



Piping Times

Vol. 31, No. 12.

September, 1979.



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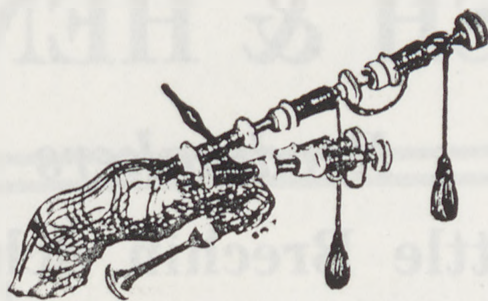


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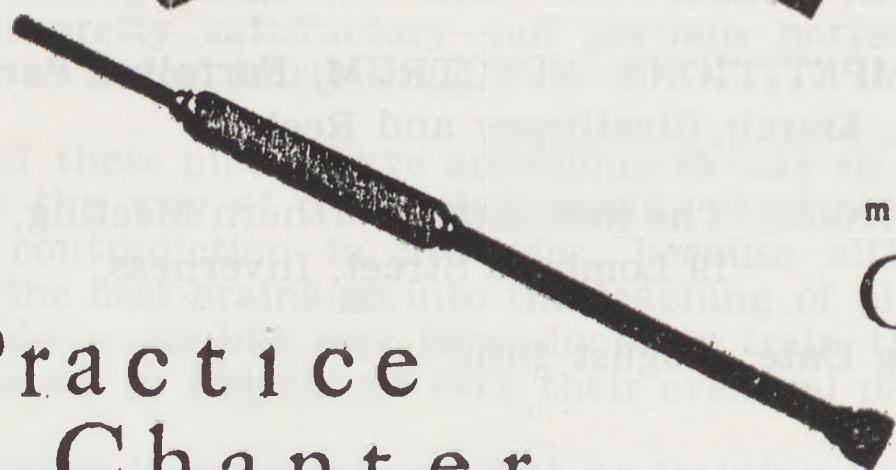
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PIPEMAKERS SINCE 1974

THE NORTHERN MEETING PIPING COMPETITIONS

INVERNESS

THURSDAY and FRIDAY, SEPTEMBER 13 and 14

SENIOR COMPETITIONS RESTRICTED—

CALEDONIAN HOTEL BALLROOM (Riverside Entrance)

ROSE STREET HALL: SPECTRUM

Piobaireachds; Gold Medal; Silver Medal; Clasp.

March; March, Strathspey and Reel; Strathspey and Reel;
Jig.

JUNIOR COMPETITIONS—SPECTRUM, Farraline Park

March; March, Strathspey and Reel.

Entry forms from:—The Secretary, Northern Meeting,
19 Lombard Street, Inverness.

Entry Closing Date: August 20th.



SCOTTISH PIPING SOCIETY OF LONDON ANNUAL COMPETITIONS

will be held

AT GLAZIERS' HALL, LONDON BRIDGE

ON SATURDAY, 3rd NOVEMBER, 1979

Particulars of events and entry forms can be obtained from
Mr. David Forsyth, Kenley House, Oxted, Surrey. Those applying
must send S.A.E. Closing date for entries, 20th October, 1979.

Editorial

The training of pipers has always been looked on as one of the most important activities in our piping world—and indeed it may well be the incentive behind many of our actions, as it was the original inspiration for this magazine. With the end of summer approaching we know that hundreds of pipers will be coasting along on the enduring wave of enthusiasm generated by the many schools which have taken place recently, both here and abroad. Already arrangements are being made for the normal winter sessions—except of course south of the equator where everything works the other way round. Altogether the situation is pretty satisfactory—not perhaps perfect, but good enough for us to feel fairly smug.

Many of these pipers have ambitions to play in competition, for such is the way of the piping world. And here we find a surprising contradiction in attitudes, because although great effort and the best brains go into the teaching of piping, almost nothing is done—or has ever been done—to train the men who are going to sit in judgement over their eventual performances.

At one time it was assumed that no training was necessary, and there are perhaps some in high piping positions who take that view today. To them judges are born, not made, and the only problem they see is in recognising these god-given candidates for the bench.

Most people however are prepared to admit that some kind of training, in any activity, is beneficial. Nobody is born with the gift of plumbing or oratory or teaching for that matter, and so in these modern days it is surely as well to recognise the fact and use every device and opportunity to train people to do their jobs better.

In both pipe band work and solo playing the situation so far as judging is concerned is far from satisfactory. Some attempt was made a few years ago to initiate a training scheme for future judges of pipe band competitions, and although the preliminary try-out—with all the pipe band adjudicators discussing the problems and teaching one another how to judge—was a great success the next step of running courses for new judges was never carried out, so far as we know. A great opportunity was missed once again, but not irrevocably.

In the solo piping world the situation is very poor indeed. We may have moved on a bit from the days when the local laird

was given the piping to judge as a matter of course (whether he was a piper or not) but that is the only major step which has been taken in our lifetime. In Scotland this summer there were people sitting on the bench judging pipers, when in fact they can only have had the vaguest of notions what it was all about. In some circles it seems to be assumed that if you are a member of a piping club this is sufficient qualification to judge the top professionals. It is surely time that the organisers of such competitions, and the foolish men who accept such invitations to judge, should realise the utter contempt with which professional pipers—even those who compete in front of them—view them.

In only one place in Scotland does there seem to be any attempt being made to train judges, and that is at the Northern Meeting. Here we find a gradual infiltration of new judges—some of them very raw and inexperienced, all of them unqualified and some of them incompetent, but the thinking behind the move is obviously along the right direction. The old trusted and effective judges will not last forever, and neither will their younger compatriots. Some effort has to be made to swell the numbers, but not, we suggest, by using the premier gathering in Scotland as the training ground. As another has put it, you do not train horses by entering them for the Grand National, and so neither should you train judges by putting them on the bench at Inverness. The place to train judges is at the smaller games, possibly in the B grade events of the winter competitions, but certainly not at the prestigious meetings. Nor should they be trained in amateur and boys' competitions, because the result there is just as important—if not more so—because of the effect that injustice can have on younger people. The professionals are used to injustice. They do not like it but they are obviously prepared to stand for it.

GLASGOW CONTEST

On Saturday, September 8th, a Professional Competition will be held in the City Chambers, Glasgow, from 10.00 a.m. to 5.00 p.m. The events are (1) Piobaireachd, and (2) March, Strathspey and Reel. Entry is restricted to former first prize winners at Oban and Inverness. Admission is £1.00 and there will be a bar and buffet throughout the day.



A Record of Pipers and Piping in The King's Own Scottish Borderers

(alias—The King's Own Borderers, 25th Regiment,
Leven's Regiment, The Edinburgh Regiment.)

by Major C. G. Wood.

On the 19th March, 1689, Leven's Regiment was formed in a great hurry to protect Edinburgh against Bonnie Dundee and his Highland Army. This set something of a recruiting record, in that 800 men joined the colours in approximately 4 hours. Four months later the Regiment met the Highland Army at the battle of Killiecrankie, where they were one of only 2 battalions to stand their ground and eventually withdraw in good order after the Highlanders broke King William's army under General Mackay. After this the grateful magistrates of Edinburgh conferred on Leven's or the Edinburgh Regiment, the unique privilege of beating through Edinburgh at all times without asking permission of the Lord Provost. An honour retained to this day.

The first mention of pipers comes in 1691 when the town piper of Musselburgh, one James Waugh, was forcibly carried off to be a soldier in the Edinburgh Regiment whilst playing in the street. On application to the Law Courts he was released. The next evidence of pipers in the Regiment is from 1770. A set of paintings of the Regiment in Minorca shows a piper wearing a dark green belted plaid or breacan anfeilidh of the Government tartan, a feathered bonnet, and carrying his pipes. Also shown are the fifiers and drummers. Malcolm in "The Pipes in Peace and War" claims pipers to be present for almost the whole of the period prior to 1770, but where he got the evidence from is not known.

