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- Iain Dall's chanter sounds again
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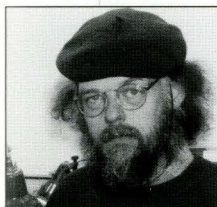
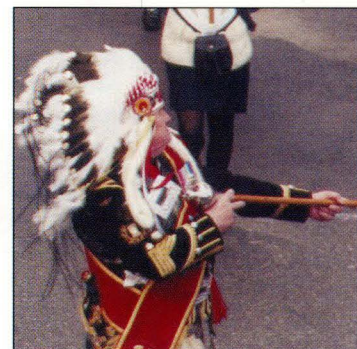
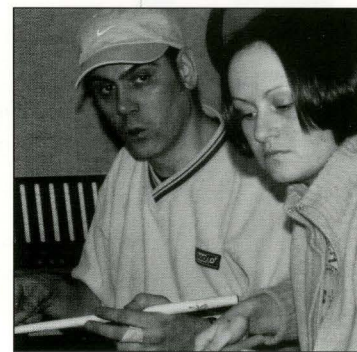
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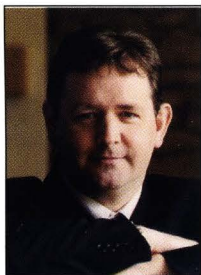
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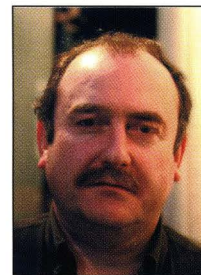


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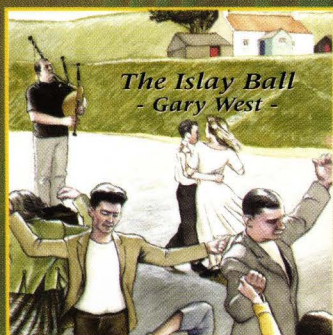
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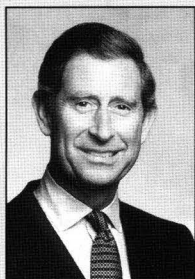


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WELCOME to *Piping Today*: a new magazine which replaces our founding publication *Notes* – a publication which began as a modest one-colour, 8-page newsletter in 1996 and has developed into a very widely distributed and well read little magazine.

*Piping Today*, which brings together *Notes* and *Piping World*, gives us more pages, a more ambitious identity and the scope to achieve far more by delivering a fully fledged international piping magazine.

We intend that *Piping Today* will follow *Notes'* policy of consistently seeking to be positive, encouraging and supportive to pipers wherever and at whatever level they are engaging with our art. It provides us with an opportunity also to address drumming with the attention it deserves as a flourishing art form in its own right.

We're delighted to work with Magnus Orr founder and publisher of *Piping World*, in launching *Piping Today*. Magnus recently helped to give piping a high profile in New York with the *ScottishPower Tunes of Glory* promotion, and was co-producer, with Thomas Grotrian, of the August 2000 *BT Millennium Pipes* event in Edinburgh, which put a record 8,300 pipers and drummers onto Princes Street and helped to raise almost £500,000 for Marie Curie Cancer Care.

We are in the midst of an exciting time for piping. There has never been more diversity, more widespread creativity or more popular activity. Influences and opportunities have proliferated over the past few decades and the trend continues. We are seeing revivals of related traditions, growing scholarly interest and new performance opportunities.

In the midst of new communications, recording and instrument technologies, and a burgeoning international interest in piping, communication is vitally important to us all.

We intend that *Piping Today* will help to serve this need with distinction.

But we also see our magazine as a companion to our communication initiatives.

Thus, The National Piping Centre is beginning to explore the potential for internet broadcasting.

Similarly, we are keen to encourage networks and communications that help to bring scholarly interest in piping together and make their work available to us as pipers.

Underlying all that is new in piping is the fertile tradition which breathes life into our art and sustains its strength. Thus we will also always strive to foster and further an awareness of that heritage.

None of these threads are static achievements or developments that can be considered in isolation or understood as conflicting interests. The National Piping Centre has a strong ethos of looking to the future to best serve the interests of piping as they shift and develop.

Thus, as our website is constantly "under development", we expect *Piping Today* to be a dynamic, developing publication that continually explores new ground and reaches for new opportunities, while valuing and taking pride in all that has gone before.

Roddy MacLeod  
Principal

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#### 4 International Forum

THE National Piping Centre is exploring the feasibility of establishing an International Forum of Piping Research to strengthen networks and facilitate scholarly publishing in piping-related fields of study.

A very helpful first step will be to try to identify the piping-related research that is going on around the world, said the chairman of the institute's steering group, principal of The National Piping Centre, Roddy MacLeod.

"From there we'll be able to explore the feasibility of properly peer reviewed academic publishing, conference and performance events and other initiatives, all of which should help to stimulate and focus invaluable interest on our instrument and related instruments."

Roddy MacLeod saw spinoffs for the performing community in terms of instrument technology, repertoire, performance opportunities and audience development.

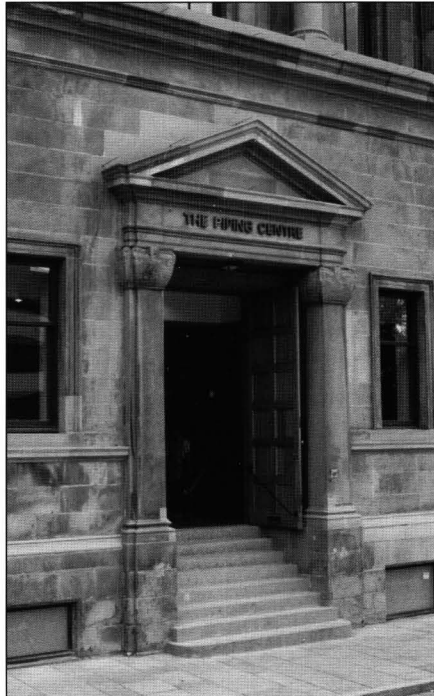
"Anyone who takes up a reed and tries to get music from it is going to face a set of problems that we all can recognise," he said.

"When we take the reeded pipe as the basis, we are able to look at those sorts of problems across a host of cultures and through time.

"A number of disciplines are potentially involved, from the acoustical sciences to folklore, ethnomusicology to history.

"The number of cultures that seem to have placed particular importance on this family of instruments at various times in their history is intriguing," said Roddy MacLeod. "Pipes often seem to generate mythologies along with their roles and repertoires.

"We would like to see the piping research that has been and is being done in all of these areas brought together



and documented in ways that make it more accessible to performers and to scholars in wider musical contexts," he said.

"As things stand, very little of this sort of material is easy to find," he said.

"We're also aware of research that's been done in relation to our own great Highland pipes but which has yet to be published."

The initiative has won the support of a number of leading scholars in Scotland, and approaches are being made to academics in other parts of Europe, North America, Asia and Australasia.

"Reed pipes and their traditions do define a stimulating area of cross-cultural and interdisciplinary interest."

Roddy MacLeod said the library, The National Piping Centre Archive and the National Museum of Piping at the Centre helped to provide a physical focus for the institute.

"But we'd like to see these resources considerably augmented in the longer term, with electronic resources and an Internet presence that has real research

value at an international level."

Anyone wishing to join an e-mail or mailing information list in relation to the Forum, is invited to write to The National Piping Centre, or e-mail [Daybreak@btinternet.com](mailto:Daybreak@btinternet.com)

#### RSPBA

AT ITS annual general meeting on Glasgow on 11 March, the Royal Scottish Pipe Band Association shelved proposals prepared by its Millennium Review Implementation Group which would have given the organisation a radical overhaul and a higher public profile.

Implementation of the recommendations for reform had been approved in principle at an extraordinary general meeting of the RSPBA in October 2001. But only 59 of the 111 member band representatives at this year's AGM voted in favour of the group's report, and another 30 abstained, sealing the report's fate.

Adoption needed a two thirds majority.

There was no debate or discussion.

The March vote means that the RSPBA will continue to function as it has in the past, although its financial position has improved over the past year.

#### Dan Reid

THE 11th annual Dr Dan Reid Memorial invitational competition was held in the Colonial Room of the Westin St. Francis Hotel in San Francisco, California, on Saturday 13 April.

The Masters Competition overall winner was Bill Livingstone with a first in the piobaireachd and a third in the MSR event., Roddy MacLeod (second in both the piobaireachd and MSR) runner up, with Jack Lee in third overall place,

More information is at: [www.drndanreidmemorial.com](http://www.drndanreidmemorial.com)



New York City tartan was produced by Lochcarron of Scotland and specially commissioned as a gift from Scotland to New York. Mayor Mike Bloomberg was presented with a cap during the pipe band parade on the 6 April. Sir Sean Connery was presented with a kilt and tie.

### Pipes of War

IN 1944, under heavy enemy fire, 21-year-old Piper Bill Millin piped Lord Lovat's 1st Commando Brigade ashore on Sword Beach, Normandy, during the D-Day Landings.

In January last year, Bill Millin presented the pipes he played that day to the National War Museum of Scotland at Edinburgh Castle, which rated his donation as one of the most important it had ever received.

Recently, the museum claimed that the real D-Day pipes were actually in

the Pegasus Memorial Museum in Ranville, Normandy, and that Bill Millin had given it another set. On the basis of information from the French museum, the curator, Alan Carswell, removed a label attached to the pipes which identified them as the set Bill Millin played on D-Day.

At this, the 79-year-old veteran, who rejects the museums' claims, picked up his pipes, kilt, beret and army knife, and took them home to Devon. He says that the pipes he gave the museum in Normandy were a set he played later in the campaign, after the pipes he played on the beach were hit by shrapnel and rendered unplayable.

Bill Millin told Scottish journalists he would be asking the French museum in Normandy to return the other pipes as well.

### More Pipers and Drummers

THE OTTAWA-based Royal Canadian Mounted Police (RCMP) Pipe Band is looking for pipers (including a pipe sergeant) and drummers.

Formed two years ago by Pipe Major Pat Hayes of the Ottawa Police Pipe Band and Graham Muir of the RCMP, the band has found its feet as a partnership of the two bands, but it plans to become a free-standing, fully independent entity by 2004.

With a joint musical repertoire, the RCMP and the Ottawa Police bands have often played together – at the Glengarry Highland Games, the RCMP annual Sunset Ceremony and the annual convention of the International Association of Chiefs of Police in Toronto. The RCMP band is also called out regularly for ceremonial occasions and parades.

Anyone interested is invited to contact:

Superintendent Graham Muir, drum major and band manager, at (Ottawa) 993-4179

### In the Media

A RECENT media wind-up in Scotland has been publicity over a European Union directive on controlling workplace noise, which a Conservative Member of the European Parliament, Struan Stevenson, has said could see noise inspectors stamping out professional piping. The EU directive, limiting workplace noise levels to 87 decibels from 90 would apply as forcefully to symphony orchestras as pipers and pipe bands – and monitoring methods mean that most piping situations will get off the hook. At its most punitive, the directive (aimed at noisy industrial workplaces) might require pipers and drummers who are paid a salary or hourly rate to daily subject themselves to hours of full-on band practice to be issued with earplugs. Relax – a ban on piping throughout the EU is not imminent.

### Creative Scotland Awards

MUSICIAN Dick Lee, one of 14 artists who shared a £350,000 pot at the third annual Creative Scotland Awards in Edinburgh, plans to create a large scale piece for bagpipe, quartet and orchestra in five movements representing the north, south, east, west and heart of Scotland, which were to reflect each area's qualities.

"I do not intend to use Highland bagpipes, however, because of their temperamental sound qualities, I will stick to using Border pipes and small Irish pipes."

An independent panel chaired by the Rt. Rev. Richard Holloway, the former primus of the Scottish Episcopal Church and chairman of the Scottish Book Trust, selected the final 14 artists. "The quality of the applications was astonishingly high, each with a unique angle on life and art," he said.

"I can't wait to see the work which will result from this year's awards."



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# Progressive teaching pays off for drummers

TOM AND GORDON BROWN

A NINE or 10-year-old prospective drummer who joins the Boghall and Bathgate Caledonia Pipe Band can be confident that, one day, he or she will have the opportunity of graduating into the elite grade 1 corps.

Boghall and Bathgate – founded in 1972 to cater to young people in the local area – provides Scotland's relatively under-resourced West Lothian region with one of its most significant community-based educational and recreational initiatives. It has a membership approaching 150, and fields four pipe bands: novice juvenile, juvenile, grade 2 and grade 1.

Last year, under Pipe Major Ross Walker, the grade 1 band finished third in the Royal Scottish Pipe Band Association's Champion of Champions league table; the drum corps placed second and won the World Championship.

At the heart of the Boghall and Bathgate drum corps' success is an energetically dedicated father and son team: Tom Brown, a six times World Champion drummer who this year celebrates 28 years of teaching with the band, and his son, Gordon, lead drummer with the grade 1 corps, who has put in 27 years with the band. Gordon won the World Solo Drumming Champion title in 1994.

Both are experienced drumming teachers who are in demand for workshops and drumming schools in Britain, Europe, North America and South Africa.

Tom Brown's band days go back to the Whiterigg Colliery Pipe Band with Pipe Major Johnny Barnes. He was its lead drummer at the time when the band changed its name and became the Polkemmet Colliery Band. Fellow band members included Robert Mathieson, Tom Brown's nephew Jim Kilpatrick, David Barnes and others who have since become leading figures in the



TOM BROWN leads learners at a Monday night practice: "I try to get them interested in the band. I try to take a player on in September and hopefully he or she will be playing with a band by the following May." (photo: Mike Paterson)

pipng and drumming world.

In 1969-70, Tom Brown joined the Shotts and Dykehead Caledonia Pipe Band's corps under the famous Alex Duthart, and played with the band as, over the following six years, it went from victory to victory, winning the World Pipe Band Championships of 1970, 1973 and 1974.

