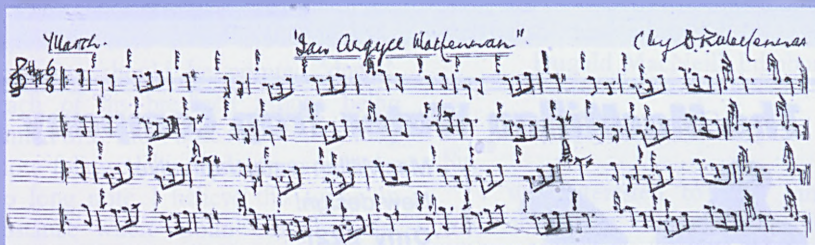
Sir,

A statement by Peter McCalister in his review of Jakez Pincet's recent collection of recordings caught my eye. He writes that Pincet's phrasing reflects the teaching of the Bobs of Balmoral and was a joy to listen to. Nonetheless, it might be thought too 'obvious' for the competition platform of today. Would it have been suitable for the platform of yesterday? What exactly does he mean? The inference appears to be that for competitive success nowadays any effort to capture the soul of the piece should be set aside, in favour of careful, stereotyped and bland performance devoid of musical inspiration. If that be the case, it reflects poorly on competitors as musicians, on judges in what they choose to reward, and on the value of competition in terms of fostering piobaireachd as a musical art form – a sad reflection, but Dr McCalister may well be right.

Norman Matheson,
Aberdeen, via email

DR's Tune for Iain

Sir,



Piper Iain MacLellan (DR's son) has been hassling me for some time to send this tune for publication. Iain lived in Rhodesia/Zimbabwe and Zambia for over 40 years and worked in the Forestry Commission. He has now returned to Scotland but frequents Zimbabwe often as he has a girlfriend here whose grandson plays rugby for Scotland as a loose forward. He is at university in Scotland. On the home front Barbs and I were evicted from the farm in January (evictions still going on) and we now live in a little town called Marondera. All been very traumatic with retrenching labour etc., but we are slowly getting back to normal, me working as a tobacco consultant and Barbs in a gardening shop. Went for my yearly check-up, scans blood tests etc and I am pleased to say there is a lot of life in the old dog yet (71 this year). Getting back to the tune, it is amazing how a lot of old pipers used very few doublings in their tunes and at the end of the lines, just the D doubling with a C gracenote, not the full hand slap.

Cyril Hall, Zimbabwe



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Queen Anne's Lament

Sir,

In response to Dr Frater's question (PT November 2012), the Taolive Gear variation in the Campbell Canntair-eachd setting of Queen Anne's Lament is, as elsewhere in the Canntaireachd, a Taorluath Breabach, obscured by the way in which Colin Campbell has departed from his usual manner of writing the breabach group, in that here the vocable or note that he has placed at the beginning of each breabach group, he usually writes as the last note of the preceding group in tunes with this type of variation. Move his spaces one syllable to the right and it looks like any other taorluath breabach. The interpretation that sits most comfortably with me is that Campbell's intention here is to show that the variation should be pointed 'down', each of his breabach groups being timed thus: short note followed by long note followed by taorluath movement to long note. I believe this to be an instance where Colin Campbell has clearly given an indication as to timing, something which is generally thought to be absent from his texts. He only gives a singling for this variation, whereas in the subsequent variations both singlings and doublings are shown.

Peter Hewlett, Adelaide

Tuning Time

Sir,

My one criticism of the Glenfiddich Piping Championship, and of some of the competitors, is the time taken to tune. All the other senior competitions have a limit on tuning time, but at Blair Atholl there is no limit and many of the pipers take an

unreasonably long time. I acquired the habit of measuring tuning times from James Campbell and Tommy Pearston and can confirm that over the years the tuning time at this competition has kept going up. Last year the average tuning time in the ceol mor competition was seven minutes and just over five minutes in the MSR. That is two hours of tuning on the stage! One must add to that the reluctance of many of the pipers to appear having been announced and harried by the Atholl Highlanders stewards. Add this to the tuning time and you can see that with better discipline there could be time for a tea break in the afternoon. Please could those responsible introduce a reduction in tuning time and make this event much more comfortable and enjoyable.