By the early 1800's the King's Own Borderers, as they had become, were particularly interested in their pipers and attracted a number of well known players. A look through Notices of Pipers published in earlier volumes of the "Piping Times" shows the following names:

Alexander Sutherland—boy piper in the 25th Regiment, won 5th prize in the Highland Society competition in Edinburgh in 1811.

Pipe-Major John Mackay held the post of pipe-major from 1856 - 1869 after transferring from the 78th Regiment.

Duncan Stewart retired from the Regiment as pipe-major in 1877. He was a pupil of the Mackays of Rassay.

Donald Mackenzie. Undoubtedly the star. The son of John Ban "King of Pipers," he became pipe-major of 2/25, King's Own Borderers in 1857. The 92nd Highlanders (Gordons) attempted to recruit Mackenzie, to the wrath of the C.O. of the 25th. The acrimonious correspondence still exists as evidence. Mackenzie remained with the Regiment and went on to gain many prizes including the Inverness gold medal in 1861.

John Mackay transferred to the 25th from the 78th Ross-shire Buffs to be pipe-major from 1856-69. He is known for a number of pipe tunes.

Robert Mackenzie (see photo) was a man with a remarkable career. He served with the K.O.S.B. from 1878-99, seeing active service in Egypt and the Northwest Frontier of India. He rejoined in 1914 as pipe-major of 6/K.O.S.B. He played in action several times with distinction and was then detailed as post sergeant in consideration of his age. He insisted on playing the Battalion over the top once more on 25th September, 1915. He was severely wounded and died the following day. He had already been recommended for the D.C.M. (aged 60).

John Balloch, M.S.M., was a contemporary of Mackenzie. He originally joined the Cameronians in 1878 but transferred to 1/K.O.S.B. as pipe-major in 1886. He retired from the Army in 1899 and rejoined in 1914 as pipe-major of 8/K.O.S.B. He served through the Great War and was invalided home in 1918. He is known for a number of good compositions, in particular, "25th K.O.S.B.'s Farewell to Meerut" and "Auchmountains Bonnie Glen".

Daniel Laidlaw, V.C. "The piper of Loos," 7/K.O.S.K. At 06.30 hours on 25th September, 1915, 7/K.O.S.B. were part of the big attack which came to be known as the Battle of Loos. The battalion was severely gassed whilst in the trenches trying to cross the start line. Seeing the men were shaken, Laidlaw climbed up on to the parapet and marched up and down until wounded. The men rallied and the attack got under way. Laidlaw survived the war and eventually died in 1950 and was buried in Norham Churchyard near Berwick upon Tweed.

Between the wars both regular battalions and the two T.A. battalions maintained strong bands. A good idea of life at that time is given in Pipe-Major John Slattery's account, "A Lowland

Piper Looks Back," published in the "Piping Times" Vol. 24, Nos. 9-12, Vol. 25, Nos. 1-7. During World War II, K.O.S.B. battalions were in action all round the globe. The Pipes and Drums of the various battalions carried out a variety of tasks within their units such as stretcher bearers, drivers and defence of battalion H.Q. On 6th June, 1944, pipers of 1/K.O.S.B. and 6/K.O.S.B.



**2/KOB and 2/KOSB,
Pipe-Major MacKenzie near the centre.**

played their comrades ashore at Normandy. By September the pipers of 1/K.O.S.B. under Pipe-Major Willie Denholm of Duns were trying out his new tune "The Caen March". Pipe-Major Denholm had already made his name in writing the winning tune for the El Alamein march.

On the 17th September, 1944, 7/K.O.S.B., the only Scottish regiment in 1st Airborne Division, flew from Wiltshire in gliders to take part in the battle of Arnhem. This was to be the first and only action of the war. At 1.30 p.m. the Borderers' gliders landed and their pipers, playing their company marches, acted as company rallying points. None of the battalions' pipers withdrew

at the end of the battle. They were stretcher bearers and remained with the wounded, going with them into the prisoner of war camps. This battle is commemorated by another Denholm tune, "Red Devils at Arnhem".



**Pipe-Corporal Robert Renwick
at the gate of the Depot, 1967.**

On the other side of the globe near Kohima, 2/K.O.S.B. in 85 Indian Brigade took part in a battalion attack against the Japanese led by their pipers, Cpl. Walls and L/Cpl. MacDonald.

These are just a small selection from countless such events. Possibly lacking the drama surrounding their First War counter-

parts, but requiring the same qualities from the pipers as was required of the previous generation. Highlights of what was otherwise hard slog—route marches, duty pipers when out of action, keeping the pipes in good order in dust, mud, heat and cold, besides the fighting skills required by the battalion.

Only once since World War II did pipes play in action again. 1/K.O.S.B. were sent to Korea from Hong Kong in April, 1951. During a battalion attack later that year, Pipe-Major MacKinnon at Battalion H.Q. took out his pipes and played 1/K.O.S.B. across the start line. Otherwise the Pipes and Drums were employed in their World War II role.

The last 28 years have seen the Pipes and Drums employed in a variety of roles all round the globe—Malaya, Aden, Borneo and Northern Ireland. In each place they have been given a mixture of operational tasks, guards and ceremonial duties. In the periods of “piping peace” there have been many memorable tours that come the way of all good bands. At the time of writing 1/K.O.S.B. are at Fort George, Inverness and have just returned from 6 months in Central America. The Pipes and Drums are on tour again to Denmark.

The dress of the K.O.S.B. bands has a varied history. In common with other Government regiments, the pipers wore the Government tartan until 1805, when the regiment became a royal regiment. From then on the pipers of the regular battalions wore the Royal Stewart tartan. The 1st and 2nd battalions differentiated their pipers in a number of ways. For example whilst the 1st Battalion wore a full regimental cap badge, those of the 2nd Battalion wore a circular badge of a garter surrounding the crown and lion. In the T.A., the pipers of 4th (Border) battalion and the 6th battalion, never wore the Royal Stewart tartan. Instead they adopted the Buccleuch tartan on the authority of the present Duke.

The K.O.S.B. are still following the example set in previous years of a thriving band, well supported by all ranks in the regiment. In 1978 they came 5th in their grade in the World Championships, no mean feat considering they returned from Belize only 2 weeks before. In addition they and the military band launched a very successful record. 1979 looks to be another successful year with a tour to America after a tour in Ulster, a healthy state for a regiment that is one of six in the Army still to remain unamalgamated and looking forward to its tercentenary in 1989.

Postscript—The above is the tip of the iceberg—documented information that is available in the history books. What is at risk is much more. Tunes written to commemorate particular events, individual acts of gallantry, photographs to confirm members of bands and the dress of the time. The author is gathering this material on behalf of Regimental H.Q. so that the latter can answer better the many questions to come in.

Anyone who is prepared to help our history should send their material to either: R.H.Q. The K.O.S.B., The Barracks, Berwick-upon Tweed, or to Major C. G. Wood , 1 K.O.S.B., Fort George, Inverness-shire.



The pipes and drums have had great success in the competitions over recent years. In the World Championships at Hawick in 1976, they were first in piping preference and third equal over all. In 1977 at Aberdeen they were again first in piping preference and fifth over all, and in 1978 at Lanark they were third and fifth respectively. In addition, in 1976 they defeated the world champions (Dysart and Dundonald) at the Gorebridge open trio competition by coming first. The players that day were Pipe-Major Bob MacPhee, Sgt. Tony Wilson, Sgt. Rab Pinkman. Few regular Army bands can boast this standard at the moment.

S.P.B.A. SCOTTISH CHAMPIONSHIPS

These were held in Princes Street Gardens, Edinburgh.—

Grade 1—1, Lothian and Borders Police; 2, Strathclyde Police; 3, Dysart and Dundonald; 4, Shotts and Dykehead.

Grade 2—1, Boghall and Bathgate; 2, Monktonhall; 3, Wallaceston; 4, Bucksburn.

Grade 3—1, Vale of Atholl; 2, Ardrossan; 3, Tennents Caledonian; 4, City of Bradford.

Grade 4—1, Hodgkinson Venis; 2, Lochryan; 3, 16th Edinburgh Boys' Brigade; 4, Deeside Ladies.