In the early 1970s, Tom Brown began offering Tuesday night drumming classes and in 1974-75 was asked by Boghall and Bathgate's founding pipe major, Robert Martin, to help form a drum corps for the new band, then in grade 4.

Two years later, Tom Brown assembled drummers for the band's new novice juvenile corps. They were drawn from his 'Tuesday night' classes and included his son, Gordon (but not Jim Kilpatrick who had already joined the Shotts and Dykehead band).

Boghall and Bathgate's new drum corps won every major event it entered in 1977.

In 1978, Tom Brown, who was taking a year out from Shotts and Dykehead to build his house in Whitburn, was asked to take over the Boghall and Bathgate corps and joined as lead drummer in 1978 when the band was promoted to grade 2.

"I thought it'd be good from the family point of view," he said, "to keep everyone together and that's what happened."

The basis of an enduring friendship and successful partnership between Pipe Major Robert Martin and Drum Major Tom Brown thus was laid and, in its first year in grade 1, in 1980, the drum corps won the coveted Cowal Championship trophy. In 1981, with an average age of only 15, the corps won the World Pipe Band Drumming Championship. Success followed success.

Tom Brown's approach is straightforward in principle: thoroughly instil the fundamentals at the learner and juvenile levels in ways that the

"The most important thing about a drum corps these days is not to sound just like a drum corps. The main aim is to sound like a band".

8 youngsters understand, get learners into a band as quickly as possible, then teach and encourage the young corps drummers to constantly improve and mature.

The result is a strong sense of progression, and several top flight drum corps whose members are imbued with Boghall and Bathgate's style and ethos.

In practice, the approach calls for a considerable amount of work and commitment, and close liaison within the structure.

Said Tom Brown: "We try to be there every Monday and Thursday at 6.30 p.m. for the younger drummers. They know that practice is from 6.30 to 8 p.m. and there is always someone there to take them."

Tom Brown devotes his attention to the learners, novices and juveniles. "That's the most difficult part of teaching," he said, "taking the basic learners. I try to get them interested in the band. I try to take a player on in September and hopefully he or she will be playing with a band by the following May.

"If you get them into the band fairly quickly, and they get to know the disciplines and the fun they can have in the band, you have a good chance of keeping them. That system certainly works for us. We don't lose many kids".

Age, he said, was an important factor: "I like youngster to come in at an 'old' nine or ten."

That way, they have an orderly path through the system to arrive at grade 2 performing standards before they turn 18 and have to leave the juvenile band. "It's quite a big step from juvenile to grade 2," said Tom Brown.

"But I've had this thinking about age shoved in my face quite nicely lately," said Tom Brown. "I told the last two people who came to me a little older, 13 or 14, that they were basically too old for our system but I said I would take



GORDON BROWN (left) with Boghall and Bathgate grade 1 drum corps members Julie Collins and Matthew Healey: "There isn't a problem with technique because of the quality of the drummers coming through. Memorisation is the biggest thing." (photo: Mike Paterson)

them in and see how they went.

"Both of them have done very well.

"Julie Collins was one. She won the World Drum Corps Championship with the novice juvenile band, the juvenile band, twice with the grade 2 band and last year she played with the grade 1 band which also won the Worlds Drumming. She has reminded me I wasn't going to take her."

The interest from girls and women is a recent trend, and one to be encouraged. Tom Brown's daughter, Sandra (Noble), was one of the first women to play at the highest standard with a grade 1 drum corps. "I remember the guys standing around her to see how many mistakes she was going to make," said Tom Brown.

"Now it's a tremendous thing for lassies. The last three girls we've brought through have been superb. Gordon has a lass who moved up to grade 1 this year and I've two in grade 2 who'll hold their own against anybody," he said. "I think some of the girls are more determined."

In his role as lead drummer for the grade 1 band, Gordon is convinced of the value of the band's teaching role and his father's approach.

"I have got very little work to do with any drummer who comes up through the system," he said. "The way bands are going with orchestration, there are wee differences from a musical point of view. But it's normally plain sailing.

"There isn't a problem with technique because of the quality of the drummers coming through. Memorisation is the biggest thing."

The Boghall and Bathgate system, bringing players up through the grades within the one band community, helps to shape and maintain a distinctive style.

Said Gordon Brown: "The most important thing for a drum corps these days is to not sound just like a drum corps. The main aim is to sound like a band.

"Years ago you were probably judged mostly on how cleanly your

"When you listen to old recordings, you find drum corps are more musical than they used to be. Pipes have only got one volume, the drums can add so much".

drummers were playing; nowadays you're getting judged more on musicality, on ensemble.

"When you listen to old recordings, you find drum corps are more musical than they used to be. Pipes have only got one volume, the drums can add so much."

"First and foremost, when I come to write the score, I'm looking for that drum score to be musical, with light and shade in mind and how I'm going to introduce my bass and tenor work. Once the score is put out to the guys, maybe things will change. But the most important thing is to make that score musical for the band: bands are becoming more like orchestras these days.

"Our band has a particular style of tune that we play well as a unit," said Gordon Brown. "Others too. When you hear the first couple of bars of a band like Field Marshall Montgomery or Shotts and Dykehead, you know immediately who it is."

Gordon Brown would like to see more grade 1 and 2 bands getting involved with younger bands. "What you find is that there will be individuals in these bands who are already involved with other local bands anyway," he said.

"Why not take other bands under your wing? Look at the success of bands that do – like Simon Fraser University, Dysart and Dundonald, the Vale of Atholl. And it'd maybe stop a lot of the jumping about from band to band.

"Very few of our drummers have left to play with other corps," said Gordon Brown. "There have been a few who have asked to come in, but there haven't been places. I'd far rather have someone who's come through with my dad. I'm not saying we'd never take anyone, but I've got to keep places for the guys coming through the system."

Tom Brown's approach originated in

his days with the Polkemmet band. "In those days, it was quite easy to lose drummers if they had a chance to become dance band drummers – there was a pound or two to be made at that – so we decided to start with some of the kids and bring them through."

His regular teaching sessions on Tuesday nights in the 1970s were open to anyone who was keen to learn. They became a local institution and helped to hone the skills of a number of subsequently well-known drummers, including some of Boghall and Bathgate's current grade 1 corps.

After Tom Brown followed a number of his students to Boghall and Bathgate, his teaching approach has become more sophisticated and deeply developed. "The grade levels don't concern us," he said. "We have our set levels. I expect a pupil to achieve so much in a certain time, and build it up, and build it up. It calls for one-on-one teaching as well as the practices. Saturday mornings are a time I keep for this."

But the principles of his teaching approach are essentially unchanged. "I've always thought that in the early stages it's quite easy to pick up," he said. "We've always kept learners to seven-stroke rolls, 13-stroke rolls and the intro rolls, flams, flam-paradiddles and a few accents. If you go above that in the early days, you'll lose drummers because they'll not be able to do it."

He recalls the days when every band had to play a march, strathspey and reel. "Some countries still have that problem because they don't have the lower grade bands. So a young beginner has to learn a whole march, strathspey and reel. Now, that's quite difficult.

"If you have to teach them all the rudiments, all the intricacies of playing certain things, and then you hit them with a march, strathspey and reel, it must be very difficult for them," he

said.

"We never make the beatings too hard for our novices; we want to get them into the novice band as soon as possible. And we put young drummers coming through on the tenor drums for a while.

"We try to make the beatings as attractive as we can.

"We put the rudiments in, and if they can get those into their heads right away, it makes it easier for them to learn anything else after that.

"I've worked that way for a long, long time," he said. "I reckon within six months I can get beginners into the novice juvenile band. We may not always have a great novice drum corps, but we'll always have a lot of drummers in the novice drum corps. That's where they develop," he said.

"Our system gives youngsters a chance to go through the easier 4/4s, then the 6/8s. Our novice juveniles could maybe play eight tunes. For the juveniles, there are more score sheets and the technique is built up over two levels in the novice, three levels in the juvenile and the grade two level.

"If grade 1 plays a tune, we will use it for the grade 2, though there are things we may change a little. If you play with our grade 2 band for a couple of years, the jump to grade 1 will be quite easy. We bring players through regularly into the grade 2 band and then on to grade 1."

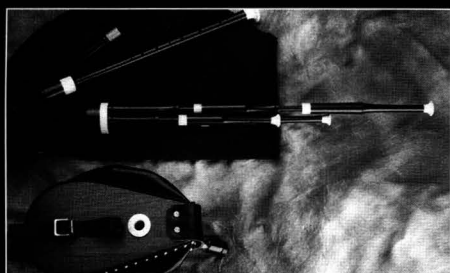
It is a system that works well for Boghall and Bathgate. "I've always believed in a team effort and try to get that through to the kids, and bring them up as team members," said Tom Brown.

"Our band has been built up as a family band. In some cases we have three generations involved and I think that helps. It becomes a club to the kids, and you see friendships developing."

In time, it becomes a way of life.

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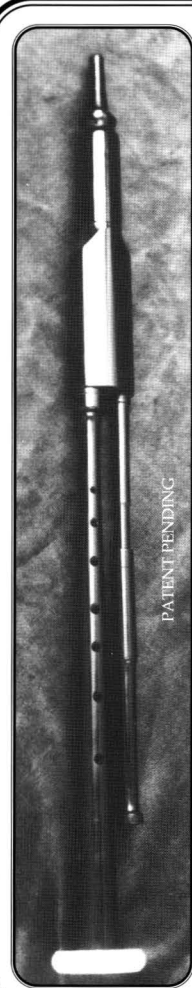
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# Iain Dall's chanter sounds again

BARNABY BROWN & JULIAN GOODACRE

ONE of Highland piping's most important relics – the pipe chanter of the 18th century “blind piper of Gairloch”, Iain Dall MacKay – is a family heirloom, treasured in the home of Iain Dall's descendants in Nova Scotia, Canada.

It is cracked, mis-shapen by time, and has long been unplayable. However, a playable replica now exists, following painstaking re-creation work by piper and scholar Barnaby Brown, now living in Sardinia, and Peebles-based pipemaker Julian Goodacre.

Julian Goodacre's work re-creating historical Highland pipes began with a commission in 1990 from a German piobaireachd enthusiast who wanted a copy of the earliest known set of Highland pipes.

“It was a project I was wary of,” said Julian Goodacre. “But he convinced me and, taking the advice of Hugh Cheape (of the National Museum of Scotland), I measured and reproduced what are known as the ‘Waterloo drones’, now in the National Museum of Piping at The National Piping Centre.”

To go with the drones, Hugh Cheape suggested that Julian Goodacre copy the 18th century Mull Chanter.

After the delivery of this set, however, the project was shelved for six years until, thanks to Allan MacDonald, Julian Goodacre came into contact with Barnaby Brown, who immediately began to trace, document and photograph the earliest surviving pipes in Scotland.

Said Julian Goodacre: “The Mull Chanter produced some very difficult questions. Two of the notes – B and C – were much flatter than we are used to.

“The finger holes show evidence of an immense amount of playing; it was obviously played for generations. The undercutting, such as it is, looks as

though it could have been done on the day that the maker drilled the holes. So, for decades, people played and listened to it, and no-one heard the need to alter the intonation of the chanter.”

Evidence like this has potentially considerable implications for understanding and playing the early music of the Highland pipes today.

Said Barnaby Brown: “In addition to the oral transmission, on which I believe pipers today too exclusively depend, I'm adding the evidence of the early manuscripts, the surviving instruments and the written descriptions to create the richest possible foundation on which to build my interpretation of the music as a 21st century performer. I don't want to leave any stone unturned.”

However, as a piper, he was reluctant to take the evidence of the Mull Chanter alone at face value and play with a B and a C that fell half a semitone below what modern ears are used to. “I first wanted to measure and reproduce as many of the early 18th century chanters as survive.”

Working as a team, developing a scientific approach to measurement-taking and reamer-making, Julian Goodacre and Barnaby Brown first produced a replica of the “Black Chanter of Clan Chattan” which is displayed in the Clan MacPherson Museum, Newtonmore.

“The Black Chanter might be the earliest surviving chanter,” said Julian Goodacre. “But I have questions about



Iain Dall replica chanter

it. You can't help wondering, when you encounter a beautifully preserved instrument in immaculate condition, whether it was ever a playable instrument: It may have been made just to look gorgeous for someone who never got around to playing it, or who found it not a very good instrument.

“However, the fact that it is cracked and shows no signs of playing, does not mean that it wasn't created at an early date.”

Barnaby Brown is confident that the Black Chanter was made for a

"No other surviving chanter has a pedigree to match this one".

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Barnaby Brown and Julian Goodacre

professional piper, possibly in the second half of the 17th century, but is not convinced that it was ever played.

"I feel it may have cracked before the finger holes were completed," he said. "It is the oldest piece of wood in the form of a Highland chanter that I have handled. The way the holes are made – clearly burnt through then knifed out to the round – and the form of construction, from a single piece of wood with a sole that flares out, suggests an earlier period."

In 1994, Dr Peter Cook (then director of the School of Scottish Studies at the University of Edinburgh) informed Julian Goodacre of the Iain Dall chanter and encouraged him to go to Nova Scotia to test and measure it.

"I don't think he was aware of the condition it is in," said Julian Goodacre. "It's not playable at all. There is a long crack in it, it has snapped off at the

devil's holes at the bottom and been repaired with a metal collar perhaps 150-200 years ago. It also has early hemp bindings in several places."

But, said Barnaby Brown, no other surviving chanter has a pedigree to match this one. "It has remained in the family ever since Iain Dall played it. He died in 1754 and it was taken by his grandson, Red John MacKay, to Canada in 1805, where it has been handed down from generation to generation."