Dugald MacNeill, Edinburgh

Numbers at Games

Sir,

I was interested to read Finlay MacRae's letter in your December edition. He was (rightly) lamenting the small turnout at some of the 'wee' Highland games. There are a number of reasons for this, but the future is bright, I think. Firstly, the games he mentions are almost all clashing with other events. These are either graded contests (therefore attracting a lot of B and C grade pipers away from the wee games) or the World Pipe Band Championships. The latter will be an even bigger event in 2013, lasting two days (17th and 18th August). Secondly, it is possible that the price of fuel has made people think twice about driving very long distances to compete. However on a happier note, there is a gradual rise in



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the number of pipers who are out and about on the circuit, looking to boost their track record. This means that previously quiet games are going to become noisier, much to the benefit of all – including the pipers. A good example is Bathgate which in recent years has been a smallish solo piping affair, but in 2012 so many turned up that there was a shortleet for the piobaireachd contest. Finally, can I make a comment which is my own view? The graded contests are large and full of boards here, there and everywhere. However there is a



different, and in my opinion even more enjoyable, atmosphere at the smaller games where the Open contests are the only ones to enter. On a good day a C grade piper can beat an A grade piper, or even a P grade one: this is good for the soul and of course also for the track record. In addition, the craic is powerful, as they say in Ireland. I predict that one day there will be a sizeable march to Glenfinnan Games once more – and I hope to be one of the people playing in it.

Peter McCalister,
Secretary, CPA

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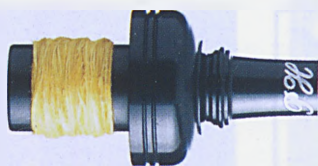


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MSR – 1. Callum Harper, Angus MacKinnon of Eigg, Doune of Invernochty, Neil Angus MacDonald; 2. Alexander Schiele, Knightswood Ceilidh, MacBeth's Strathspey, Major David Manson; 3. Dylan Whittemore, Capt. Campbell of Drumavoisk, Dora MacLeod, Willie Murray's Reel; 4. Kirk Brunson, The Pap of Glencoe, Susan MacLeod, Alick C. MacGregor; 5. Jamie Kubasiewicz, Braes of Castle Grant, John Roy Stewart, Ca' the Ewes

6/8 Marches – 1. Callum Harper, Bengullion and Miss Ishbel T. MacDonald; 2. Joe Stewart, Ellenor and Dornkop; 3. Nicholas Theriault, Donald MacLean of Lewis and John D. Burgess; 4. Andrew Donlon, The British Legion and The MacNeill's of Ugadale; 5. Alexander Schiele, The Trees of North Uist and The Invercharron Highland Gathering; Adjudicators: Michael Grey, Willie Morrison, Andy Rogers



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Please note that competition details are subject to change. Regular checks with the RSPBA website at www.rspba.org are advised.