Juvenile—1, Ballingry School; 2, Craigmount High; 3, Boghall and Bathgate; 4, Dumbarton.

Novice Juvenile—1, Kinneil Colliery; 2, Ballingry School; 3, Ardrossan; 4, Knightswood Juvenile.

WEST OF SCOTLAND CHAMPIONSHIPS

The venue was Barrhead and the date June 3rd.

Grade 1—1, Shotts and Dykehead; 2, Red Hackle; 3, Glasgow Skye Association.

Grade 2—1, Dumbarton and District; 2, Denny and Dunnipace B.B.; 3, Carlisle Caledonia; 4, The Pipers Whisky.

Grade 3—1, Strathendrick; 2, Killoch Colliery; 3, Dumbarton and District; 4, Oban.

Grade 4—1, Dunoon Argyll; 2, Burgh of Ardrossan; 3, Neilston and District; 4, Knightswood Nov. Juv.

Juvenile—1, Knightswood Juv.; 2, Dumbarton and District; 3, 4th Paisley B.B.

Novice Juvenile—1, Burgh of Ardrossan; 2, Knightswood; 3, Greenock Scouts; 4, 278th Glasgow B.B.

GOLDEN WEDDING

The Golden Wedding of Duncan R. Cameron and his wife Nan was celebrated last month in Prestonfield House, Edinburgh. Duncan who is a former pipe-major of the Edinburgh Police Pipe Band, is a native of Islay, as also is his wife.

A large number of pipers with their wives attended the festivities, including the best man (Duncan's brother Ian Cameron) and the bridesmaid (Mrs. Mary MacBrayne) of 50 years ago.

Boreraig

The annual ceremony of paying the feu duty for the site of the MacCrimmon College at Boreraig took place on Friday, 22nd June. This date coincided with a 24 hour strike at the major airports, and so the plan for College representatives to fly from Glasgow to Broadford went slightly awry. Instead the trip was made by helicopter, which proved even more successful, as the touch-down at Boreraig saved a 50 mile journey by road—and the scenery on the way up was even more spectacular.

The property was handed over to the College of Piping many years ago by the late General Martin of Husabost, but he attached the rather unusual condition that as the feudal superior he was entitled to call for an annual feu of "a penny and a piobaireachd" to be paid by a member of the College. The representative this year was Seumas MacNeill who duly handed over a new penny on the historic site, and then played "The Lament for Donald of Laggan," composed by Partick Mor MacCrimmon.

The feu duty was received by Mr. Olaus Martin of Husabost, who welcomed the pipers once again to the famous spot, and recalled the many times that the ceremony had taken place, in all weather conditions.

The weather in fact was rather cold for the month of June, and extremely windy, and indeed when Iain MacFadyen went up to the memorial cairn to play "The Lament for Mary MacLeod" as a tribute to the great piping family, it was only with difficulty that he and the large audience (mostly school-children) could keep their feet. Nevertheless, as has happened so often in the past, the great Highland bagpipe and this notable exponent duly triumphed in the end.

In view of the weather conditions the junior competition which had been arranged to be held was transferred to Husabost. So a large calvacade, on foot, in cars, vans, bus and helicopter transferred themselves to the more clement conditions. It is perhaps notable that in the re-shuffle of seats—Iain and Cameron MacFadyen, travelling by helicopter this time—the Principal of the College of Piping was given the privilege of loading the van with all the trestles, tables, benches and seats, and then driving them to the new venue. "He who would be first among you, make him your slave."

At Husabost we were again welcomed by Olaus and Mrs. Martin, and given suitable refreshments before the start of the competition.

The young players were mostly the pupils of Iain MacFadyen, but Cameron's teaching was also well represented. The judging was done by Colonel Jock MacDonald of Viewfield and Seumas MacNeill, and the results were as follows:—

Piobaireachd ground — 1, Esther MacKenzie, Achmore, "Clanranald's Salute"; 2, Douglas Main, Kyle, "MacLeod of Raasay's Salute"; 3, Iomhar MacKenzie, Achmore, "Lament for Mary MacLeod".

A Grade March—1, Anne MacKenzie, Loch Carron, "Arthur Bignold of Lochrosque"; 2, Esther MacKenzie, "The Marchioness of Tullibarden"; 3, Anne MacKay, Loch Carron, "Kintara to El Arish".

B Grade March—1, Finlay McGhie, Kyle, "Captain Norman Orr Ewing"; 2, Jonathon Humphrey, Broadford, "Balmoral Highlanders"; 3 (equal), Andrew Fisher, Kyle, "Captain Norman Orr Ewing"; and David Healy, Kyle, "Captain Norman Orr Ewing".

Strathspey and Reel—1, Esther MacKenzie, "Shepherd's Crook" and "Major Manson"; 2, Donald MacLeod, Port-na-Long, "Struan Robertson" and "The Grey Bob"; 3, Anne MacKenzie, "Struan Robertson" and "Over the Isles to America".

The Husabost Quaich for the best overall competitor was won by Esther MacKenzie.

At the close of the proceedings the prizes were presented by Mrs. Martin who expressed the great delight of herself and her husband at having the pipers back in Husabost and Boreraig once again. She hoped that the annual ceremony would be given a fixed date so that it could be included in the list of attractions for tourists in Skye each year, and she reminded the College that a summer school for pipers at Boreraig would receive the fullest possible encouragement from everyone in the area.

Seumas MacNeill thanked all the people who had done such a great deal to make the day a big success, especially Iain MacFadyen, Mr. and Mrs. Martin, Cameron MacFadyen, Colonel Jock MacDonald, and particularly Grants' Whisky who had provided the prizes and paid the expenses of the operation. Mr. Peter Fulton, headmaster of Broadford school, added the thanks of all the Skye pipers for the interesting, enjoyable and inspiring day.

Notices of Australasian Pipers

by Doug Thoresen.

MUNRO, NEIL. Of Dunedin (Port Chalmers) is mentioned in Duncan MacFadyen's notes as being taught by Donald McArthur. Neil rose to become a well known A grade competitor and was later highly respected as an adjudicator of piping and bands. He was a first class teacher who turned out some excellent pupils. Neil was a big man who continually strove for the betterment of piping, and it was a sad loss when he passed away about 1967.

MOSAE, RAYMOND (1946—). First commenced piping with the P.I.R. under tuition from James Whitecross, M.B.E. (whom see) and Pipe-Major MacLeod Lee after eight years with 1st P.I.R., and at Lae he was sent to the Australian Army school of music and 2/4 Bn. R.A.R., after which he returned to New Guinea to take up a post with the Training Depot at Goldie River. Plays Hardie bagpipes and did study some piobaireachd.

PILCHER, GEORGE. Did not start playing the pipes until he was in his mid-thirties. Received tuition from the MacCartneys and some from Murdo MacKenzie. His employment as an engine driver with the N.Z. Railways enabled him to play his practise chanter often and when on longer stop-overs he always visited the well known pipers of the district.

About 1950 he won the N.Z. championship A grade piobaireachd playing "The Lament for Mary MacLeod". He was a very successful solo competitor, but it was as Pipe-Major of the Manawatu Scottish Society pipe band that he made perhaps the greatest impact. This band under his direction became one of the top musical combinations in the years of 1948-52.

He played sets of Henderson and MacDougall bagpipes usually with a Hardie pipe chanter. In the late 1950's he was making reeds, a craft which he still plies in his 1974 "retirement". A piper who has many achievements to his credit in spite of occasional indifferent health and an asset to N.Z. piping, particularly to the Wellington Province where he resides.

PISSA, MICHAEL. A Lance Corporal with the Pacific Islands Regiment. Commenced piping in the Army in 1966 under

the instruction of Pipe-Major James Whitecross, M.B.E. He toured Australia with the Pipes and Drums on three occasions, and in 1974 was selected to attend the School of Music and 2/4 Pipes and Drums prior to taking up a teaching appointment for pipers at the Goldie River Training Depot in New Guinea.

He plays Hardie bagpipes and was introduced to piobaireachd playing during his 1974 Australian visit.