The Iain Dall chanter is clearly a virtuoso instrument. "It is beautiful," said Barnaby Brown. "The quality and grace of the turning puts modern instruments to shame. And it shows clear signs of long use."

"A fascinating feature is a double wear mark made by the little finger of the top hand, proving that it was played right hand high. I'm not aware of any direct evidence that Iain Dall was a

harper, but it seems he had enough nail on the little finger of his right hand to wear two marks into the wood, one on lifting the ring finger, the other on closing it.

"Wear caused by his birl fingernail may explain why the low G hole has been countersunk, quite crudely. I guess a right-hand-low player later in the chanter's history had difficulty covering this hole because there was so much wear on the far side, and levelled it down with a knife."

Julian Goodacre and Barnaby Brown made a special journey to Halifax, Nova Scotia, in December 2000, solely to measure the Iain Dall chanter.

Said Julian Goodacre: "It was an enormous privilege to have so much time and be able to handle it and discuss it. Barry Shears, a noted Nova Scotian expert, came along and it's illuminating what different people see to be learned from this stick of wood – possibly the oldest non-indigenous musical instrument in existence in North America."

For two days, Barnaby Brown and Julian Goodacre occupied the Sinclairs' living-room, measuring the chanter in every possible detail. "We were fortunate that the current owners were very keen to have it reproduced, and gave us the most enjoyable measuring session we've ever had," said Barnaby Brown.

With the measurements in hand, the task of making the replica could begin but, said Julian Goodacre, "you cannot simply reproduce what is there.

"There is no point in reproducing the shape of a wind instrument after several hundred years of shrinkage. It's nowhere near the shape it was in its prime. With regularly changing humidity in the bore, the wood becomes fatigued and shrinks, more so concentrically with the grain than radially. The result is an oval bore."

"It's far nicer to play than the modern chanter".

Barnaby Brown and Julian Goodacre used research based on makers' experience of measuring and copying early recorders.

"We measured minimum and maximum axes all the way up the bore of the original, and from that extrapolated the most likely original dimensions," said Barnaby Brown. Informed good judgement and instrument-making experience also enter the picture before the turning tools are touched to wood. "We have had to justify why, for example, we would correct a kink in the curve," said Barnaby Brown. "In the case of the 'Black Chanter of Clan Chattan', for example, a complex vortex goes right through the wood (probably *Lignum vitae*) causing the oval shape to rotate like a helix down the length of the chanter."

Within six months, the result is a replica of the Iain Dall chanter, much closer to its original dimensions: a beautifully shaped instrument that is also wonderfully enjoyable to play.

"It's far nicer to play than the modern chanter," said Barnaby Brown. "I gave the reproduction chanter to Donald MacPherson to try; his first comment was, 'O how lovely to play'.

"The reason is the position of little finger hole: it's higher.

"The finger holes are there to suit the player and it's a tribute to the chanter's maker that he could produce the required tuning with the finger holes in such comfortable positions."

Julian Goodacre had formerly held the view that the early Highland chanters were lower pitched than modern chanters and that, over the last two centuries, pitch had risen fairly constantly – "but it has become obvious to me that I was wrong." Said Barnaby Brown.

"I wouldn't want to say that the intonation of modern chanters is very

far away from that preferred by Iain Dall or the MacCrimmons. I think it's very close, from the evidence of the Iain Dall chanter. It is pretty well bang on B-flat. In fact, all of the chanters we have reproduced appear to be around B-flat.

"I'd conclude that pitch in Gaelic Scotland then was near what some musicians call 'medieval pitch' – A 460, not A 440 (which is modern pitch). In other words, what we know as A, and was called A, was about a semitone sharper.

"The low G, however, was certainly not as flat as many people are playing today. The modern low G is significantly flatter than that earlier this century, and the 18th century chanters would suggest a higher low G still."

The challenges, however, are not over. The precise nature of 17th and 18th century reeds remains a mystery.

"It's very difficult to retrace the development of a reed," said Barnaby Brown. "The joy of Iain Dall's chanter is, more than any other chanter we've reproduced, it plays beautifully with the reeds I'm using at the moment. I only have the relatively slight problems of double-toning on F and instability on low G to tackle.

"But we can't even be sure that they were using *Arundo donax*; I'm not experimenting with anything else yet and I still have to establish at what periods *Arundo donax* was coming into Scotland; there's much research still to be done."

And there is another replica to be made. Said Julian Goodacre: "I'm very fortunate to have found a big length of 19th century *Lignum vitae* – the old type, not what's being imported now – but I haven't started using that yet.

"The first replica is in pressure-treated apple wood. I don't want to start cutting up tropical hardwood until we're very sure of all of the details."

BARNABY Brown is fascinated by the possibility that more old Highland pipes could survive in various parts of the world.

"It would be wonderful to know of the existence of these," he said. "If people have a really old set of pipes, they shouldn't be tempted to do them up. When you do that, important information can be lost. This happened, for example, with the 'Speckled Pipe' in Dunvegan: the restorer left only two drone tops of the original and the rest was thrown away."

Old reeds, staples, stocks and even early hemp can help provide evidence for researchers like Barnaby Brown and Julian Goodacre.

Anyone with such materials, who would like to discover more about them and possibly have them reproduced, is invited to contact Barnaby Brown at:

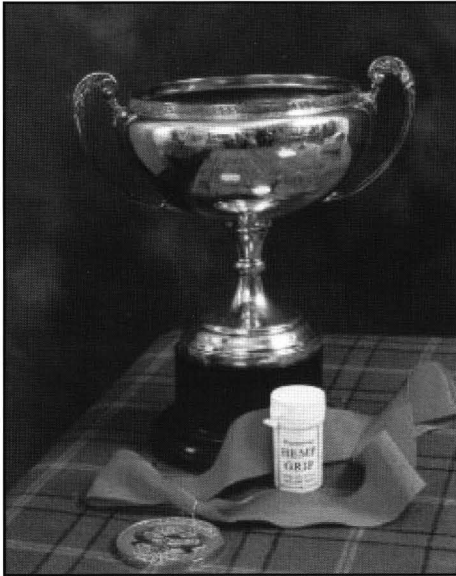
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# Pipes signal a good time for Scotland

HAMISH MOORE

PREMIER small pipes maker Hamish Moore, his staff and his son, Fin, are working long and hard to keep up with a 12-month backlog of orders from Scotland, North America, France, Japan and other parts of the world.

"I think most pipe makers are in a similar position with long waiting lists," he said.

Since 1985, Hamish Moore, has been a professional maker of bellows-blown Scottish small pipes (in A, B flat, C and D). More recently, his firm has also been producing Highland bagpipes in A and Bb, # border pipes and reel pipes, modelling reconstructions on historically important sets of pipes from museum collections.

Through his recordings, teaching, and pipe-making he has keenly promoted Scotland's bellows-blown pipes and a "pre-military style" of piping, most notably recently through his summer school (Cèolas) which he established in South Uist. The piping is taught as an oral tradition where Gaelic song is extensively used as the medium for teaching. The old step dances are used as a model for the rhythms of the tunes. When the language, the dance rhythms and piping are reconnected then, he says, the product is much greater than the sum of the parts: "something really magical happens with the music that can't quite be put into words."

Over the years, Hamish Moore has witnessed a steady, continuing growth of interest in the pursuit of this older playing style.

"It seems to have been running parallel with the ever increasing demand for bellows blown pipes from Highland pipers who are looking for a quieter, low-maintenance instrument which is also compatible with other instruments.

"It really is a massive revival on a global scale," he said.



Fin and Hamish Moore

The Lowland and Border Pipers' Society has done its best to encourage the revival of an authentic Lowland and Border repertoire, and Matt Seattle's discovery and publication of the William Dixon collection has greatly aided the genuine Lowland and Border revival.

However, said Hamish Moore, "I do find it interesting that 95-99 per cent of the people taking to bellows-blown pipes come from the Highland tradition. They're playing with Highland fingering and they're playing mostly Highland tunes."

More widely, Hamish Moore sees very positive things happening in piping and for piping, not least of which is a growing Scottish cultural confidence.

"Piping is changing in Scotland, with different styles being heard now

and accepted" he said. "As we gain confidence as a nation, we also gain confidence in our musical culture, and begin to realise how rich it is, and we are allowing each other to celebrate each other's styles and traditions without feeling threatened.

"There seems to be developing a nice healthy tolerance for each other in the *Piping World* and a realisation that there is room for everyone to live and breathe together."

Free of overly powerful external forces, he said, a culture can evolve in a "wonderfully natural way, like a process of distillation.

"The not-so-good stuff is shed and the better stuff is passed on to the next generation."

Scotland, however, experienced a definite fissure in its culture in the late 18th century, he said: "military

"What's happening can only be wonderful for Scotland and for our culture"

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domination of the pipes, the introduction of the competition, quasi-classical influences, the loss of connections with the language and dance rhythms were all instrumental in altering the course of piping.

"I'm not being critical of any of these elements; it's just that things got a bit out of balance," he said. "For many decades it was the case that the only medium through which players could express their music was competition."

Thus Hamish Moore delights in hearing pipes played in other contexts and in different styles – "and I think the bellows-blown pipes have played an important part in this process," he said. "It's interesting to hear everyone's distinctive style emerging.

"Things are looking good and very promising. Look at the National Centre of Excellence at Plockton, Davy Garrett's piping school at Achiltibuie, Iain MacInnes' work with the BBC...

"The fact that The National Piping Centre exists at all is wonderful," he said. "Scotland is the one country in the world people look to when it comes to bagpipes, yet it had no centre of

excellence of that standard until the Centre opened, and no museum dedicated to piping. Even England had a piping museum long before we did!"

The new BA(Scottish Music – Piping) degree course, offered jointly by The National Piping Centre and the Royal Scottish Academy of Music and Drama (RSAMD), was something to be proud of, he said.

"Allan MacDonald is doing brilliant work, in his recordings and in his research and teaching at the RSAMD, opening up some of the culture we've mislaid. I've been an external examiner there for the past two years and it's a delight to hear the pipers coming through. The final-year piper who gained highest marks in last year's final exams drew his entire repertoire from the old collections, and it was one of the most musical and beautiful piping performances I've ever heard," said Hamish Moore.

"On a commercial front, two lovely albums which have been released recently are Gary West's *Islay Ball* and Rory Campbell's *Nusa*. The playing and arrangements are wonderful on these

albums and they have been beautifully produced. A few years ago they would have been thought of as 'alternative' but I do sense that they are now a part of mainstream piping.

"One of my favorite tracks ever is Fred Morrison's interpretation of *John McColl's Welcome to Kilbowie Cottage* and *Donald MacLean's Farewell to Oban* on his *Sound of the Sun* album. They're absolutely gorgeous," he said.

"What's happening can only be wonderful for Scotland and for our culture.

"It's also introducing us to a vast wealth of our culture that has been lost or forgotten and, quite honestly, we're only exploring the tip of what was an enormous iceberg. Scotland was once one of the culturally richest countries in the world, and I get a sense that we are about to reclaim some of that.

"We are also creating an ongoing, living tradition with all the wonderful new stuff that's being written at the moment.

"It's a very exciting time to be living in Scotland."

# L. J. THOMSON

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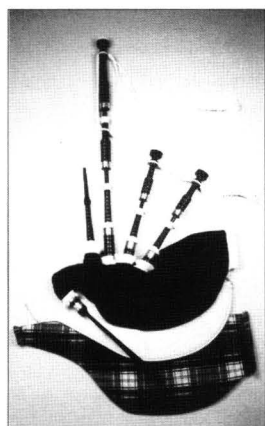
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# New York City

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As the lyric goes, 'if you can make it there, you can make it anywhere', and on 6 April, nearly 8,000 pipers and drummers found out whether it would hold true for a pipe band parade through Manhattan. ScottishPower Tunes of Glory from the start was an ambitious project based on the Millennium Piping Festival in Edinburgh in the year 2000. 18 months sounds like a long time to organise a parade - as one of the organisers it seemed to rush past at frightening speed. Interest from pipers and drummers from around the world in this event was tremendous from the start and this spurred us on, as well as attracting the interest of the event's sponsors and New York City Hall.

ScottishPower, VisitScotland and Dewar's Whisky provided the sponsorship for this event. Sponsorship was vital - not only did it provide money for newsletter production and distribution, PR and logistics; it also gave the project credibility when dealing with City Hall and the Mayor's Office. The first time we described this event, while in New York, I think we thought we would either get locked up or sent on the first plane home. We were wrong - 8,000 pipers and drummers made a good complement to the hotpot of cultures that were already there and a warm welcome was given to all. As groups of pipers and drummers played on the top of the Empire State Building or danced away in Times Square it was plain to see the tartan army enjoyed this reception.

On 11 September, life in this world changed. As our thoughts were with everybody we had met in New York and who had been so helpful in the past, the immediate thought of a parade just seemed completely superficial. A number of players from New York left a simple message on the website forum, "don't give up." The response from

players showed immediate solidarity - everyone wanted to help, and many soon booked their flights and prepared with even more determination. We knew the mood and sentiment of the parade would change - the objectives had not.

The pipe band parades in Edinburgh had a solid purpose raising funds for Marie Curie Cancer Care in '95 and 2000. ScottishPower Tunes of Glory showed support not only for this charity and Gilda's Club Worldwide, but also extended friendship to the people of New York. To date over \$627,000 has been sent in to Marie Curie and Gilda's Club. Although the parade narrowly missed out in breaking the 8,500 record set in Edinburgh we believe it is the first pipe band event to raise such a large amount of money for charity, and it is still coming in.