Date	Contest	Contact	Grades
MAY			
Saturday 11	Kinross	Mr G Mair, 7 Lathro Lane, Kinross, KY13 8RX Tel No (eve) 01577 862337 Tel No (day) 0771 7758 778 e-mail garymair@ymail.com	All Grades & D/M
Saturday 11	Dunbar	Mrs A Hazzard, 15 Campwood View, Mayfield, Dalkeith EH22 5QQ Tel No 07957 285 006 email ann@the-hazzards.co.uk	All Grades & D/M
Saturday 11	Lisburn	Mr M Herron, 9 Ballydown Meadows, Banbridge, Co Down, BT32 4QX Tel No (eve) 028 406 548 49 Tel No (day) 07702 681 189 e-mail gha9291112@aol.com	All Grades & D/M
Sunday 12	Gourock	Mr N Greeves, 11 Glen Grove, East Kilbride, G75 0BG Tel No 01355 242302 Tel No 0784 9354170 e-mail nigel@becsystems.co.uk	All Grades & D/M
Saturday 18	Bathgate	Mrs A Hazzard, 15 Campwood View, Mayfield, Dalkeith EH22 5QQ Tel No 07957 285 006 email ann@the-hazzards.co.uk	All Grades & D/M
Saturday 18	Enniskillen	Mr R Hall, 11 Benauchin Park, Enniskillen, Co Fermanagh, BT74 6JT Tel No 028 663 265 37 e-mail ray.n.hall@btinternet.com	1, 2, 3, 4 & D/M
Sunday 19	Millport	Mrs S Smith, 26 Whitecraig Road, Ardrossan, KY22 7EF Tel No 01294 607 434 e-mail adgbranchsecretary@hotmail.com	2, 3, 4 & D/M
Saturday 25	Bathgate	R.S.P.B.A. HQ, 45 Washington Street, Glasgow, G3 8AZ Tel No 0141 221 5414 Fax 0141 221 1561	All Grades & D/M
BRITISH CHAMPIONSHIPS			
JUNE			
Saturday 1	Carrickfergus	Mr A McCleery, "Mosshill", 20 Belfast Rd, Antrim, Co Antrim, BT41 1NY Tel No (eve) 02894 465 167 Tel No (day) 07742 592487 e-mail mccleery007@btinternet.com	1, 2, 3, 4 & D/M
Saturday 1	Shotts	Mr N Greeves, 11 Glen Grove, East Kilbride, G75 0BG Tel No 01355 242302 e-mail nigel@becsystems.co.uk	All Grades & D/M
Sunday 2	Markinch	Mrs I Westwater, 22 Parkview, Markinch, Fife, KY7 6BL Tel No (eve) 01592 751 667 Tel No (day) 07837 480742 e-mail isobel42@live.co.uk	1, 2, 3, 4, N/J & D/M
Sunday 2	Turriff	Mrs J Hepburn, 20 Main Street, Turriff, Aberdeenshire, AB53 4AD Tel No (eve) 01888 563 079 Tel No (day) 0781 364 6144 e-mail jackiehepburn@btconnect.com	1, 2, 3, 4 & D/M
Sunday 2	Girvan	Mrs S Smith, 26 Whitecraig Road, Ardrossan, KY22 7EF Tel No 01294 607 434 e-mail adgbranchsecretary@hotmail.com	2, 3, 4 & D/M
Saturday 8	Cupar	Mrs R Middleton, 10 Jamie Anderson Place, St Andrews, KY16 8YG Tel No 01334 476413 e-mail rosemarijmid1506@aol.com	2, 3, 4
Saturday 8	Cookstown	Mrs G Aicken, 11 Locksley Gardens, Finaghy, Belfast, BT10 Tel No (eve) 028 906 195 25 Tel No (day) 07753 936 700 e-mail glopatt1@aol.com	1, 2, 3, 4 & D/M
Saturday 8	Bearsden	Mr N Greeves, 11 Glen Grove, East Kilbride, G75 0BG Tel No 01355 242302 e-mail nigel@becsystems.co.uk	2, 3, 4, N/J & D/M
Sunday 9	Colchester	Mrs A Broderick, 1 Broad Cottages, Broad Road, Wickham St Paul, Halstead, Essex, CO9 2PG Tel No 01787 269 152 e-mail rspbaannie@hotmail.co.uk	2, 3, 4
Sunday 9	Ardrossan	Mrs S Smith, 26 Whitecraig Road, Ardrossan, KY22 7EF Tel No 01294 607 434 e-mail adgbranchsecretary@hotmail.com	2, 3, 4 & D/M
Sunday 9	Strathmore	Mr G Mair, 7 Lathro Lane, Kinross, KY13 8RX Tel No 01577 862 337 Tel No 0771 7758 778 e-mail garymair@ymail.com	2, 3, 4 & D/M
Sunday 9	Bo'ness	Mrs A Hazzard, 15 Campwood View, Mayfield, Dalkeith EH22 5QQ Tel No 07957 285 006 email ann@the-hazzards.co.uk	3, 4 & D/M
Saturday 15	Lesmahagow	Mr N Greeves, 11 Glen Grove, East Kilbride, G75 0BG Tel No 01355 242302 e-mail nigel@becsystems.co.uk	2, 3, 4
Saturday 15	Ayr	Mrs S Smith, 26 Whitecraig Road, Ardrossan, KY22 7EF Tel No 01294 607 434 e-mail adgbranchsecretary@hotmail.com	1, 2, 3, 4 & D/M
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RSPBA DIARY 2013