ROBINSON, JOCK. A well-known piper and pipe-major in the Auckland district of New Zealand. He was a member of the South Auckland or Waikato Rifles and served with the Pipes and Drums during the Great War of 1914-18 (see "Pipers in War and Peace"). He remained a great enthusiast for piping all his days and lived to be well on in his eighties.

ROGERSON, SAMUEL. A very keen piper from the Waikato district of New Zealand. A friend and to some extent pupil of C. C. MacDonald and comrade of Sam Clothier (whom see). An interested historian on piping who often in his later years lectured to piping clubs. He was actively competing in 1927 and onwards, later becoming an adjudicator and teacher. Could be termed as one who aided the preservation of historic notes. Passed away about 1968.

SANGSTER, JAMES. Toured as a piper in H.R.H. Black Watch to Australia and New Zealand in the early 1950's. On completion of his tour of duty, he emigrated to Dunedin, New Zealand, where he took an active part in piping and instructing several pipe bands.

SARGENT, DONALD J. Lived and educated in the Dannevirke district of New Zealand. An accountant by profession and during the years of 1944 and after, contributed much to piping in the community being an excellent tutor assisting many promising young players. D. Thoresen, G. Buchanan, G. Helliwell are but a few of the pupils to come under the influence of his tuition.

He was a highly successful solo competitor, being a very precise-fingered and expressive player. A prolific composer of many fine tunes, he served in the Dannervirke High School, Ruahine, Dannevirke and District pipe bands in the capacity of piper, pipe-major and tutor.

He is currently one of New Zealand's leading adjudicators. of pipe bands. In 1974 it was reported that he was

still residing in Woodville where he had been employed and assisting community activities for several years.

He preferred the many melodious tunes of John MacColl and Willie Lawrie, a trait which reflected greatly in his playing and composing. A musical person who could play many instruments, when I last heard him he was playing a fine toned set of Starck bagpipes but used a Hardie chanter. In 1974 he was the secretary of the Woodville Racing Club.

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Open Piping—March, Strathspey and Reel—Airlie Trophy—1, Colin MacLellan, Brockville, Ontario; 2, Neil Dickie, St. John, New Brunswick; 3, Albert McMullin, Stone Mountain, Georgia.

Amateur Piobaireachd—John MacFadyen Trophy—1, James Hagan, New Hyde Park, New York; 2, Ronald Shafer, Waterford, Connecticut; 3, George Balderose, Pittsburgh, Pennsylvania.

Open Piobaireachd—Boreraig Trophy—1, Colin MacLellan, Brockville, Ontario; 2, Michael MacDonald, Toronto, Ontario; 3, James Bell, Parlin, New Jersey.

Confined Piobaireachd — Clan Donald Silver Quaich —1, Albert McMullin, Stone Mountain, Georgia; 2, Colin MacLellan, Brockville, Ontario; 3, Robert Mitchell, Columbia, Maryland.

The judges were George M. Bell, Parlin, N.J.; Roderick W. MacDonald, Newark, Delaware; Gordon Speirs, Grand View, Missouri; Hamilton M. Workman, Wellesly, Connecticut.

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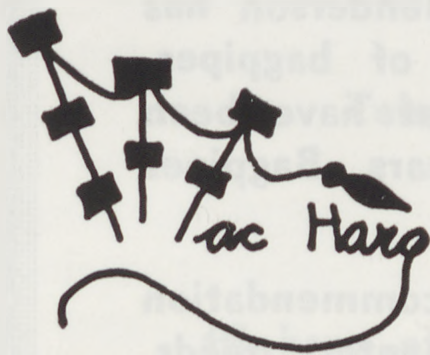
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AIRTIGHT SEASONING

The Acoustical Environment of the Highland Bagpipe Out of Doors

PART 2

by Alex. R. Carruthers.

In part 1 of the article, it was seen that, to the listener of the Highland bagpipe, there are a few visible and invisible obstacles in the way of its sound. The piper standing on the ground is capable of sending the pipe music over great distances if the ground material will allow it to do so. The higher notes of the chanter, apart from being quieter than the low notes, are of a higher frequency. This makes them intrinsically less able to travel as far as the low notes.

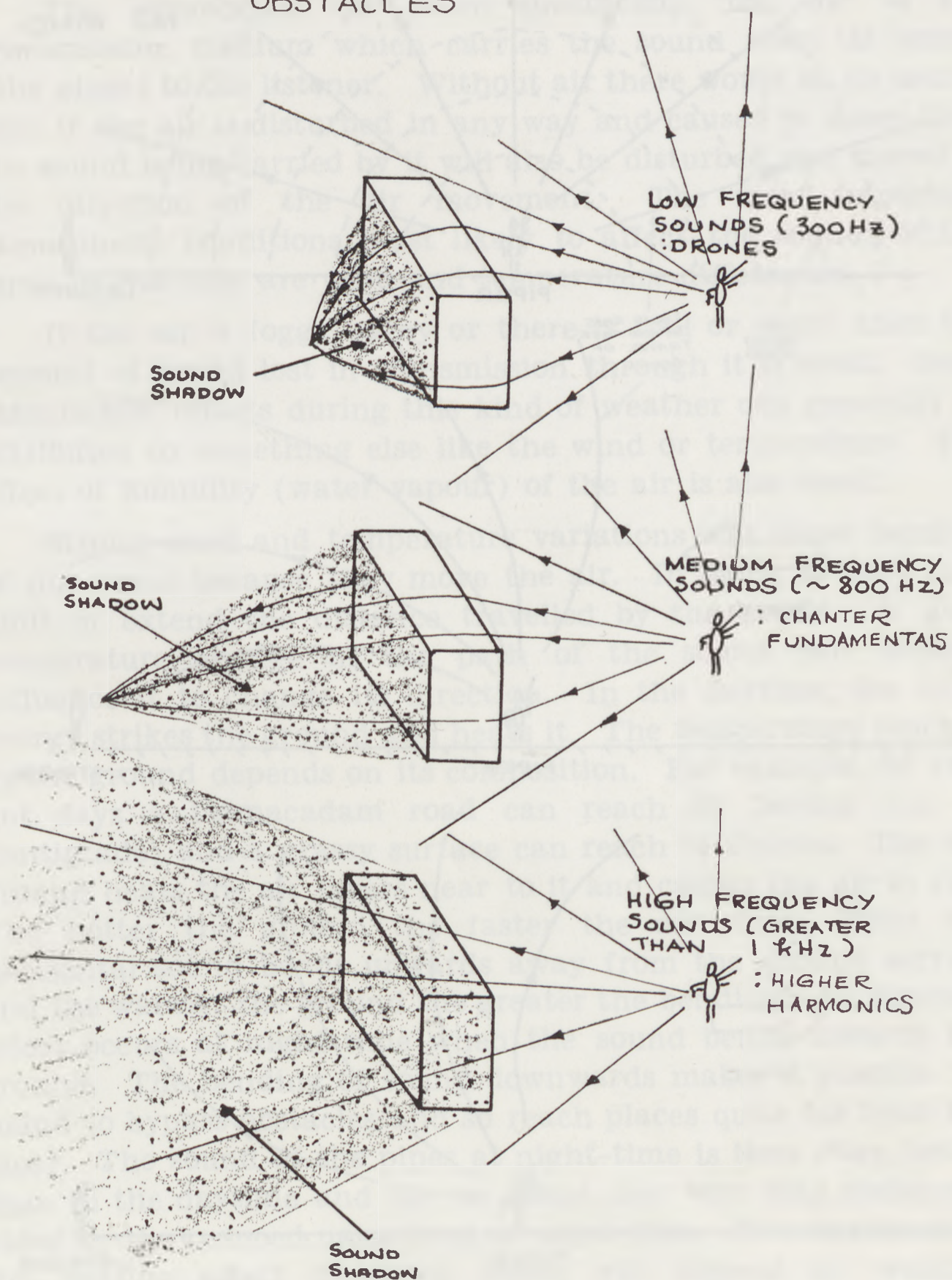
The discussion continues to expand upon a few more obstacles and effects which influence the Highland bagpipe out of doors.