As wave after wave of bands marched along 6th Avenue we were overwhelmed by the support from the crowds lining the route, sometimes eight or ten deep. Many people had travelled thousands of miles just to watch, along with Robbie Shepherd from Radio Scotland, who was busy collecting sound bites for his show. Prize for best headdress went to D/M Sandy Mackenzie who led his block wearing full Indian chief feathers. Players wore other variants on the Highland garb including Rufus Harley - the World's first jazz bagpipe player - whose outfit delighted the pages of the Scotsman the following Monday.

The marshals on the day, had a difficult task, prior to the parade the NYPD were aware that a small political protest might be gathering in Times Square, nothing to do with the pipes and drums, but nevertheless one they were keen didn't completely congest the area, west of 6th Avenue. For this reason the form-up streets were moved to the east of 6th Avenue. Although it

did not upset the parade that much, we do apologise to all players who arrived in the original form-up zones and must have wondered what on earth was going on. The problem was compounded by the shortage of marshals - however, the marshals who volunteered their time, members of the NYPD football team and retired officers of Lothian and Borders Police from Edinburgh, did a great job under pressure.

With hindsight the one problem we regret was not having a large indoor meeting point over the three days that most of the players were in town. An event base could have served a multitude of tasks as well as being a meeting point for players, a venue for trade stands and outlet for liquid refreshments. What went wrong? A post parade function was planned, but the rising costs would eventually mean we would need to charge each person to get in. If we had hired a hall over three days many of these costs could have been spread and absorbed by sponsorship. In the final analysis an event hall should be a central element to future parade plans.

The basic formula for ScottishPower Tunes of Glory worked well, we admit several areas need refined: signage, pre-event publicity, venues etc. However, these issues can be addressed and will be addressed for future events. New York was a great achievement by everyone, but most of all by the players who took part - if you can make it there, you can make it anywhere.

News from the Mayor's Office is that they would love to see it turn in to an annual event. Chicago might also be added to the list. If so the date for NYC would 5 April and the date for Chicago 30 March. For those who want to parade in Europe keep and eye out on Paris!

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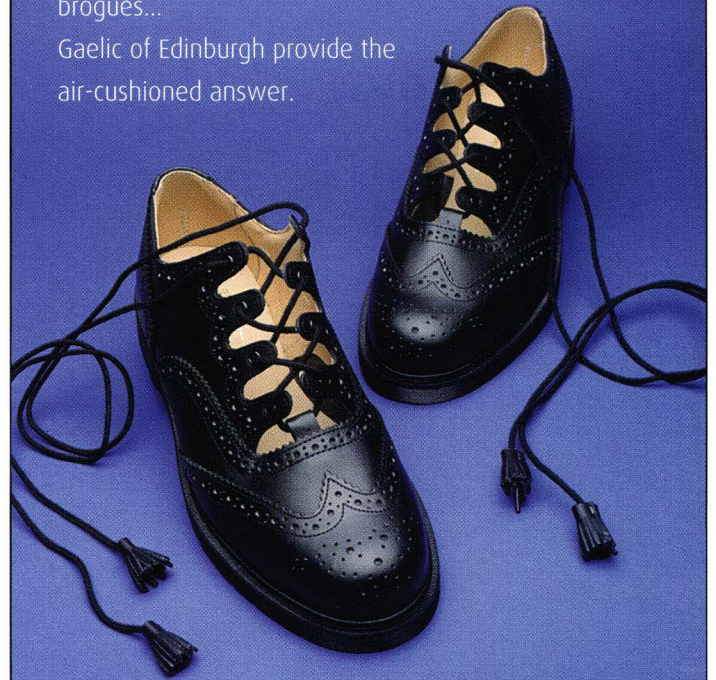


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Rufus Harley tunes-up with ScottishPower PB



D/M Sandy MacKenzie



Uphall Station Pipe Band



ScottishPower Pipe Band Concert



NYPD Emerald Society Pipes & Drums

# The Army reasserts role in piping and drumming

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ON 4 May, for the first time in Army Cadet Force history, a massed band of Cadet pipers and drummers beat retreat on the Esplanade at Edinburgh Castle.

It was a performance that impressed the inspecting officer, Major General R. D. S. Gordon, CBE, General Officer Commanding, Second Division:

"It was a wonderful moment," he said. "I take many salutes and this was a very good, polished performance. To make the impact they made this evening is a measure of the quality of the piping and drumming we're starting to sustain – full marks to the adult instructors to bring them up to this standard.

"I hope this can now be an annual fixture."

The 4 May debut at Edinburgh Castle – which featured 40 pipers and 38 drummers led by four Cadet drum majors – had set a target for the youngsters who took part and for their Cadet unit instructors.

But it also showcased progress made by the TA and Cadet Force Piping and Drumming Centre at Redford Cavalry Barracks, Edinburgh, since its inception in 2001.

In the regular Army, piping's profile has suffered as a result of restructuring, regular overseas stationings and changed emphases on career paths, and the Army has become a less attractive option for talented school leavers with an interest in piping or drumming.

Thus the opening of the TA and Army Cadet Force Pipes and Drums Centre in 2001, closely associated with the Army School of Bagpipe Music and Highland Drumming at Inchdrewer House, stands to help reassert the British Army's influence in piping and drumming.

The Centre came about through the reactivation by Brigadier Hugh Munro of the Army Piping Committee in 1999. The committee – made up of senior officers with an interest in piping – had



Lt George Smith, Tayside Army Cadet Force, leads chanter instruction in the historic "pipers' cave" at Cameron Barracks, Inverness, during this year's Easter week piping and drumming school.

been in recess for some time.

It found its new impetus in the enthusiasm and energy of a number of senior officers: General Mark Strudwick (then General Officer Commanding Scotland), Major Gavin Stoddart (Director of Army Bagpipe Music), Brigadier Mel Jamieson (Director of the Edinburgh Military Tattoo), Colonel David Watson (of the TA), Colonel Mike Steel (responsible for recruiting), Colonel Alistair Rose (responsible for the Cadet Forces Association), Colonel Middlemass and Colonel Mike Ridley.

The committee rallied considerable support around the new Centre, said Captain Bruce Hitchings, MBE, BEM, previously the British Army's senior pipe major and now the centre's chief instructor. "And I'm very lucky that the secretary of the Army Piping Committee, Colonel Robbie Paterson – a Colonel in the Army Medical Corps, a piper himself – is very keen and is putting a lot of work into this."

Said Colonel Patterson, who is now

the centre's Officer Commanding: "We are working to make instruction on our national instrument more accessible to young people, regardless of where they are and whatever their circumstances."

Another of the centre's aims is to see every Cadet unit in Scotland boasting its own competent pipes and drums corps.

Cadet Force membership is open to 12-18 year-olds and, although the level and availability of piping and drumming instruction still varies around Scotland, it provides a growing number of youngsters with a readily affordable way to learn, with instruments, uniforms and tuition provided free.

Costs to Cadets are kept to a minimum: weekend camps at Drip Camp, Stirling, for example, cost the Cadets a few pounds towards food costs; return transport and training are free. Nor does their involvement preclude their taking tuition from local instructors to schools, or involvement in civilian pipe bands.

"We see the Centre's work as a way to put something back into the community."

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Cadets parade at the conclusion of their week-long intensive piping and drumming course at Cameron Barracks, Inverness, this past Easter.

Groundwork for the Retreat at Edinburgh Castle took place at an intensive course of piping and drumming instruction at Cameron Barracks, Inverness, 30 March - 6 April.

Annual courses of the sort have operated since 1995 but, since last year, they have been organised by the TA and Cadet Force Piping and Drumming Centre.

"We see the Centre's work as a way to put something back into the community," said Capt. Hitchings. "The Army's commitment here is not about competing with other providers, nor is it a recruiting tool. It simply recognises the insatiable demand, especially in Scotland, for this sort of tuition – evidenced in this year's course at Cameron Barracks attracting nearly twice the intake of last year's."

The 2002 course brought together 248 Army Cadet Force and Combined Cadet Force pipers and drummers – boys and girls – from Scotland and England.

It was a diverse group which



Cadet pipers and drummers prepare for a final dress rehearsal at Redford Cavalry Barracks, Edinburgh, for their 4 May performance at Edinburgh Castle.

"We reckon that a week here is equivalent to six months tuition".

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Cadet Drum Major Robert Cowan of Alloa leads the massed pipes and drums of the Army Cadet Force onto the Esplanade at Edinburgh Castle on 4 May.

included lonely children away from home for the first time and confident young adults. Some came from comfortable homes in leafy suburbs, others from starker backgrounds of poverty and deprivation.

A number of the Cadets who took part were already capable pipers or drummers. Some had wider musical accomplishments, like 17-year-old Robert Cowan of Alloa who, as well as being an outstanding Cadet drum major, plays cornet with the local Hillfoots Music for Youth Orchestra and the Clackmannan District Junior Brass Band, and plans to pursue his musical interests at university in the coming

year.

On the other hand, two youngsters from the Durham Army Cadet Force – 13-year-old Sean Lamb and 17-year-old Peter Regan – were novice beginners destined to drum with a brass band rather than a pipe band. Said Sergeant Frank Alexander, the band's administrator: "although ours is a military-style brass band, and the drumming styles are different, this was a brilliant way for our two young drummers to get a grounding.

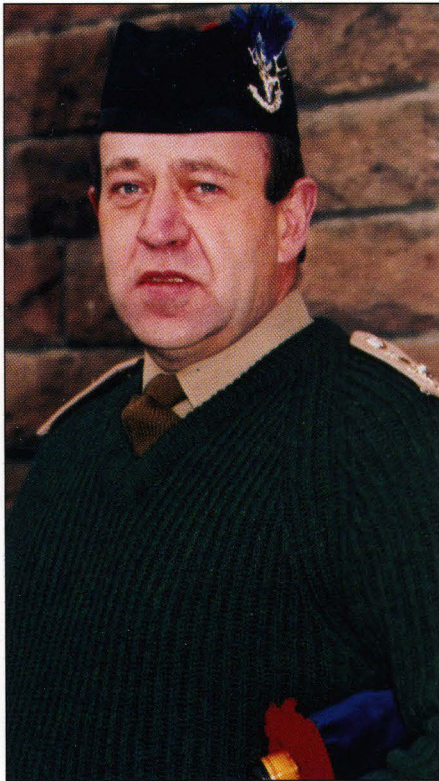
"Moreover, we have several Scottish tunes in our repertoire, and our next step would be to get a piper into the band. I'd love to see that."

Said Cadet Lieutenant George Smith of the Tayside Army Cadet Force: "This is the fifth time I've been here and every time we've seen a big difference in the band. We reckon that a week here is equivalent to six months' tuition."

A Black Watch Army Cadet Force group from Fife included members of the civilian Kinglassie Pipe Band which had recently merged with the Cadets' pipes and drums and were getting their first taste of military ways.

"Military ways" as they exist in the Cadet Forces, however, are mild and subject, of course, to the full weight of Britain's child protection legislation. The obligatory military component – to

"We can help to provide skills, training and experience for instructors."



Colonel Robbie Paterson, Officer Commanding, TA and Cadet Force Piping and Drumming Centre, Redford Cavalry Barracks, Edinburgh. "We are working to make instruction on our national instrument more accessible to young people, regardless of where they are and whatever their circumstances,"

"first star" level – amounts to little more than instilling enough discipline to make camps and courses manageable, and give the youngsters the sort of self-confidence and personal pride they need to turn out in public as a pipe band.

Other military-style courses and activities are available but optional, and the Army Cadet Force remains essentially a civilian community youth organisation with charitable status. The cadets are not expected or under pressure to become Army recruits – although a number ultimately do.

The Easter week course this year was provided with piping and drumming instructors and support staff from the regular Army, the TA and the Cadet detachments. They came from all

over Britain. Three instructors, for example, were provided by the London Scottish Regiment. Support came from Liverpool and Manchester as well as from all over Scotland.

Progress of young pipers is managed in line with the Institute of Piping graded certificates, for which the Cadets can qualify and earn a generally recognised musical qualification.

The course coincided with the death of Queen Elizabeth, the Queen Mother, and 16 regular Army instructors were recalled to their regiments to prepare for the funeral. "The loss of these instructors was a blow to the course," said Capt. Hitchings. "But – by working with larger classes, reorganising our resources and postponing assessments for the Institute of Piping certificates – we achieved most of what we set out to do."

Not only for reasons such as these, Capt. Hitchings would welcome the involvement of more civilian instructors.

"We can help to provide skills, training and experience for instructors," he said. "There is no reason why someone, say, in a civilian pipe band who's getting involved in a teaching support role, shouldn't find involvement with the Centre helpful. It could be mutually beneficial."

And, said Colin Gregory, an instructor on the Easter week course, involvement with the Cadets programme can be fun.

A member of the Argyll & Sutherland Highlanders (51 Highland Division) TA Pipes and Drums, Colin Gregory said he saw becoming more involved as a Cadet instructor: "I enjoyed the week a lot more than I'd expected."

## FAMOUS PIPER PASTS AWAY

JOCK LAIDLAW — the last piper to lead troops into battle — died in February at his home in Kelso, in the Scottish Borders, aged 81.

Jock Laidlaw, who piped the Queen's Own Cameron Highlanders into action against Japanese troops during the battle for Ava in the Burmese jungle in 1944, was the nephew of First World War Victoria Cross winner Daniel Laidlaw, who led the King's Own Scottish Borderers into battle at Loos in 1915.

Jock Laidlaw was honorary piper to the Burma Star Association and local branches of the Dunkirk Veterans Association. His wife, Margaret, was also a piper.

## TATTOO

THIS year's Edinburgh Military Tattoo, 2-14 August, is being held in honour of the Queen's Golden Jubilee Year, with the largest corps of pipes and drums from Scotland and the Commonwealth ever to have been seen at the event.

The Queen and Duke of Edinburgh will attend the Tattoo on the evening of 5 August.