Saturday 15	Banbridge	Mr M Herron, 9 Ballydown Meadows, Banbridge, Co Down, BT32 4QX Tel No (eve) 028 406 548 49 Tel No (day) 07702 681 189 e-mail gha9291112@aol.com	All Grades
Sunday 16	Helensburgh	Mr N Greeves, 11 Glen Grove, East Kilbride, G75 0BG Tel No 01355 242302 e-mail nigel@becsystems.co.uk	2,3,4,N/J
Sunday 16	Aberdeen	Mrs Linda Niven, Inveroyne, Kirkton of Oyne, Insch, Aberdeenshire, AB52 6QU Tel No 01464 851401 Tel No 07754 098801 e-mail linda@scottniven.co.uk	1, 2, 3, 4 & D/M
Saturday 22	Omagh	Mr M Herron, 9 Ballydown Meadows, Banbridge, Co Down, BT32 4QX Tel No (eve) 028 406 548 49 Tel No (day) 07702 681 189 e-mail gha9291112@aol.com	All Grades & D/M
Saturday 29	FORRES	R.S.P.B.A. HQ, 45 Washington Street, Glasgow, G3 6AZ Tel No 0141 221 5414 Fax 0141 221 1561	All Grades & D/M
EUROPEAN CHAMPIONSHIPS			
JULY			
Saturday 6 (All Ireland)	Londonderry	Mr M Herron, 9 Ballydown Meadows, Banbridge, Co Down, BT32 4QX Tel No (eve) 028 406 548 49 Tel No (day) 07702 681 189 e-mail gha9291112@aol.com	All Grades & D/M
Saturday 6	Annan	Mrs S Smith, 26 Whitecraig Road, Ardrossan, KY22 7EF Tel No 01294 607 434 e-mail adgbranchsecretary@hotmail.com	2, 3, 4 & D/M
Saturday 6	Thornton	Mr W Ritchie, 38 Ford Crescent, Thornton, Fife, KY1 4EB Tel No 07736 199 218 e-mail writchier@blueyonder.co.uk	2, 3, 4 & D/M
Saturday 13	Balloch	Mr N Greeves, 11 Glen Grove, East Kilbride, G75 0BG Tel No 01355 242302 e-mail nigel@becsystems.co.uk	2, 3, 4 N/J & D/M
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Saturday 20	Melrose	Mrs A Hazzard, 15 Campwood View, Mayfield, Dalkeith EH22 5QQ Tel No 07957 285 006 email ann@the-hazzards.co.uk	2, 3, 4, N/J & D/M
Sunday 21	Ashbourne	Ms Lisa Gregory, Ian's Oak, Yeldersley, Ashbourne DE6 1LS Tel No 01335 346010 Tel No 07816 602080 e-mail lisa@gregory329.orangehome.co.uk	1, 2, 3, 4 & D/M
Saturday 27	Dumbarton	R.S.P.B.A. HQ, 45 Washington Street, Glasgow, G3 8AZ Tel No 0141 221 5414 Fax 0141 221 1561	All Grades & D/M
SCOTTISH CHAMPIONSHIPS			
<i>August</i>			
Saturday 3	Bangor	Mr M Herron, 9 Ballydown Meadows, Banbridge, Co Down, BT32 4QX Tel No (eve) 028 406 548 49 Tel No (day) 07702 681 189 e-mail gha9291112@aol.com	All Grades & D/M
Sunday 4	Bridge of Allan	Mr S Nicol, 44 Forth Park, Bridge of Allan, FK9 5NT Tel No 01786 832682 e-mail sandynicol44@tiscali.co.uk	All Grades & D/M
Saturday 10	North Berwick	Mrs A Hazzard, 15 Campwood View, Mayfield Dalkeith EH22 5QQ Tel No 07957 285 006 email ann@the-hazzards.co.uk	All Grades & D/M
Saturday 10	Inverkeithing	Details to be confirmed	
Saturday 10	Newtonards	Mr M Herron, 9 Ballydown Meadows, Banbridge, Co Down, BT32 4QX Tel No (eve) 028 406 548 49 Tel No (day) 07702 681 189 e-mail gha9291112@aol.com	All Grades & D/M
Saturday 10	Dundonald	Mrs S Smith, 26 Whitecraig Road, Ardrossan, KY22 7EF Tel No 01294 607 434 e-mail adgbranchsecretary@hotmail.com	1, 2, 3, 4 & D/M
Sunday 11	Perth	Mr A Rettie, 24 Florence Place, Perth, PH1 5BH Tel No (eve) 01738 627 782 Tel No (day) 07710 678 400 e-mail andrew@highlandgames.org.uk	1, 2, 3, 4 & D/M
Sunday 11	Mintlaw	Ms H Simpson, Norwood, Burnett Street, Stuartfield, Peterhead, AB42 5DN Tel No (eve) 01771 624 485 Tel No (day) 07786 240296 e-mail helensimpson1084@hotmail.com	1, 2, 3, 4 & D/M
Saturday 17 & Sunday 18	Glasgow Green	R.S.P.B.A. HQ, 45 Washington Street, Glasgow, G3 8AZ Tel No 0141 221 5414 Fax 0141 221 1561	All Grades & D/M
WORLD CHAMPIONSHIPS			
Saturday 24	Rothsay	Mr N Greeves, 11 Glen Grove, East Kilbride, G75 0BG Tel No 01355 242302 e-mail nigel@becsystems.co.uk	All Grades & D/M
Saturday 24	Edinburgh	Mrs A Hazzard, 15 Campwood View, Mayfield, Dalkeith EH22 5QQ Tel No 07957 285 006 email ann@the-hazzards.co.uk	All Grades & D/M
Saturday 24	Portrush	Mr M Herron, 9 Ballydown Meadows, Banbridge, Co Down, BT32 4QX Tel No (eve) 028 406 548 49 Tel No (day) 07702 681 189 e-mail gha9291112@aol.com	All Grades & D/M
Sunday 25	Crieff	Mr G Mair, 7 Lathro Lane, Kinross, KY13 8RX Tel No (eve) 01577 862337 Tel No (day) 0771 7758 778 e-mail garymair@ymail.com	All Grades & D/M
Saturday 31	DUNOON	R.S.P.B.A. HQ, 45 Washington Street, Glasgow, G3 8AZ Tel No 0141 221 5414 Fax 0141 221 1561	All Grades & D/M
COLWAL CHAMPIONSHIPS			
<i>SEPTEMBER</i>			
Sunday 1	Chatsworth	Mrs A Broderick, 1 Broad Cottages, Broad Road, Wickham St Paul, Halstead, Essex, CO9 2PG Tel No 01787 269 152 e-mail rspbaannie@hotmail.co.uk	2, 3, 4 & D/M
Sunday 8	Peebles	Mrs A Hazzard, 15 Campwood View, Mayfield, Dalkeith EH22 5QQ Tel No 07957 285 006 email ann@the-hazzards.co.uk	2, 3, 4, N/J & D/M
Saturday 14	Pitlochry	Mr Ian Graham, Tighsith, Faskally, Pitlochry, PH16 5LA Tel No 01796 474174 e-mail ian809@mac.com	1, 2, 3, 4 & N/J