Physical obstructions.

All propagation paths involve physical obstacles in the point to point path of the sound. Bushes and trees absorb some sound. The more dense the foliage or the more trees, the greater is the loss of sound. Walls and fences which are taller than the listener can decrease the sound level by as much as 20 dB. The higher the wall the greater the decrease in the sound level. These and other physical obstructions such as buildings and hills also inhibit most sounds from reaching the other side. The degree of attenuation depends on the initial strength of the sound and its frequency. Behind obstructions there is a sound 'shadow' region as illustrated in fig. 5. The extent of the shadow region depends on the size of the obstacle and the frequency structure of the impinging notes. The shadow is 'darker' and 'longer' for high frequency notes and large obstacles. The notes with frequencies below about 500 Hertz (500 Hz), such as the fundamentals for the drones, G, A and B, can bend easily, for example, around walls. The higher notes, especially G' and A' are very unlikely to be heard behind obstructions. A change in the quality of the notes is also probable since the sound heard behind an obstruction may be depleted of one or more of the harmonics which give the note its timbre.

People are also good absorbers of sound. The human body

FIG.5 SOUND BENDING AROUND OBSTACLES



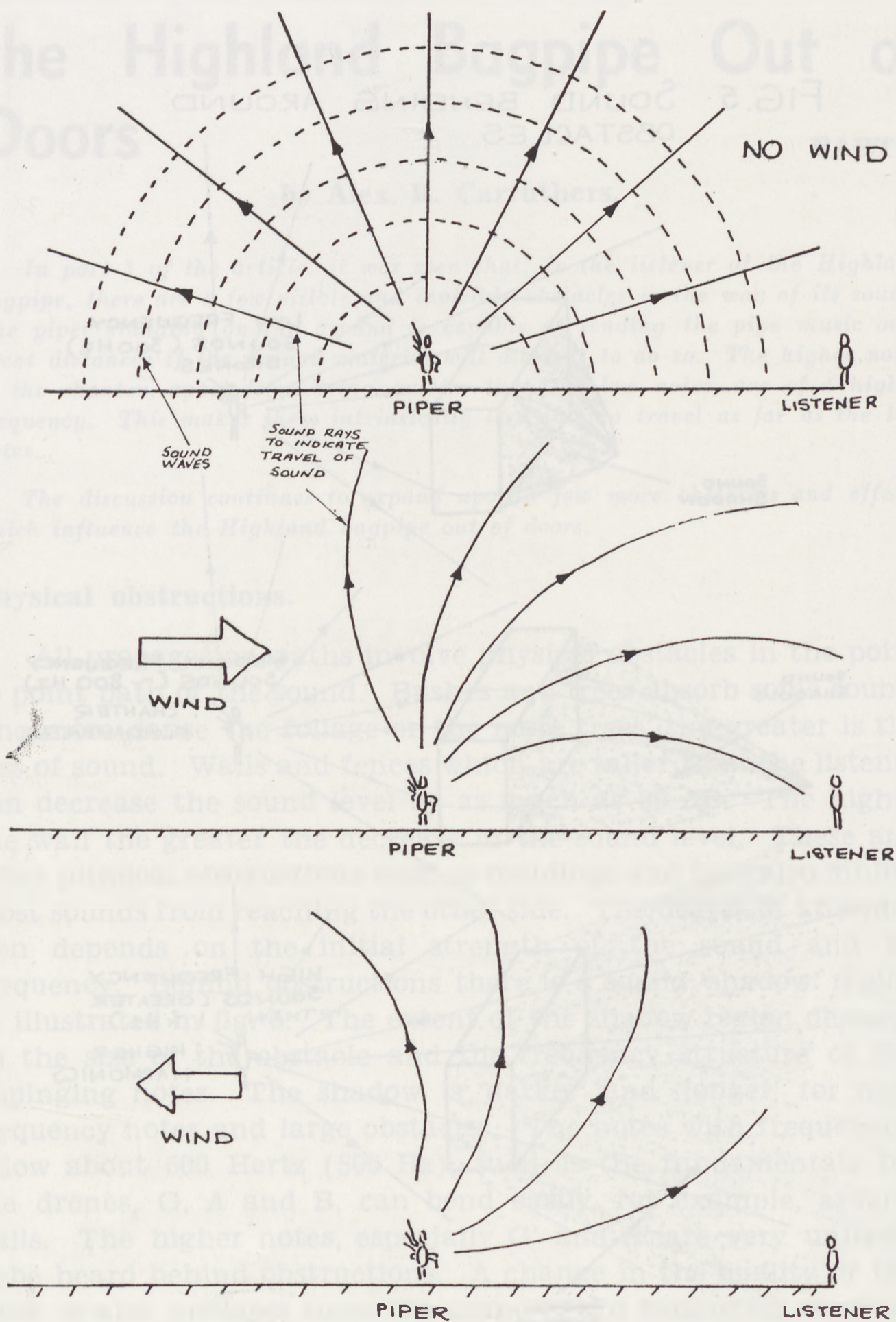


FIG. 6 SOUND BENDING DUE TO STRONG WIND

can absorb 10 dB or more. If someone stands between the ear of the listener and the piper then this factor comes into play (especially for the sounds of the chanter).

The atmosphere.

The atmosphere or, more specifically, the air is the transmission medium which carries the sound from its source (the piper) to the listener. Without air there would be no sound. Also if the air is disturbed in any way and caused to move then the sound being carried by it will also be disturbed and moved in the direction of the air movement. The most important atmospheric conditions most likely to affect the sounds of the pipes in this way are wind and temperature differences.

If the air is foggy, rainy or there is hail or snow, then the amount of sound lost in transmission through it is small. Most attenuation effects during this kind of weather can generally be attributed to something else like the wind or temperature. The effect of humidity (water vapour) of the air is also small.

Strong wind and temperature variations will cause bending of the sound because they move the air. In doing so they may limit or extend the distance travelled by the sound. A local temperature change in the path of the sound can directly influence it to change its direction. In the daytime, the sun's energy strikes the ground and heats it. The temperature reached by the ground depends on its composition. For example, on very hot days a tarmac road can reach 60 Celcius (i.e. 60 Centigrade) and a grassy surface can reach 44 Celcius. The hot ground heats the air layers near to it and causes the air to rise. The hotter the ground the faster the air rises. Thus the horizontal sound bends upwards away from the ground surface and the warmer the ground the greater the bending. An opposite effect occurs at night-time when the sound bends towards the ground. The bending of sound downwards makes it possible for sound to bypass obstacles and so reach places quite far from the piper. The sound of the pipes at night-time is thus often better than in the daytime and can be heard over very long distances; aided by the reduced noise level at night-time. It is obvious that the heating effect discussed above will depend on weather conditions, and it is much less when the sky is overcast with clouds. It is also dependent on the time of year.

Winds are the result of pressure differences in the atmos-

phere and can bend sound waves by displacing the air. The type of wind and its strength depends on the time of day and the local geographical terrain. Fig. 6 shows the bending effect on the sounds from the pipes. The sound will bend downwards if in the direction of the wind and upwards if against the wind. Sounds can therefore travel farther when they are carried by the wind.

The atmospheric pressure has no effect on sound, and pressure changes do not affect the sound from the pipes.

Directive aspects.

An important point about musical instruments is that they do not propagate their sound equally in all directions but tend to concentrate sound in some directions more than others. Because the Highland bagpipe is normally played in the standing position the player's body acts as a sound absorber and a sound obstruction. This results in the sound from the chanter being louder in front of the piper (95 dB at 1 metre) than at the rear (83 dB at 1 metre). The drones, on the other hand, have about the same level of sound all round the piper because they are above the body and have a low frequency structure which casts a very small sound shadow. These are interesting observations which are best discussed at another time.

Background noise.

The environment around the piper and listener is a sea of extraneous noise, some of which is natural and some of which is man-made. In either case the noise acts as a mask and hides the true bagpipe sound so that after a short distance from the player, the noise becomes comparable in level to the bagpipe sound. Beyond this point the noise predominates and the music becomes inaudible and confused.