The Tattoo will be the 20th and last for Major Gavin Stoddart MBE, BEM, Director of the Army Bagpipe Music. A jig he has composed specially for the Queen's Golden Jubilee will premiere at this summer's event and be included in music programme for the Queen's summer garden party at Balmoral.

# Piper to the Principal of Glasgow University

Donald Campbell

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SINCE 1995, former Scots Guard piper Donald Campbell has been personal piper to the principal of the University of Glasgow.

It is a capacity in which he has played for royalty, statespeople, celebrities and the many graduates from around the world who have qualified at Glasgow in that time.

The position carries an honorarium and is unique in Scotland.

It was instituted by Professor Sir Graeme Davies, principal and vice-chancellor, during his first year at the helm of the 550-year-old university.

"It is a part of the university identity," he said. "We are an ancient and traditional institution. I believe one of our primary responsibilities is to embrace our community. We have to reflect in the things we do the expectations of the community.

"The association of a skilled piper with important ceremonial is something you encounter in the broader Scottish community, and it seemed sensible to do it here."

Previously, pipers were provided from time to time by the Officer Training Corps' pipe band. But, said Sir Graeme, "you could never be quite sure whether you could get somebody, when you were going to get them, or how good they were going to be.

"If one wants to make use of a piper for university ceremonial, and it's going to be a public process, then you need reliability, quality and continuity."

Donald Campbell — who had worked for the university since 1989 as a library attendant — was asked to pipe for a graduation. "I was very nervous the first time," he said. "I'd never been as nervous in my life about anything. No matter what jobs we do, we're all here to help get students through their degrees, all of us — and it's a great honour for me to pipe at their graduation."

His skills were brought to Sir Graeme's attention and the piper found himself nervously answering a summons to the new principal's office.

The appointment was duly made.

Said Sir Graeme: "His most regular duty is graduations. We always process after graduations. There are 14 or so a year, one of which — Commemoration — is a very public event where we confer honorary degrees and so on.

"Donald has proven himself in meeting all of my requirements: he is reliable, he is skilled and he has taken to the position with some enthusiasm."

Donald Campbell's piping matured through his army experience, but it began in his own family, especially through the influence of his uncle, James Baxter, who for many years was pipe major of the Rutherglen Pipe Band.

"My father grew up as a crofter's son in Tiree. He won a scholarship and went to veterinary school in Glasgow, where he started learning the pipes with James Baxter in his late teens.

"Uncle James had a very happy band and I was always proud to say he was my uncle."

In 1954, the family moved to West Yorkshire. "My dad was a keen piper, a good bandsman, and piped at local Burns Suppers and St Andrew's nights for the local Caledonian Society.

"Sometimes they'd get top pipers to go down and play. I remember being very impressed."

Donald Campbell expressed an early interest in learning the pipes and his father began introducing him to the basics. "But," said Donald Campbell, "learning the pipes with family is probably worse than learning to drive with family. I gave up."

Three or four years later, while he



Ross Kemp presents Donald Campbell with a quaiich of whisky

was on a school exchange trip in France, his mother mentioned in a letter that his younger brother, Alastair was learning the pipes.

Sibling rivalry did the rest. "That made me feel 'he's not going to do this better than I can' — so, from the age of 10, piping has been something I've wanted to excel in."

After the family moved again, to Leicester where his father had taken a job with the Ministry of Agriculture, Donald Campbell went to the Citizen's Advice Bureau to ask whether there were any local pipe bands, and discovered the Leicester Piping Society.

Through the society, he met Bob Thomson — "the first really good solo player I'd bumped into" — and began attending the Monday night practices in a cold, dimly-lit local hall.

Once a year the society would have a recitalist in, and draw an audience from all around the Midlands. One of these recitalists, Ron Stewart, gave Donald Campbell a memorable first experience of piobaireachd.

When John MacFadyen played for the society, he arrived with a set of silver mounted pipes which were Donald Campbell's surprise 21st

# The Glasgow University Graduation March

March

© Donald L.C.Campbell

The musical score is presented in ten staves, organized into five pairs. Each pair consists of a main melody line and a second line, likely for a different instrument or voice part. The music is written in 2/4 time and begins with a repeat sign. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings. The score is divided into sections by first and second endings, indicated by the numbers '1' and '2' above the staves. The overall structure is that of a formal march, with a clear beginning, middle, and end.

"Staff here, I think, look on it as part and parcel of a Scottish University"

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birthday present.

By then, he had joined the Scots Guards and had achieved his first competition successes at Corby and in the Midlands Competition, spurred on by instruction from Tony Wilson, "a real character."

The Army gave Donald Campbell opportunities to mix and compete with the day's leading military pipers, including Pipe Major Angus Macdonald, John Slattery, Jimmy Banks, Gavin Stoddart, Sandy Davidson and others.

Donald Campbell looks back on the early 1970s as some of his piping heydays. "But Ireland was a scunner for all the Army boys in the 1970s," he said. "I'd say that's what ended the influx of good talent, and the impetus was gone a bit by the end of the 1970s."

Donald Campbell was enjoying teaching from Pipe Major Angus Macdonald when, with little notice, he found himself posted to Germany with the First Battalion.

"In those days, if you wanted, you could go up to the piping school all day and all night and sit with Angus. He was wonderful, the best fun. I learned five or six piobaireachds before I was sent to Germany.

"It was like leaving home, leaving the Depot. I knew I wanted to study piobaireachd. Angus told me to just keep working at it, keep my nose clean and go to the courses."

After a tour of duty in Ireland that took him away from piping for the best part of a year, Donald Campbell was assigned to public duties at Chelsea Barracks, London. There, he played at Windsor Castle, Buckingham Palace, the Officers' Mess, state banquets, Captain of the Guards Nights at St James's Palace and other functions.

"I felt I was reaching a different level. My own piping personality was developing."

After he left the Army, Donald Campbell joined Scottish Amicable, the financial services company, in Leeds and faithfully competed in two competitions a year: the Corby games and the London Members' competition and regularly made the prize list. He took lessons from Captain John MacLellan.

Moves to Hull and Glasgow followed, and he joined the University of Glasgow in December 1989.

His piping at this time was mostly for weddings and other engagements.

However, another library staff member, Graham Galloway, was a drummer with the Milngavie Pipe Band and, when he was preparing for solo drumming competitions, he would ask Donald Campbell to play for him.

"We used to go right down to library basement, to the stacks, and practise during breaks."

Donald Campbell piped for several seasons with the Milngavie Pipe Band but now plays with the Royal Burgh of Renfrew – "a great bunch of boys, but we've got no drummers, so we don't compete." For the past 15 he has been taking lessons from time to time with Kenny MacDonald, from whom he more recently took over the role as association piper for the Tیره Association.

His role since 1995, as principal's personal piper, is one that undoubtedly owes something to Sir Graeme Davies' childhood experiences of piping in New Zealand.

"I don't pipe, but my experience has been positive," he said. His pipes-loving father often took him to pipe band events. And a near neighbour was a pipe major. "From when I was as small as I can remember, I can recall them piping around the street on New Year's Eve," he said.

"I've had a certain affection for pipe music from that time. One of the nice

memory-jogging parts of coming to live in Scotland in 1995 was recognising that something I associated to some extent with my childhood was a part of the landscape here."

To Sir Graeme Davies' delight, Donald Campbell wrote a tune he called *The Glasgow University Graduation March*, and introduced it at the December 1997 ceremonies.

It is often (but not always or exclusively) the tune that leads new graduates from the ceremony in the university's splendid Bute Hall into the East Quadrangle.

Before his death in 1999, Pipe Major Angus Macdonald told his former student that he liked the tune. "He told me it was very Highland," said Donald Campbell. "He said he wanted it for his third book."

Donald Campbell sees the position he enjoys as something that Scottish universities should all consider.

"Staff here, I think, look on it as part and parcel of a Scottish university. The prestige of piping has gone up. And it's world-wide. I remember Vaclav Havel (president of the Czech Republic) was over the moon with the pipes and thanked me very much."

His position as the principal's personal piper has helped to bring Donald Campbell a handful of piping pupils – academics and general staff – and a small group now gets together each week to develop their skills.

He also has several talented younger pupils. "I get a lot of joy out of that," he said.

"The ambitions I have are to continue to be the principal's personal piper, and I'd love to write a good piobaireachd. If I get an opportunity to put the time into it, I'll really work at it.

"To hear a good piobaireachd on a good pipe by a good player – and to do that yourself in front of an audience that understands, that really is something."

# Pipes and song meet again in Gaeldom

ALLAN MacDONALD & MARGARET STEWART

In the last four years, Lewis-born Mod winner Margaret Stewart and piper Allan MacDonald of Glenuig have brought out two albums that gently reassert the Gaelic cultural provenance of Highland piping through a linking of Gaelic song with the pipes.

Allan MacDonald said no conscious message shaped the albums, but that they represent “a continuation of a work in progress”.

Another work in progress for Allan MacDonald, a lecturer with the Royal Scottish Academy of Music and Drama and The National Piping Centre, is the reworking of his M.Litt dissertation for publication as a book.

In his research work, he explores relationships between Gaelic song and the origins of piobaireachd. And, he said, the scholarly exploration and the musical exploration are not readily disentangled.

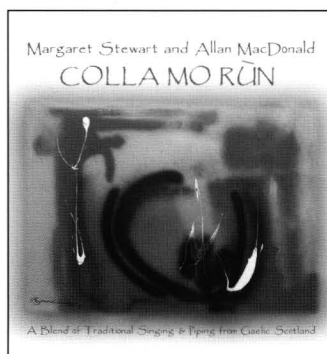
“It’s a mutual exploration,” he said.

“There are things that happen musically which throw up things intellectually and scholarly questions that throw light on the music.

“Sometimes, accidentally, things are unravelled in front of you from hearing the music.

“I remember hearing Margaret Bennett singing a version of *Griogal Cridhe*, the MacGregor song which Runrig sings, and it suddenly hit me. The musical and poetic motifs became clear and I realised that the song was a distant variant, the same kind of song, as the piobaireachd *MacIntosh’s Lament*. It was the music that clicked that into place. I could have come at it from the intellectual side and worked out that certain motifs might be closely related melodically, but that’s not the way it came to me.”

There is the further complication, he said, that in Gaelic culture, as in ancient Greek, poetry and music are inseparable entities... “like the ivy on the wall, it’s



very complicated to talk of one form as opposed to the other.”

“A people’s music is important to an understanding of the culture,” he said. “I’ll be proud if one day, I’m able to say that I’ve been able to show something of that through our music.”

“I think the whole world view of the Gael can be seen in the music, the songs, the words...”

Thus, in the second album, *Colla Mo Rùn* (Greentrax CDTRAX 217), Allan MacDonald and Margaret Stewart included full Gaelic lyrics and English translations in the cover notes. “It’s difficult to do it properly,” said Allan MacDonald, “and translations are always second best, but it lets people see what the songs are about; it gives some insight into the thought processes behind the song.”

A similar concern prompts Allan MacDonald to point out a couple of typographical errors in the notes of *Colla Mo Rùn*: “the ‘h’ was missed out in the title *Tha Sior Chóineadh am Beinn Dóbhraín* (*There is Constant wailing in Ben Doran*) and somehow an ‘i’ appeared in the word ‘canntaireachd’.”

The earlier album, *Fhuair Mi Pog* (Greentrax CDTRAX 132) – was accompanied by Gaelic lyrics and explanatory notes in Gaelic and English and gave greater attention to piobaireachd repertoire.

“I suppose there might be surprise at the reduced emphasis on piobaireachd in the new album,” said

Allan MacDonald.

A priority with the second album was to record some less familiar music. “Both of us are interested in doing material which is not so well known,” he said, “so a lot of the tunes have not been previously recorded.

“The quality of the material is also something we look at. There are literally thousands of Gaelic songs that few people have heard.

“When someone records a tune, you find it’s often recorded a number of times – it does the rounds. But there’s a lot more material people can play. There are lots of old, high quality pipe tunes with interesting modalities people aren’t bothering to find.

“A lot of these old tunes and different settings of them, are overlooked or forgotten – like two-part settings instead of four-part settings.

“Generally, two-parted strathspeys and reels became popular only when they became four-parted and could be used in the competitions.

“It’s to be regretted because the two parts which are added are often inferior to the first two; they’re only played because competition has dictated that it must be a four-part tune. A way around that would be to have people play the two-part strathspeys twice, as Willie Ross used to do. But you wouldn’t hear that today.”

The one piece of piobaireachd on the second album is the title track, *Colla Mo Rùn* (*The Piper’s Warning to his Master*).

“I’m quite proud of that one,” said Allan MacDonald. “We were in different rooms when we recorded it and the linking of syllables with each gracing note of the pipes is not something that comes easily unless you really know the song... to show how close the rhythm of the song and the tune can be, and trying to show how the variations are not as square and regularly timed as you hear them

played today: there's still an identification with the phrases of the ground."

He also plays several compositions of his own on the album, including *Na h-Eilthrich* – a tune which featured as the opening music for a highly regarded BBC series of the same name to do with the Gaelic diaspora.

A lament for the forced emigrants, but also for the erosion of Gaelic language and culture, *Na h-Eilthrich* is a performance that owes much to Allan MacDonald's insights into the piobaireachd form.

"The point I was making here was that it wouldn't be written down because much piobaireachd is extemporaneous, in the sense that the tune can be decorated according to the impulse of the performer at the moment he is performing.

"Every time I play the piece, I play it differently and I'm interested, should anyone else choose to play it, how they follow a line of melody as it were and decorate it according to their own whim. That's what makes it richer."

For *Na h-Eilthrich*, he tuned his pipes to Bb. "It brings out the quality of the drones and gives better harmonics in the relationship between the chanter and the drones – a richer sound. But nowadays people are used to pitches upwards to B, so I'm not sure how it will be heard.