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1st-5th April 2013: CoP Highland School at Achiltibuie in association with the Achiltibuie Piping College; contact alison@highlandreeds.com

14th-21st June 2013: California Summer School, Army Navy Academy, Carlsbad

14th-20th July 2013: New England Summer School, Endicott College, Beverly, Massachusetts

More info at www.collegeofpiping.org

PIOBAIREACHD SOCIETY

Conf./CoP LECTURE

22nd March – College Lecture, Birnam Hotel, Pitlochry; See display advertisement this issue.

23rd-24th March – Piobaireachd Society Conference, Birnam Hotel, Pitlochry

Bookings can be made, for either or both, through College website: www.collegeofpiping.org

SPA

The Scottish Pipers Association Solo Piping competition dates for 2013: 30th March – Amateur and Veterans;

13th April – Professional and Former Winners;

14th September – Juvenile.

The AGM will be held in the College of Piping on Friday 1st February 2013.

EVENTS

9th February – City of Edinburgh Pipe Band presents Pipe Majors Wheel of Fortune – 12 noon, Danderhall Miners Club, Danderhall, EH22. Contact 07743241992 for tickets and further details.

2nd March – Archie Kenneth Quaich, Royal Scottish Piper's Society, Edinburgh: alan.forbes@btinternet.com

9th March – Uist and Barra Professional, College of Piping 9am

10th March – Scottish Schools Pipe Band Championships, Broughton High School, Edinburgh: www.scottishschoolspipebandchampionships.com

5th April – Ipswich Piping Society – Recital with Donald MacPhee, 7.30pm at Holiday Inn, Ipswich; contact rodcaird@yahoo.co.uk

27th April – Bucksburn and District Pipe Band presents SLoT @ Aberdeen Music Hall, 7.30pm

4th May – Netherlorn Piping Society/HIMDF Junior Piping and Drumming Competitions at Oban High School. Entry forms available at www.obanfestival.org or Alistair Dewar, Tel. No 01631 571066 or email alistairdewar@hotmail.co.uk. Closing date for entries Wednesday 20th March 2013.

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Every other Tuesday – Eagle Pipers Society, 7.30pm @ Scots Guards Club, Clifton Terrace, Edinburgh: <http://eaglepipers.wordpress.com/>

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

KINTYRE PIPING SOCIETY

23rd February – Local Pipers' Night

13th April – Pipe Band Concert

27th April – Junior Piping Competition. Contact W McCallum 01586 552508

CELTIC CONNECTIONS 2013

www.celticconnections.com

2nd February – Strathclyde Police Pipe Band Concert with Bagad Sonerien An Oriant at Royal Concert Hall – 12.30pm

PIPE BAND CONCERT

27th April – Scottish Power at Waterfront Hall, Belfast in an event promoted by Wonderland Productions NI and the Grade 2 Aughtinobier Pipe Band. Under the control of Pipe Major Chris Armstrong and leading drummer Barry Wilson, the accomplished ensemble visits Northern Ireland just weeks before the first major championship of the 2013 season. Tickets are available from www.waterfront.co.uk at a price of £20 & £18 or direct from the Aughtinobier Pipe Band.