Conclusions.

Although the sound level of the Highland bagpipe is remarkably high and has the potential for sending its music over enormous distances, there are many natural barriers ever present to hinder the propagation of its sound.

This article has tried to outline a few of these barriers and how they affect the Highland bagpipe. It has to be stressed that every barrier and every obstacle presents an unsteady, imprecise

amount of influence on the transmission of sound. Some effects vary from point to point and from instant to instant. Along the point to point path between the piper and listener the ground surface changes and the background noise and meteorological conditions vary daily or hourly. It is because of this changing environment that the sounds of the Highland bagpipe out of doors are never absolutely predictable as far as their propagation ability is concerned.

Although there are no fixed rules for calculating the exact acoustical properties of the path between piper and listener, the reader can make a first approximation by assuming a 6 dB law to apply. More accurate prediction is more difficult except in a few simple situations and over very short distances.

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Capital Report

by Alistair I. B. Scott.

Since the last report much has taken place in the city. Both the Eagle Pipers and the Highland Pipers have been particularly active and with holiday visitors already in town and the Festival on the immediate horizon things can only get busier.

The Eagle Pipers have now moved premises and meet each Wednesday evening at 8 p.m. in the Tolbooth Tavern, 167 Cannongate, The Royal Mile, Edinburgh. Attendance at the weekly meetings has been disappointing since the move but no doubt once the members realise that a move has taken place and are able to locate the Tolbooth Tavern matters will improve considerably. Jimmy Anderson, President of the Society, tells me that members and non-members, be they players or not, will certainly be made most welcome.

Just before leaving for Denmark, Pipe-Major "Bob" Kilgour and his family were the guests of honour at the special ceilidh supper organised by the Highland Pipers when members of the piping community in the city were able to wish him and his family well in their new life on the continent. Bob was Pipe-Major of the 2nd Battalion Scots Guards, and since his return to Edinburgh both he and his wife Bente have been keen supporters of both the Eagle and Highland Pipers' Societies. It was indeed fitting that the Highland Pipers should honour Bob in this way as he was a member of the Society before joining the Guards and since his return from the regiment he has been Pipe-Major of the Highland Pipers. He and his wife accepted a suitably inscribed silver quach from the members of the Society.

On the same occasion Duncan Cameron, long time Secretary of the Highland Pipers, accepted a Golden Wedding gift of crystal glasses from the members of the Society. He and his wife Nan celebrated their Golden Wedding in July of this year and all his friends in the piping community wish them many more happy years together.

Before the end of their spring term the Highland Pipers held their Members' Competition and the results were as follows:—

Piobaireachd—1, Ewan Anderson, "MacLeod's Controversy"; 2, Jennifer Hutcheon; 3, Martin Wilson; 4, Bente Kilgour.

March—1, David Wardell; 2, Martin Wilson; 3, Ewan Anderson.

March, strathspey and reel—1, David Wardell; 2, Martin Wilson; 3, Ewan Anderson.

Jig—1, David Wardell; 2, Martin Wilson; 3, Jennifer Hutcheon.

Hornpipe—Martin Wilson.

Over-all winner—David Wardell / Martin Wilson.

The judges on this occasion were Pipe-Major Iain MacLeod and Captain D. R. MacLennan.

The Eagle Pipers are in the process of organising their Seventh Annual Festival Recital/Competition which is due to take place in Leith Town Hall on Thursday, 23rd August, at 7.30 p.m. Many of the best-known solo players have accepted the Society's invitation to participate and they will be asked to play a march, strathspey and reel, hornpipe and jig of their own choice. The prize money has been considerably increased for this year's recital with a first prize of £75 being made to the winner, £50 to the second and £30 to the third.

The Eagle Pipers are to be complimented for not only having increased the scale of the competition but also for having had the event included in the fringe to the Festival and it is to be hoped that it will receive the attendance that such a worthwhile event deserves.

Tom Speirs tells me that tickets costing £1.25 are available from him or from other committee members of the Society. The Fringe Office, Edinburgh, is also selling tickets as is the College of Piping, Glasgow.

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GEORGE KILGOUR.

Piping and the Army-5

by Lt. Col. David Murray.

Continuing the series based on the lecture given by Lt. Col. David Murray to the Piobaireachd Society Conference at Middleton Hall, Gorebridge, in March 1975. The particular issue of the "Proceedings" is out of print so this is an opportunity to learn something of the fascinating history of our Highland regiments. We are indebted to Col. Murray and to the Piobaireachd Society for permission to reprint these articles.

This all went of course and money became the thing. English officers were able to buy their way into the regiments where they were very welcome because they were men of wealth and influence in most cases, and they were prepared to spend lavishly on themselves and on their regiments. We are now in the era of Lord Cardigan and "the reason why" and all that sort of thing.

Now one would have thought by the nature of things that this would have been a blow, that the Scottish nature of the regiments would have gone and they would have become just like everybody else, but the very opposite happened. These chaps became intensely Highland and intensely Scottish. Just as the Scotsman becomes more Highland the farther he gets from home, so these chaps were absorbed into the Highland regiments and became more Highland than the Highlanders. They were prepared to spend their money lavishly on the regiments, which were composed of out-of-work labourers, Irishmen, Englishmen and anyone they could get a hold of round about the Lowland towns of Aberdeen, Wick, etc.—for recruiting in the Highlands was at an end.

I read an account of a man from Argyllshire who was enlisted into a Highland regiment by a recruiting sergeant in Edinburgh who said "Yes, certainly the whatever-it-is are full of Gaelic speaking Highlanders. You hear nothing but Gaelic in the regiment". When the chap joined he found there were ten out of a thousand who had a word of Gaelic in their heads.

It had all gone. They were all Lowlanders, but they became extremely keen about it all, and the pipers being romantic and having received all this wonderful publicity, became the focal point of their attention, the pipers and the band.

It is from now that the extraordinary outfits date which people associate with the piper and with the pipe band. To this very day any pipe band starting itself off from scratch anywhere in the world insists on dressing itself up in the Victorian travesty of the Highland garb which was introduced by these

largely English officers. From this time dates those fantastic sporrans, the incredible do-dahs on the jackets—everybody must have more than the next chap, the 42nd had to have more than the 79th and the 79th had to have more than the 93rd, and so on. Scarlet jackets, buff jackets, green jackets, tartan jackets—the 93rd Sutherlands were dressed from head to foot in Rob Roy tartan (which is why they wear red and black hose tops to this day). They then went into a scarlet doublet with a large Balmoral with feathers sticking out of the side. The Camerons invented the Glengarry and stuffed it full of eagle feathers as hard as they could, and the sporrans got more tassels on and more silver, the plaid brooches got bigger and they put more badges on the cross-belts and the dirks became encrusted with jewels and mock-up gilt. Swords, scabbards—everything you care to name—it all became what it is today, and when you see these pipe bands marching on with their feather bonnets they are perpetuating a tradition which is in no way Highland at all.

Some of you may remember a little pipe band, Ronnie MacCallum's pipe band before the war, who used to wear the tartan cut on the cross and how nice they looked. How nice the Isle of Skye pipe band look now. That is correct, the rest is Victorian rubbish—especially the great Zulu head-dresses that appear—they owe more to the Zulus than to the Highland regiments. The Highland feather bonnet is a small, compact little thing which you can put on and look after, not these great things. The sgian dubh, all the shoulder straps, the wings, the braid all date from this period. And Queen Victoria just lapped it up. She thought it was great.

Now the pipers had to be displayed in all their glory. It was no good spending a couple of hundred quid on each man and then having him play piobaireachd in the back of a lavatory or somewhere. He had to be got on parade where he would be seen. Now the "band of pipers" starts to be talked about. The old inspection reports by the crusty old General complain that such and such a regiment had pipers but was unable to show any authority. This was when the hurried forgeries were carried out and the f's were changed into p's and the letter was brought out to show to the General—about this time.