"The pitch has gone right up a whole semitone over the last 50 years and I think it's as sharp as we can get. It's time to think about taking it back down a bit."

The two Gaelic artists are not sure what people should expect when they are next drawn back to Watercolour Studios, Ardgour – a setting both enjoy.

But that is what one might expect of "a work in progress.

## NOTES FROM THE CENTRE

VISITORS to the website of The National Piping Centre can now watch and hear streamed video presentations of recitals by some of the world's top pipers.

An on-line payment of £6 (\$9 U.S.) gives 10 weeks access to 80 minutes of light music and piobaireachd by Gordon Walker, Roddy MacLeod, William MacCallum, Jack Lee, Willie Morrison and Iain MacDonald of Ontario, Canada.

The facility has been developed for The National Piping Centre by Murray Blair, a former member of the Victoria Police Pipe Band in Australia.

Murray Blair is a pioneer in web-broadcasting on behalf of piping who launched his own fully-licensed hy-pe.tv website in 2001. The site offers members some 100 minutes of regularly updated features. Recent programmes have featured the Royal Army of Oman Pipe Band, The National Piping Centre, Shotts and Dykehead Pipe Band, Simon Fraser University Pipe Band, piping in Japan, Neil Dickie, outback pipe bands, Benoni Mac-Talla from South Africa and more than 15 new unsigned artists who have contributed their original music tracks.

It is a recipe that has been attracting around 5,000 hits a week. Fees and security measures ensure that musicians' and artists' copyright and performance entitlements are protected and honoured, as well as covering staff wages and the broadcasting licenses that are required to stream music and media content professionally on the web.

Last year, Murray Blair spent some time in Scotland and discussed the feasibility of web-broadcasting piping recitals at The National Piping Centre with the Centre's principal, Roddy MacLeod.

Those discussions led to the launching of the service on the Centre's website in February, at: [www.thepipingcentre.co.uk](http://www.thepipingcentre.co.uk)

"This is something of an experiment for us," said the Centre's principal, Roddy MacLeod. "We don't know what the demand will be, but we feel it is essential to explore the opportunities technology opens to us. "Communication is a high priority and, as far as we're concerned, this is just a start."

Said Murray Blair: "The internet is broadening access to piping for people outside of Scotland," said Murray Blair. "I know that, in Australia, the only outside contact we formerly had with piping was through magazines and recordings.

"But now, the technology is there and we should be using it. We're delivering a professional product and, with these recitals on-line, we can see the best pipers from The National Piping Centre. The broadcasts highlight the commitment of hy-pe.tv and The National Piping Centre to promote *Piping World-wide* and offer the opportunity for those who can't make it to Scotland to still be involved in the atmosphere and experience of the event."

He said the download demands of audio and video material meant that high speed internet connections would give users the best results – "a broadband connection is ideal" – "but you'll get acceptable results using the standard dial-up 56K connections – which is what most people have." The lower resolution delivers an acceptable picture but in a smaller viewing area.

The National Piping Centre website has also introduced a mediated message forum where pipers and people interested in piping can share ideas, experiences and views.

# ANAPBA

Bringing the Pipe Band World Together

Karen Regan

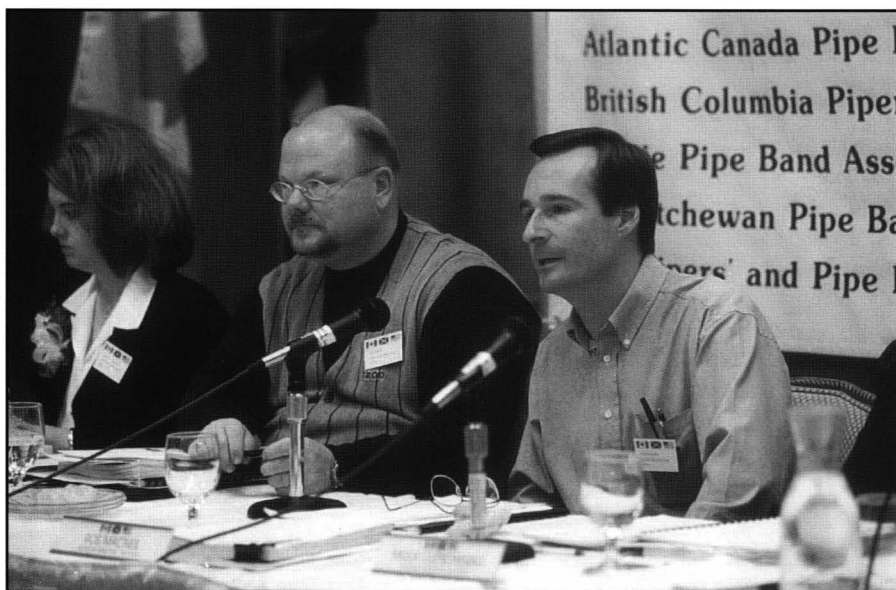
*AS a founding member of the Highland Gatherings of Atlantic Canada (HGAC) I am delighted to see the new Alliance of the North American Pipe Band Associations. It is long overdue for piping and drumming jurisdictions to standardize rules, judges, fees, policies and procedures and the like. Scott McAuley - College of Piping, Summerside P.E.I Canada (Quote courtesy of an interview with Scott McAuley by Christopher Forgan).*

OCTOBER 1999 will go down in history as the beginning of a multiple partnership that would bring together the pipe band societies of North America. The Alliance of the North American Pipe Band Associations was an idea brought forward by the former secretary of the Western United States Pipe Band Association, Jeff Mann.

Jeff Mann, the new Alliance's elected first chair, instantly created a booming interest in the idea of bringing together all the North American Piping Societies and learning how each society ran their organization and how each could benefit from coming together to discuss new ideas and issues. The idea of the Alliance took off with flying colours and the first summit was arranged in Salt Lake City, Utah and all ten of the pipers societies from Canada and the USA had sent representatives to help form the Alliance.

The main idea behind the ANAPBA is to discuss issues such as developing better teaching programs, help towards standardizing the rules and regulations based on ideas brought forth from the various societies, and to discuss new ideas and burning issues from members and their executives.

"The idea of the Alliance is not to be a governing body over all the societies, but to act as a "discussion" forum to help bring the societies together. This is



The 1999 summit gets under way.

an alliance, not an association." Mann stressed during our conversation.

The bonding of this alliance is quite clear from their elections held in August of 2000 in Chicago, Illinois where the executive is made up of Americans and Canadians alike. With Jeff Mann as the elected Chairman from Utah, and Canadian R.C. (Bob) Allen, President of the Ontario Pipers and Pipe Band Society as the Alliances elected first Vice Chair. In the elected second Chair position is Susan Thornton, former President of the WUSPBA and Mayor of Littleton, Colorado. Her experience and organizational skills helped piece together a questionnaire that was sent out to all pipers' societies across North America and the information provided from this questionnaire created the agenda for the ANAPBA's first summit in Salt Lake City.

One of the Alliance's first projects included a three-hour brainstorm meeting to draft a new standardized edition of the Pipe Band rules and regulations. Once the draft was

completed, it was soon sent out to all ten pipers' societies where the Alliance representatives brought the new draft forward to its members at their annual general meetings where, without question, the new draft was accepted with overwhelming response. This was the first step and seeing the positive response as proof this Alliance could work it was time to research new issues and put them on the table.

Some of the other goals the ANAPBA looks forward to bringing in the forefront are:

1. Bringing forth a universal point system to allow bands to compete throughout North America.
2. Certifying judges so that they can qualify to judge at any games throughout North America
3. Bring together international societies such as Australia, New Zealand and Scotland in sharing information, commonality of judging, reciprocity of membership and the future possibility of integrating a point system to allow bands to compete internationally.
4. ANAPBA Championship, similar to

"Australia and New Zealand have nurtured liaison and reciprocal arrangements for some years now."

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the World Pipe Band Championships however, taking the champion supreme winners from grades one to four from each Alliance society to compete against each other. This championship would rotate all over North America to all the associations jurisdictions.

5. The possible creation of an ANAPBA music board consisting of pipers, drummers, pipe majors and drum majors to help with issues such as grading bands, soloists and music requirements and distance learning teaching programs.

6. To create a complete music library, allowing those looking for music to contact the ANAPBA for a copy of a tune or the location of publishers to get copies of books and music that is copyrighted.

7. The future inclusion of related piping societies and organizations such as Uilleann pipes, small pipes, and various European-piping communities to join the Alliance.

The ANAPBA has made such a powerful impact not only in North America but also in the land down under. President Greg Gordon of the Australian Pipers Society was so intrigued with this idea, that he has signed an accord to help bring commonality to the world of piping regardless of its borders. He was a welcome guest at the 2000 Summit in Salt Lake City to help further relations between the international piping jurisdictions the following is a quote from Gordon's speech at the summit:

"Australia and New Zealand have nurtured liaison and reciprocal arrangements successfully for some years now and I am sure that President Nigel Foster and the Royal New Zealand Pipe Band Association Inc. would endorse strongly the value that can be added at this summit. Putting together approximately 150 bands in Australia and New Zealand with 400 in

your Alliance makes for a very strong conference on the Pacific rim in the future.

"The benefits that we can pick up by sharing our experiences are a bonus when we can avoid 're-inventing the wheel'."

As a result of Greg Gordon's visit to Salt Lake City, Nigel Foster, President of the New Zealand Pipers Society has displayed a similar interest as Australia to sign an accord. George Usher of the RSPBA has also brought forth an interest in the Alliance and discussions are continuing to help unite these piping jurisdictions.

When I asked Mann about the goals of the ANAPBA and what it aims to do in regards to promoting piping and drumming he stressed the importance of education.

He recalled a memory of a particular pipe band of kids, and how they struggled and fought to do their best and how their determination to make it made them a Grade two band today. "These kids are the instructors of the future," he said, "As a matter of fact some of them are instructing now."

The Alliance has formed a committee for distance learning seminars on piping and drumming via the Internet. This will allow students all over the world access to such top players and instructors as Bob Worrall and Bill Livingstone, putting the instructor on live camera and allowing the student to log on and learn from some of the worlds best players. The Alliance is also looking to the future with the possibility of piping and drumming colleges throughout Canada and the USA.

"Keep it simple, keep it fun," said Mann. "That is what the Alliance is all about. The ANAPBA is not here to set the rules over the existing societies but simply to give them a forum in which to bring the concerns and ideas of their

members to a larger audience and neighbouring societies and see some results come from their ideas."

To learn more about the ANAPBA log on to [www.anapba.org/](http://www.anapba.org/). The site provides links to all associated pipers' societies and their contacts including the Australian Pipe Band Association, where you can access Greg Gordons' full speech from the Salt Lake City summit. You can also access news from summit meetings and committee meetings, current educational projects including the new distance learning project and a discussion forum to voice your views.

The ANAPBA's Executive and various committees would like to hear from all pipers and drummers around the world, your concerns, your issues and mainly your ideas to help bring the piping world closer together. Interested in attending the next summit? Keep your eyes posted on the web site for the dates of the next summit.

Karen Regan

*Picture courtesy of Jeff Mann*

# LAUDER PROJECT

FIRST CLASS INSTRUCTION IN THE COMMUNITY

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Stuart Liddell & Pupils

GOLD medallist piper Stuart Liddell and classical violinist Fiona McKenzie are the driving forces behind an initiative that is kindling a thriving interest in piping in the Scottish Borders village of Lauder.

The Lauder Piping Project began as a bid by Fiona McKenzie to have piping tuition introduced at Lauder Primary School where her sons Kyle and Struan Paisley – both highly promising pipers – are pupils.

In June 2000, Greg Wilson, co-ordinator of The National Schools Piping Project for The Piping Centre, visited the district's Stow, Channelkirk and Lauder primary schools with Kyle and Struan to test the local demand for piping instruction.

Piper Rory Campbell had already

agreed to be available.

At the schools, Fiona McKenzie handed out letters inviting expressions of interest. "That day by teatime, I had half a dozen letters back. The children had obviously gone straight home with the letter and persuaded their parents to let them do it. By the end of the week the 12 available places were full."

But, despite the proven interest and the support of school staff members, piping could not be accommodated in the school's music programme.

Stow has a pipe band, just five miles from Lauder. But it was unable to help either. Said Fiona McKenzie. "When I started the project I went to them for help but they weren't willing to teach children under 10 and had no room, even though I said I'd help" ... so, in

September 2000, the Lauder Piping Project was born as an independent initiative.

The Lauder Piping Project now has 30 children taking lessons and a waiting list. The first 12 are now all playing the goose and one is moving on to the bagpipes.

"Alastair Salmond, the music adviser for the Borders is great," said Fiona McKenzie. "He set up the Selkirk Traditional Music Centre and has children there from primary 7 doing clarsach, fiddle, Scottish song, smallpipes.

"He's created a centre there but he too has had to do it outside the education system."

When Rory Campbell had to withdraw because of his performance

"We're trying to make it fun. They get to know us and we get to know them".

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commitments with Deaf Shepherd, The National Piping Centre assigned Stuart Liddell to help in Lauder. And, after he left the Centre, Stuart Liddell stayed on with the project.

Students take half hour lesson with a maximum of four in a class and, with the help of The National Piping Centre, the project provides a chanter hire option.

Interest in the local area has continued to grow, all by word of mouth.

A part of the attraction may be the teaching style. "Stuart and I are trying to do it a little differently," said Fiona McKenzie. "We're trying to make it fun. They get to know us and we get to know them. We like them to feel completely relaxed and build a relationship with all the children because they are easier to teach that way. We hardly ever have an absence."

"We're giving them a broad education in music, teaching them notation and theory. All of our students have manuscript books and have to write music, and they're encouraged to write their own tunes."