BANDS

Championships 2013

British, Bathgate, 25th May

European, Forres, 29th June

Scottish, Dumbarton, 27th July

Worlds, Glasgow, 17th & 18th August

Cowal, Dunoon, 31st August

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@collegeofpiping.org or see page one for other contact details. Please check before travelling to events.

EUROPE

1st 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 0034676993716

AUSTRALIA / NEW ZEALAND

1st Weds each month – The NSW Pipers' Society. Contact: Ron Clement – 0299481914

3rd Sat each month – The WA Pipers' Society – Autumn Centre, Inglewood. Contact: Alma Dender – +0894487446

March 2nd – 3rd – New Zealand Pipe Band Championships

BELLOWS / FOLK

1st & 3rd Thurs each month NE England: S. Barwick 0191 286 3545

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

Group meeting 3rd Thursday each month except July & August, London: J. Agnew 01621 855447

RADIO

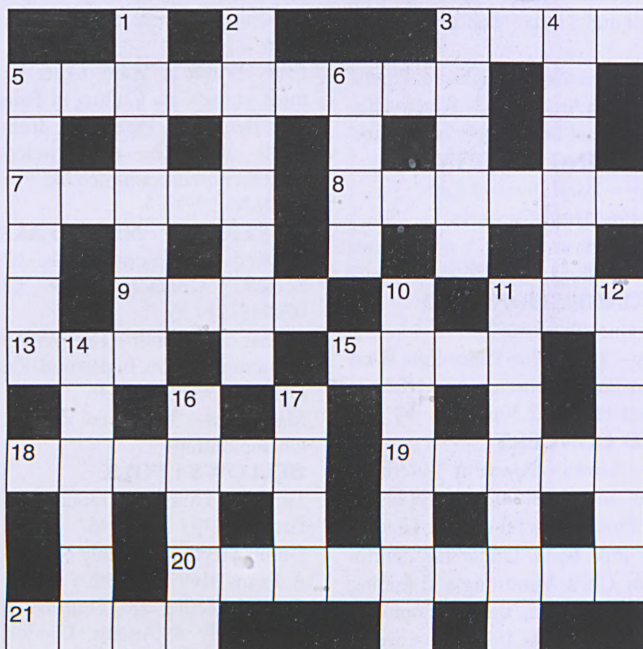
College of Piping Radio is available on demand at www.collegeofpiping.org; solo and bands; archive spot; history, interviews, and informed comment.

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.

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CROSSWORD

Test Your Knowledge



Across

3. Discussed in last month's editorial (4)
5. Band will do the Worlds Week concert (9)
7. A sad tune (5)
8. Aussie in M Grey Bk 2 (6)
9. Not at Oban no matter the temperature is (4)
11. Braes of this lodge in S MacNeill Bk 2 (3)
13. This plate is presented in London (3)
15. Home of the Rankins (4)
18. Duncan in W Ross Bk 5 (6)
19. Family name of Rothiemurchus (5)
20. Title of the Worlds Week Concert (9)
21. Bonny Breast one in D MacLeod Bk 4

Down

1. ----- Isles to America (4,3)
2. Where John offered to return a prize (7)
3. Willie at the frontier of ----dom last month (5)
4. Mrs Mackay's reel mentioned last month (6)
5. Winter competitions are this (6)
6. RSM in a letter last month (4)
10. Subject of last month's editorial (7)
11. Loch in Glen Shiel (7)
12. Subject of an article last month (6)
14. Barren Rocks -- ---- (2,4)
16. Fraser chief mentioned last month (5)
17. Precedes Polly for a strathspey (4)

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

Last Month's solution: ACROSS – Broughton, Oban, Rooms, Bar, Mull, Ardgour, Duncan, Straps, Tarnish, Neuk, Aro, Annan, Lani, Giengarry. DOWN – Barra, Of Ord, Gesto, Tabard, Norman, MacLeans, Rothesay, Arkaig, Strome, Roaig, Inner, Honey.

The winner of the December 2012 crossword is Donald Morrison, Barvas, Isle of Lewis.



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