They were under pressure, as I say, from authority. The Highland regiments were pretty safe but for the Lowland regiments and the ones who had recently lost the kilt, life could be very hard indeed. But they fought back, for these officers had money and influence, and by 1824 the 71st and the 72nd were Highlanders again. The 74th got themselves called Highlanders

about the middle of the 1830's, the 91st later on about 1863. But although they were allowed to call themselves Highlanders and they were given the tartan back, they were given the trews and not the kilt. The officers and the bandsmen wore plaids and the pipers certainly wore kilts and a nice band round their shako. But the interesting point is that it was the tartan which was the mark of the Highlander—though at this time the Lowland regiments also were finding out that they really had been Highland all the time and they also had to have pipers, kilts, tartan, various fancy uniforms and so on. Even to this day the Lowland regiments tend to decorate their pipers more than the Highland regiments do.

Now what about the music? In 1829 Donald MacDonald, that vastly under-rated pioneer, produced his first little book of ceol beag, hornpipes and jigs and what he called "quicksteps," which are marches. He obviously wouldn't have produced a book if no-one was going to buy it, so these tunes must have been around—I believe as a result of the Peninsular War and as a result of the piper playing on the march in that war and later.

The band—we don't know about the emergence of the band. Nobody can produce evidence about it but you can probably imagine how it may have started. For the fall-in everybody is hanging around muttering, swearing under their breath and that sort of thing. The pipers stand in a circle and, having tuned up, they are now settling the instrument by playing some tune. The drummers are also standing there—remember the drummers of this time would be with the fife band. But you know what drummers are, they can't keep from rattling away. They start off playing on the shells and the bass drummer joins in, then somebody turns his drum over and has a go, and before you know where you are they are all having a gig, as the modern expression has it.

Now two things then can happen. Either there is a stentorian roar of shut that so-and-so noise off, or else they think that's rather nice, and the young officers like it. And I believe that is what happened. It would grow out of what the troops themselves did and thought out.

We do know that in 1848 John MacDonald of the 79th wrote the "79th's Farewell to Gibraltar" which seems to me from what I can find out to have been the first band march written as such, written for the pipe band. We know from the records that when the regiment went from Gibraltar where he wrote the tune, to Canada, they were becalmed in the St. Lawrence river in a fog, and the pipers and drummers were ordered on to the poop deck to warn approaching vessels by their discord !

By the time of the Crimean War, 1854, which is the date generally given for the introduction of the pipe band, it was in fact a good-going strong concern.

And I would like to close this talk with the year 1854 because that is the year in which the Highland regiments were allowed to have the pipe-major and five pipers on the strength, paid for and clothed by the Government as distinct from by the officers. All the buckshee pipers—anybody over that number—had to be dressed by the officers until very, very recently indeed.

In 1943 (I am sorry to keep referring to my own regiment but it is the one I know best) King George the Sixth honoured the regiment by allowing the pipers to wear the Royal Stewart tartan. We were abroad at the time and nobody paid much attention—we thought they might perhaps forget about it. Anyway we got back dressed in the old 79th's Erracht tartan and there was an immediate outcry to get the pipers into Royal Stewart. For our twenty-seven pipers we were given five kilts. We had to buy twenty-two kilts and twenty-seven plaids—and the officers paid for these. I was running the pipe band at the time and oh how popular Murray was! But that's how it was run until recently—the officers paid for everything in excess of the five pipers. In my own regiment in fact everybody paid latterly, the soldiers used to put in one shilling a month or something to the pipe fund.

I think, Dr. Caird, the time available could be spent on discussion from now on.

Chairman. Thank you, Colonel Murray, for that excellent and learned discourse. But before we throw the meeting open would you perhaps care to say a word or two to us about the Army School of Piping?

D. Murray. Yes, certainly. The Army School of Piping owes its inception to the Piobaireachd Society, to this learned and distinguished body. The first move was the appointment before the first World War of an instructor, Pipe-Major John MacDonald of Inverness, who was the pipe-major of the Fourth Cameron Highlanders for twenty-five years and who would have gone to France with them if he had been fit. He was the first tutor. The outbreak of the first World War put an end to the formal instruction of N.C.O.s in piping, and then in 1919 the school opened at Edinburgh Castle under Pipe-Major William Ross of the Scots Guards. He instructed certain selected N.C.O.s of the Scottish and the Irish regiments in the art.

It has to be seen in the perspective of the time, but I think those of you who share the snowy pow will remember that there were very few good players about—despite what anybody says.

There were a lot of pipers but there were very few good players. This applies particularly to the army. There were one or two outstanding players but the average piper was not particularly brilliant—not because he was stupid or because he practised less, it was because the instruction was not available.

The introduction of the school, even though it was for the propagation mainly of piobaireachd, filled a very long-felt need. As a result many of the outstanding players of the thirties—Pipe-Major J. B. Robertson for instance—owed much of their fame to the fact that they had studied for six months under Pipe-Major Ross at the Castle.

Old Willie concentrated on the playing of the instrument, on the playing of piobaireachd and on the heavier march, strathspey and reel music. It was a delightful place to visit as the older members will remember. It was run on the lines of a Highland school and there always was a kettle on a blazing coal fire (getting coal for a fire in those days was quite a skill, but Willie was a good enough soldier to have an inexhaustable supply). The kettle was permanently on the boil and there was a disgusting saucepan full of an incredible mixture which used to be put into the bags from time to time. At the break-time everybody would have a cup of tea and sit round the fire and he would talk to the boys and it was an experience to hear him. He was an incredible leg-puller. He had a fund of stories and he could carry a joke right through to its conclusion.

He taught piobaireachd as it was then taught, i.e. you sat down with Willie and you played the tune with him and when you could play it that was fine. You put that one in your book and on your list. It was the same with marches, strathspeys and reels.

A tremendous amount of time was spent writing out the little music, the heavy marches, heavy strathspeys and heavy reels, with incredible neatness. He had the old Scottish tradition of clear, beautiful handwriting and every student's book was a work of art. If you can see one written in Willie's time it is an heirloom or a collector's piece.

Of course he taught the way everybody else taught at that time. There were no tape recorders, the research with which we are so familiar is all recent, the knowledge was just not available. In that generation the tendency was to say "This is the way to play it and other ways are wrong," whereas now we take a much more balanced view of the whole thing. The tune in these days had to be played precisely as the tutor said and then it was right.

Willie trained hundreds in the years between the wars. When the war broke out he increased the number and frequency of his

classes—and he wasn't a young fellow by any manner of means. He had been through a hard time in the army, he had marched in the South African war playing his pipes, he had marched in the 1914 war playing his pipes—you can see old newsreels of the Guards marching past through the mountains with old Willie playing—he had a hard time. And when the second World War broke out he devoted all his energies to increasing the size of his class. He took twelve, fifteen, twenty chaps for short courses. Canadians, all the allied forces came too and he did a tremendous amount of work, largely on the same lines.

Nobody went to the school and came away unaffected by what old Willie had said. He was a kindly man and a great player. When I was a boy of seventeen going to him for lessons I had to go earlier one day for some reason. I went to his house where the lesson was taking place and Mrs. Ross, his charming wife, brought in an enormous tray of sandwiches and buns and things and said, "You'll be hungry," for I hadn't been home. Willie poured me a cup of tea and then he picked up his instrument and said "You'll sit there like the king of Scotland and Willie Ross will play to you". And he struck up the instrument and he played "The MacKay's Banner" which I was learning at the time, up and down in front of me. He did that to a lad of seventeen.

He was a great practical joker. He sold the castle to an American on one occasion. He gave the American a banker's address and said "It's a fine place but I'm thinking of selling it".

There is a model lodging house down at the Grassmarket which used to charge sixpence a night in the old days. There was rather a couthy Scotsguardsman, moustache and all, on the course one time and Willie came in one night and said "Big dinner on Friday, a good engagement. There'll be a fiver going for a good player. How about you?" So the chap said yes please. It was the old buffing-up days, so the chap got buffed up on Friday night, put on the kilt and feather bonnet, took the pipe case and strolled down the Lawnmarket wheeling left at the Eagle bar where the barman said "Engagement tonight?" The guardsman said "Yes, yes, yes. Big dinner tonight". He walked down, wheeled left at the Deacon Brodie—same again—got down to the Grassmarket in his full dress and of course found it was the model lodging house which he had been sent to. He tiptoed back up the Castle steps. On Monday morning there was old Willie saying "How was the engagement?"