"I love the way they enjoy it. When I teach, if a child hasn't been able to practise, I don't want them to feel they're going to get into trouble or anything. They know that if they haven't practised, we're still where we were last week so we're not going to progress so quickly. If they haven't done the practice they're encouraged to say so.

"Stuart and I put together a basic tutor book of basic exercises and tunes and, at the back is, a practice chart so they all have practice charts to fill in."

Parents are invited to sit in on lessons as they wish.

Parental support is vigorous.

"Anything I suggest, I find the parents right behind me on it," said Fiona McKenzie. "I mentioned that we

might do a fundraising ceilidh – we ran the ceilidh on 16 March. It was a great success and raised over £400 for the project"

Other planned activities include a workshop for the youngsters. "We don't want too much of the competitive side," said Fiona McKenzie, "but it does give a goal to work for."

Last year, the project was invited to have some of the children play for the common riding, a widespread annual tradition in the Borders. Thirteen of the chanter players played, and Kyle and Struan Paisley piped. An associated raffle raised almost £200.

The project has also attracted a share of funding: a £5000 grant towards instruments through the Scottish Arts Council's Awards for All scheme, and another £1600 towards instruments from the Lauder Common Good Fund. An anonymous donor in Lauder bought a goose and a contribution from the Doughty Bequest fund in Lauder met the transport costs for 14 children to visit The National Piping Centre in November for a day of specially arranged workshops and lessons, and a concert with gold medallist Gordon Walker.

At the same time, the project has raised funds through a concert and raffle, and other activities in the community.

"By the end of next year we'll be able to start putting together a pipe band," said Fiona McKenzie, "...a big boost for the children and the community." She has a list of 14 children who are keen to learn drumming and says the project has "hopefully found a very good drum teacher who's willing to help us."

Alongside her commitment to piping, Fiona McKenzie continues to offer private violin teaching and is returning to chamber group work and string workshops.

"I'm trying to involve my students in fiddle music and we're hoping to get small pipes on the project, and put fiddle and pipes together and have ceilidh band," she said.

"A lot of my inspiration in all of this comes from the late Dr Colin O'Riordan, who was the principal officer for music for Edinburgh City Council.

"Colin made sure that there was a good structure so any child who had an interest in music had a platform to perform on, whether classical, jazz, rock or whatever.

"Colin watched the birth of the Lauder Piping Project with interest and supported it wholeheartedly, knowing how difficult it is for children to receive music tuition in the schools down here. Children want to do music but the Borders Council will not encourage it and is driving people to private tuition where there is not the structure of orchestras and groups for the children to play in.

"I learnt from hearing the reaction from other children hearing my boys play bagpipes that here was an instrument a lot of the children were keen to take up. Even though I am classically trained, I teach the chanter along with Stuart in the same manner as my violin lessons.

"It doesn't matter what the instrument is, as long as the child is self-motivated the outcome in most cases will be a success."

# A selection of Celtic Melodies

PIPING IN LATE REGENCY SCOTLAND

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ON 28 July 1829 the celebrated 20-year-old German-Jewish composer Felix Mendelssohn was taken to the Theatre Royal in Edinburgh by one of the capital's leading musical authorities, Finlay Dun (1795-1853), to hear the first of the Highland Society of London's triennial piping competitions.

There, amongst a "crowded, brilliant, and fashionable audience", they heard John McNab, a 92nd Gordon Highlander, win the prize pipes.<sup>1</sup>

Finlay Dun was well known as a violinist, pianist, singer and composer who based himself in Edinburgh as a music teacher. Born in Aberdeen and educated at Perth Grammar School and Edinburgh University, he studied in Paris and Milan, and was for a time a first viola player for the San Carlo Theatre in Naples.

He would later write: "We remember some years ago, having accompanied the Chevalier Neukomm and Felix Mendelssohn Bartholdy to the competition of pipers held in this country, and there witnessing the lively interest with which they listened to the music.

"We know also, that during their visit here, these gentlemen took every opportunity of hearing our national music in private."<sup>2</sup>

Dun, with John Thomson, subsequently published *A selection of Celtic melodies, vocal melodies of Scotland* (Edinburgh 1836 et seq.). Dun also was responsible for *Orain nan Albain, a collection of Gaelic songs, with historical notes*, published in Edinburgh in 1848.

At the time of Mendelssohn's visit, he may well have been working on his arrangements for a slim 1830 publication called *A selection of Celtic melodies, consisting of original slow Highland airs, pipe reels and cainntearachd, never before published*.

A decade earlier, John MacGregor had been transcribing the pipe music of

Angus MacArthur, former piper to MacDonald of the Isles, producing the manuscript that went unpublished until 2001.

Joseph MacDonald's *Compleat Theory*, meanwhile, had been published in 1803, 40 years after Joseph's untimely death in Calcutta, and, in 1828, Niel MacLeod's *Pibereach or pipe tunes, as taught verbally by the McCrimmen pipers in Skye to their apprentices* had been published in Edinburgh. Captain Simon Fraser of Knockie's *Airs and melodies peculiar to the Highlands of Scotland and the Isles* was published in Edinburgh in 1816, and two years later, also in Edinburgh, was published Daniel Menzies' *The bagpipe preceptor; or, the art of playing the great Highland bagpipe rendered perfectly to every capacity; by which any one who has a taste for music may soon acquire a knowledge of that grand and warlike instrument, without the aid of a master*.

Donald MacDonald's collection of piobaireachd had come out by 1822 and he produced a volume of light music a few years later.

The collection of 35 tunes in *A Selection of Celtic melodies* of 1830 was compiled by "a Highlander". The "Highlander" is anonymous, but was clearly well connected and may well have been in the audience at the July 1829 competition. His explanation of canntaireachd tells us that he was not a traditionally trained piper.

He wrote:

"Porst a beale or Cainntearachd's pronounced Canderach's are I believe a species of music peculiar to the Highlands of Scotland. Before piano's became so general, they were universally used for dancing at small merry meetings. At larger ones weddings &c. there was a piper.

"Two or three females sing together and seldom the dancing drowns the voice for they sing to the loudest key.

"This ancient custom like many others has nearly worn out, but I am happy to say that Cainnterachd, are still used in the Islands and some parts of the mainland, I have often danced to them and liked them perhaps better than a Reel performed on an Instrument.

"The pipers have picked up the tunes."<sup>3</sup>

The tunes in *A selection of Celtic melodies* are an odd assortment that includes Gaelic songs, arrangements of pipe tunes and fiddle tunes, a number of them known from other sources. Nor was the "never before published" to be understood literally. A note to the setting of Johnny Cope attributes it to "the late Rev. Patrick MacDonald" – and the printer (Robert Purdie) has taken the opportunity to add that "the original may be seen at Mr. Purdie's Music Shop, 83, Princes Street, Edinr." Robert Purdie was a leading music publisher of the day.

All of the tunes are notated for piano, as was usual in the period, but the pipe tunes are mostly recoverable – although it is clear that it was not for pipers that the collection was made.

Roderick Cannon lists this collection as the second of two volumes, the first having been produced by Robert Purdie around 1823 under a slightly different title.<sup>4</sup>

William Donaldson has pointed out that "there must have been some demand for such material (pipe music in keyboard notation), because of the already fairly widespread custom of playing piobaireachd melodies on keyboard instruments."<sup>5</sup>

The society into which *A selection of Celtic melodies* was launched, at the then princely sum of six shillings, was considerably influenced by the Highland romanticism of James MacPherson's *Works of Ossian*. Concepts such as that of "the noble savage" were

"Nobody adventured so far as to guess at either airs or piobrachs".

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to the fore in literary fashion. At the same time, Scotland was rapidly urbanising and industrialising. Britain had recently won the war against Napoleon, a war in which Highland troops had distinguished themselves. Edinburgh was a centre of scholarship and progress, but old aristocracies still wielded considerable power. Agricultural improvement was displacing cottars and crifters from their traditional livelihoods and their rural communities – in the Lowlands as well as the Highlands. Emigration was on the rise in the recessionary times that followed the boom period of the

Napoleonic Wars. Scotland was urbanising and industrialising.

*A selection of Celtic melodies* is a collection that has apparently been overlooked since John Glen's work of 100 years ago. Certainly its contents' musical value is slight, but the publication itself raises some intriguing questions.

The imprint reads: "Published for the Editor by Robt Purdie at his Music and Musical Instrument Warehouse 83 Princes Street..."

The dedication is to "the Lady Ellinor Campbell of Islay ... by her obliged and faithful Humble Servant. The Editor. West Highlands, May 1830". Two of the tunes – *Lady Ellinor Campbell* (a pipe reel) and *Lady Ellinor Campbell's Favorite* – further refer to her.

Lady Eleanor, Eleanor Charteris, was cousin to her husband, Walter Frederick Campbell (1798-1855), and the mother of John Francis Campbell (1821-1885), the collector and editor of *Popular Tales of the West Highlands*, published in four volumes in 1860-62, a n d

the author of *Canntaireachd: articulate music*, published in 1880.

Lady Eleanor died in 1832 after mental illness at the age of 37.<sup>6</sup>

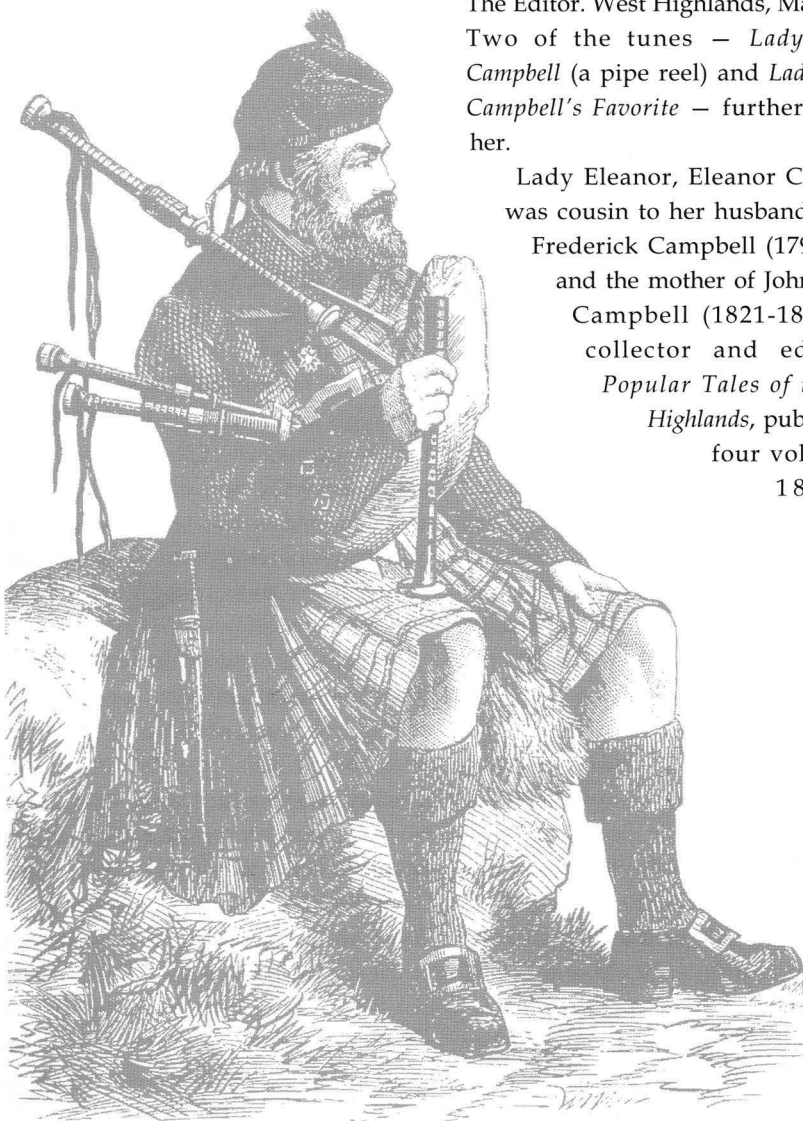
The year before, in 1831, the estate's piper, John Campbell, had also died young, at 36. His brother, Donald, was piper to the Campbells of Carwhin at Armaddy House, near Oban. This estate is where their father, Colin Mòr, compiler of the *Campbell Canntaireachd* collection, and their grandfather, also Donald, reputedly a MacCrimmon pupil, had also both served.

It was John - third place winner at the Edinburgh competition of 1816<sup>7</sup> - who that year offered a folio volume in manuscript of his father's canntaireachd to an uncomprehending judges' bench at the Highland Society of London competition in Edinburgh. (In 1819, he won the Prize Pipe.) Sir John Graham Dalyell later wrote that the contents, "merely resembling a written narrative, in an unknown language, nor bearing any resemblance to Gaelic, ... proved utterly unintelligible," and, "nobody adventured so far as to guess at either airs or piobrachs." Subsequently, Colin Mòr Campbell's collection was lost until John Bartholomew's rediscovery of two volumes of his work in 1909.

It seems likely that John Campbell was at least one of the sources consulted by the anonymous "Highlander" in putting together his collection, even if he failed to enlighten the compiler about the role and nature of canntaireachd.

John Campbell, as well as being estate piper, acted as a tutor and companion to his employers' young son, John Francis Campbell.

The folklorist remembered the piper in this role: "As soon as I was out of the hands of the nursemaids, I was handed over to the care of a piper," he later wrote. He credited John Campbell with teaching him Gaelic, teaching him how



"Many a pipe did boys make of straws... and much discord did we produce..."

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Nº II.  
'Lady Ellinor Campbell.'  
Pipe Reel.