So everybody learned from this. He was a great man for bringing out chaps and developing their personalities and they all went away as characters.

Letters to the Editor

Dear Sir,

Mass., U.S.A.

I had a pleasant surprise while looking through the "Piping Times" when I saw the name of Calum Macphee. I knew him in 1957 while I was in New Market. He taught me to play the pipes. I returned to the U.S. and did not know his whereabouts after he left New Market. If the gentleman is the same Calum Macphee that I knew I would like to write to him. I thought



Calum MacPhee.

that you might know of him or a piping society that I could contact in order to find his home address. I believe his home was in Dunvegan. I went to London with him to a piping competition in 1957. He was in the competition. He gave me a good start on the chanter and had to carry on my own after leaving Britain. I would appreciate any advice on how I could get in touch with him.

Sincerely,

Andrew L. Logan.

Dear Seumas,

Leicester.

I always read your editorials with great interest, particularly so in view of your remarks that "nobody today can make a set of drones like the MacDougalls".

At odd times I have thought about this and I think the College could well carry out an experiment or research into the subject.

I had in mind that say 10 or 20 sets of drones should be used, preferably of different makes, the listeners or research committee to be in a different room and then try to pick out the MacDougall drones—if they can!

As you know yourself, different reeds can make or mar the tonal quality, as also can the ability of the player concerned.

Perhaps if you publish this letter it will invite comments from other interested readers, particularly those who possess the “wonder drones”.

Now a bit more re A. C. MacGregor (of the reel). I have two compositions of his written in his own hand which I will photocopy and send if you wish. One is called “Mrs. Rose of Auchernach” and you will see one in George MacLennan’s book entitled “Mr. Rose of Auchernach”.

Auchernach was a country house which stood at the head of Glen Lochty in Strathdon owned by Mr. Rose. A. C. MacGregor was his piper and had a cottage near the big house.

Incidentally, looking through George MacLennan’s book you will see that coming from high A to E he made a high G gracenote as opposed to an F.

The letter concerning the right-handed bagpipe gave me the best laugh I ever had. Tell Fergus if he reads his music from its reflection in a mirror he should get even more startling results.

With all good wishes. Your magazine does a good job.

Yours sincerely,

Iain D. Inch.

SEUMAS MACNEILL, on sabbatical from Glasgow University till October, 1980, will be visiting North America throughout the year in order to study teaching methods in universities there—and to meet pipers when possible.

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Radio Review

The assessment is by the star system and the awards are—approximately—as follows:—

- ***** — excellent, archive material, should be preserved in the B.B.C. library.
- **** — splendid, almost archive material.
- *** — good standard.
- ** — below standard, probably should not have been broadcast.
- * — poor stuff, definitely should not have been broadcast.

The panel consists of five men who are or have been top professional competing pipers, drawn from all over Scotland.

AWARDS FOR JULY:—

July 4—"Chanter".***

July 11—Ian MacLelland and John Wilson.***

July 18—A new look at old tunes—Col. D. Murray.*****

July 25—Irvine Pipe Band.**

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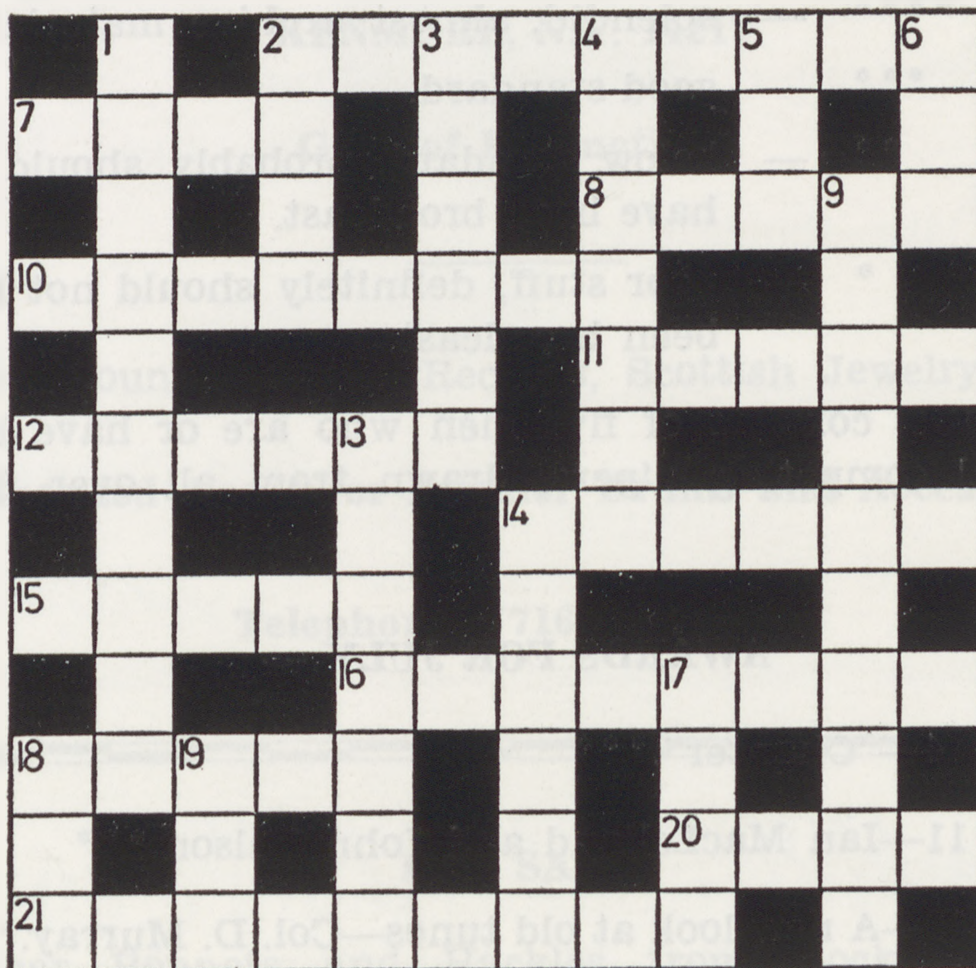
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P.T. Crossword

No. 12

Continuing our crossword puzzle feature we present another teaser for pipers. Entries must be mailed to arrive not later than October 5th.



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CLUES

Across.

2. Associated with Applecross or farewell to Sutherland, or James L (9).
7. Of Keppoch it is desolate (4).
8. Russian religious miniatures (5).
10. Extends or brings out, when Mussolini gets among the professionals (8).
11. English spelling of the old trousers (5).
12. Do not recognise (6).
14. I bleed perhaps, but fit to be eaten (6).
15. Drop after hanging by hands (in Lowland Scotland) (5).
16. Home of the monster (4, 4).
18. Is little Susan the outcome? (5)
20. On top of one preposition or two (4).
21. Robert Louis presumably (9).

Down.

1. Mountains or gems (10).
 2. Sweet ancient drink can be made (4).
 3. Place for the kids (6).
 4. Lived simply (7).
 5. Place for the other animals (3).
 6. Stands for the teachers' union here (3).
 9. Town in Nova Scotia, called after where I belong to (3, 7).
 13. Full up (7).
 14. This is too much (6).
 17. A name word (4).
 18. ——— a long way to a spot in Ireland (3).
 19. Take a girl to court? (3)
-

SOLUTION TO CROSSWORD No. 9

Across—2, MacDonald; 7, Gate; 8, Preen; 10, Plus four; 11, Exile; 12, Screws; 14, Assynt; 15, Kyles; 16, Subtonic; 18, Senga; 20, Ugly; 21, Highlands.

Down—1, Ballochyle; 2, Mess; 3, Croons; 4, Ospreys; 5, Ale; 6, Don; 9, Ellen's Isle; 13, Wassail; 14, Albion; 17, Opus; 18, Soh; 19, Nag.

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