Lady Ellinor Campbell is the second tune in *A selection of Celtic Melodies*, consisting of original slow Highland airs, pipe reels and cainntearachd, never before published. It is one of two tunes in the collection with titles referring to Lady Eleanor, to whom the whole collection is also dedicated by its anonymous compiler. This tune turns up on Capercaille's *The Blood is Strong* album where it is the first of two tunes that comprise the Downtown Toronto track — music for the 1988 Gramplan TV series *The Blood is Strong* about the worldwide dispersion and influence of the Gaels.

to swim and "a good many useful arts" — to be "hardy and healthy", to take care of himself and "to talk to everybody who chose to talk to me." He described his piper guardian as "a stalwart, kindly, gentle man"<sup>8</sup> and recalled often seeing him "reading and practising music from an old paper manuscript, and silently fingering tunes ..."<sup>9</sup> Many a pipe did boys make of straws ... and much discord did we produce, in trying to play on the slender oaten pipe in emulation of 'John Piper'.<sup>10</sup>

It was to the widowed Walter Campbell of Islay that Angus MacKay briefly became personal piper in 1837.<sup>11</sup> The title page plates of his collection, originally intended for publication in 1836 but published in 1839, and that of

the anonymous 1830 collection bear a striking resemblance to each other.

The arranger of four of the tunes in the anonymous Highlander's collection was Finlay Dun.

One of the tunes was "harmonised" by another leading musician of the day, George Farquhar Graham (1789-1867).

Francis Collinson described Graham as "the best editor and commentator on Scots song of the 19th century, as Robert Burns was of the eighteenth". and says "... his notes [on the songs] may be classed as essential reading."<sup>12</sup>

Graham, the eldest son of Lt Col. Humphrey Graham, grew up in the Edinburgh of the Scottish Enlightenment in a family that could comfortably afford to indulge his precocious musical talent and interest.<sup>13</sup>

He became highly respected as a violinist, composer and musical authority. His first published composition was a grand divertimento for piano, *The Battle of Barossa, Op. 3*.<sup>14</sup> In 1815, he was chosen as one of the secretaries of the first Edinburgh Music Festival and composed a well-received overture for the third evening concert.

Scottish music historian Henry Farmer recorded that it was at Graham's urging, in 1816, that Sir George Clerk of Pennicuik was prompted to draft plans which led to the founding of the English (Royal) Academy of Music in 1822.<sup>15</sup>

Graham studied music in France and Italy and in 1843 stood unsuccessfully for the music professorship of Edinburgh University. He wrote for the *Edinburgh Review*, the

...through mistaken attempts at refinement and modernisation, many of our melodies have already been deprived of their national and characteristic form...

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Scotsman and the London monthly musical journal *The Harmonicon* (1823-33).

He wrote the highly regarded *Music* article for the 7th edition of the *Encyclopedia Britannica* and the *Organ* article for the 8th edition. He also was the author of the *Introduction* to F. Robinson's *Melodies of Ireland* (London, 1850).

His master work was *Songs of Scotland* (Edinburgh, 1848-9). This was originally published in three volumes by Wood & Co., Edinburgh, in 1848-49 and re-issued with additional notes by John M. Wood, Edinburgh, in 1884. The *Songs of Scotland* were "arranged with pianoforte accompaniments, etc."

George Emmerson, in his history of Scottish dance music (*Rantin' Pipe and Tremblin' Strings*) identifies Graham as having given *My Love is Like a Red Red Rose* the tune that is so well known today – an old Scottish melody called *Low Down in the Broom* (replacing Burns' original choice, *Major Graham* in Neil Gow's *First Collection* (second edition)).<sup>16</sup>

Scots songs, dance music and traditional tunes had been collected and published for some time, and musicologists like Dun and Graham were working in a context of eagerness

to make the old Scots music for song and dance accessible to the popular tastes of the day, with tunes being routinely adapted and arranged for the fashionable string instruments of the parlour: piano, harpsichord, violin, flute, violoncello. As oral traditions were transferred onto paper, tunes appeared in variant forms with variant titles, even with various ascriptions of source and composition.

Finlay Dun seems to have been acutely aware of the dangers. He wrote: "...through mistaken attempts at refinement and modernisation, many of our melodies have already been almost entirely deprived of their national and characteristic form; and should such attempts be continued, it is not difficult to foresee that a period may arrive when the music of Scotland may be so completely blended and incorporated with that of other countries, as to lose all title to a distinctive and national character."<sup>17</sup>

The period is not without relevance to piping, and a good deal of the imagery and stereotyping that still adhere to the Highland bagpipes originate from this and the ensuing period. It is interesting too, for example, that "Highlander" saw his modest

volume into print while the value of material like Colin Mòr Campbell's collection and the MacArthur-MacGregor manuscript went undiscerned. There may have been a will to draw Gaelic and Scots material into the musical mainstream, but there was rather less interest in resourcing the survival of these musical traditions in their own right.

At the same time, there were pipers and piping enthusiasts who were clearly moving in the same circles of a wider musical society – one that reached from the Campbells of Islay to within a hair's breadth of Felix Mendelssohn.

Discovering the identity of "Highlander" could be revealing. And the role of the Edinburgh musical circle of the day, and its networks of patronage, fashionability, influences and performance undoubtedly merit deeper research.

*(The advice and assistance of Iain MacInnes and Simon McKerrell is gratefully acknowledged.)*

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# A tune or two in the city of London

MALCOLM INNES - CHIEF EVENT ORGANISER, THE PINSTRIPE HIGHLANDERS LONDON

AT THEIR weekly sessions, a dozen or so Highland bagpipe enthusiasts gather around a bottle of whisky at the Tryon Gallery in St James's, London, for sessions of chanter instruction, conviviality and piping.

This is the regular gathering of the Pinstripe Highlanders, probably the only amateur band of pipers in central London.

The Pinstripers have 30 or so active members on their books – from a variety of professional and service backgrounds and every generation. Although careers have taken a number of past regulars back to Scotland or abroad, to France, Belgium and the United States, other pipers, including a New Zealander, a Rhodesian, and an American lady living in Austria have arrived in London from overseas, heard about the group and joined.

Although informality has always been the watchword, the repertoire has ranged widely from the traditional four-parted heavy sets to the popular, without resorting too much to the modern "hand-knitted". The pipes played range from old MacDougalls and Hendersons to modern Nialls. Though on occasion they frighten themselves with skirling horrors, when on song they have been known to surprise the professionals.

There is no uniform for formal engagements, though as a band, the Pinstripers are called upon to play at the Highland Ball at Claridges Hotel every March, and at the St James's Open Evening in July when art and antiques galleries and auctioneers open their doors to an invited clientele.

On these occasions, as many as 22 pipers have taken part.

The group holds a biennial dinner preceded by competition at the Caledonian Club in which all members are encouraged to play. The coveted Tachum Trophy goes, not to the best,



Pinstripe Highlanders marching down Burry Street, London. The piper nearest the camera is the late Pipe Major Brian MacRae, The Gordon Highlanders.

but to the 'most improved' player. The event is judged by all fellow competitors and two or three professionals (Roddy MacLeod has sat on the bench).

To widen their piping activity, members play individually or in small groups for weddings, funerals and charity events.

In 1996, a team of 10 riding eight bicycles and a tandem raised £10,000 for the British Heart Foundation in a London-Brighton bicycle ride. The Pinstriper whose turn it was to perch on the back of the tandem was required to play his pipes and spur the team on its way.

In 2000, a Pinstripers team took part in the 56-mile Caledonian Challenge walk West Highland Way between Fort William and Loch Lomond. Every ten miles they stopped for refuelling and gave fellow walkers a tune. With this

event, the Pinstripers raised more than £20,000 for the Scottish Community Foundation.

The Pinstripe Highlanders was formed in 1971 by a lapsed piper, Lord Wrenbury and a group of friends who worked mostly in the City of London.

John Wrenbury lived in Kent, not far from Pipe Major John Roe, BEM, to whom he went for lessons.

John Roe, a distinguished Scots Guards pipe major (1949-65) was one of the great characters of piping. With his unique ability as a teacher, his inimitable wit and his command of a sometimes surreal version of the English language, he was the heart and soul of the Pinstripers for 24 years until his death in 1994. (He is commemorated by a small book of reminiscences and tunes of his composition, still in print, and in the naming of a practice room at the National Piping Centre in Glasgow)

40 as a result of money raised by the Pinstripers towards the Centre's establishment six years ago.)

The Pinstripers have never had drummers – “we have no need of labourers,” John Roe declared. He would have agreed with the late Seamus MacNeill, who is recorded as saying that the best band in all Scotland was that formed by the prize winners – without drum – who lead the march to the Argyllshire Gathering at Oban.

Typical of John Roe's repartee was his riposte after Kim Fraser, a son of Lord Lovat, was asked to play Struy Lodge: “I can't, Pipe Major.” “Why not?” “It's been burnt down.” “Well, play what's left of it then...”

John Roe's place as pipe major has been taken by Roger Huth, another Scots Guardsman, a brilliant solo player and a winner of the silver medal at Oban.

The Pinstripers have met at several different venues for their Tuesday evening practices, some more congenial than others, starting with the lower basement of Freshfields, the law firm near St Paul's.

This was followed by the upstairs room at the Bishop's Finger in Smithfield, the beautiful 17th century Blewcoat School in Victoria, Church House in Westminster, a hut at the back of Holy Trinity, Brompton Church, then the billiard room at the Caledonian Club. The billiard room proved unsuitable as the lighting hood above the table ensured that few could see the pipe major's fingers.

For the past five years, meetings have been held in the lower ground floor of the Tryon Gallery (incorporating Malcolm Innes Gallery) at 7 Bury Street, St James's, where all pipers are welcome for a dram and a tune on Tuesday evenings, 6.30-9 p.m.

## Graham Stewart turns up again

IN the last issue of *Notes* (No. 18, Winter 2001) we asked readers' to help us discover more about Graham Stewart, a 19th century busking piper who claimed to have travelled in the United States and was described briefly in a 1910 book, *Paisley 80 years ago*, by John Urie.

Iain MacInnes, former producer of BBC Radio Scotland's Pipeline programme (currently on a one year sabbatical), pointed us to National Library of Scotland and the following account, published in the *Caledonian Mercury* newspaper, Edinburgh, on Saturday 11 August 1838:

THE WANDERING PIPER – This celebrated individual has again visited Glasgow, and was on Saturday last performing in Laurieston, Gorbals, &c.

Whatever may truly be his object he collects abundance of money, and is quite gentlemanly in his expenditure. On an old woman, in apparently poor circumstances, presenting him with a “bawbee,” he told her that he thought she stood more in need of money than he did, and presented her with a half sovereign to the great admiration of a large crowd. In an “address to the British public” this incognito says – “In answer to the numerous inquiries of when my wanderings will terminate, I have only to say, that they may last for one month, or perhaps twenty; but whenever I can realise one shilling more in this country than I did in the United States of America, I shall instantly and with infinite pleasure, “Hang my Bagpipes up to sleep, Like baby clouts a-drying.”

John Urie's description was of “a handsome fellow, with a high-strung nervous look to him ” and he located the same incident in the Gorbals.

We would still like to know more about Graham Stewart – especially of any American references to his travels there, presumably in the early-mid 1830s.

## Cèolas performance at The National Piping Centre

THAT Cape Breton sound comes back to Scotland with a concert at The National Piping Centre, Glasgow, on Friday 5 July 8 p.m.

The concert features a group of leading musicians from the Canadian Gaidhealtachd who will be teaching at this year's Cèolas Summer School on South Uist the following week.

The line-up includes star fiddler and pianist Wendy MacIsaac (who is also an adept step dancer), fiddlers Willy Kennedy and Iain MacDougall and pianist and step dancer Mac Morin, along with Scottish piper Allan MacDonald.

The 8th Cèolas Summer School, at Daliburgh School, South Uist, offers workshops and tuition in Cape Breton fiddling, step dance, Gaelic song and piping.

Allan MacDonald will give sessions on piobaireachd, and his brother Iain MacDonald, a former piper with the Battlefield Band, on piping for step dancing. The contact for the summer school is Agnes Macdonald, phone +44(0)1870 620 333.



Bill Livingstone, PM of The 78th Fraser Highlanders

## JUNE

- 1. Sat. Ahoghill. Grades: 1, 2, 3, 4, and D/M. Contact: Mr Joseph McLeod Whiteside, 104 Milltown Road, Deriagh, Lisburn, Co. Antrim.
- 1. Sat. Shotts. Grades: 2, 3, Juvenile, 4, Novice/Juvenile Contact: Mr G. Hamill, "Glenelg" 76 Luss Road, Alexandria, G83 ORS.
- 2. Sun. Colchester. Grades: 2, 3, 4, and D/M. Contact: Mrs Fiona Stirling, 17 Friday Furlong, Hitchin, Herts, SG25 2ND.
- 2. Sun. Girvan. Grades: 2, 3, Juvenile, 4, and D/M. Contact: Mr James A. Martin, 26 Burnbank Street, Darvel, KA17 ODY.
- 2. Sun. Markinch. Grades: 1, 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr R. Manson, c/o 22 Park View, Markinch, Fife, KY7 6BL
- 2. Sun. Turriff. Grades: 1, 2, 3, 4, and D/M. Contact: Mr William Hepburn, Ardachaih, Market Street, Turriff, G83 ORS.
- 8. Sat. Kintyre Piping Society Invitational. Argyll Arms hotel. 10.30 a.m.. Contact: William McCallum, phone 01586 552 508.
- 8. Sat. Bearsden. Grades: 2, 3, Juvenile, 4, Novice/Juvenile. Contact: Mr G. Hamill, "Glenelg" 76 Luss Road, Alexandria, G83 ORS.
- 8. Sat. Cookstown. Grades: 1, 2, 3, 4 and D/M. Contact: Miss G. Patterson, 126 Castlederg Road, Drumquin, Omagh, Co. Tyrone, BT33 OBH.
- 9. Sun. Ardrossan. Grades: 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr James A. Martin, 26 Burnbank Street, Darvel, Ayrshire, KA17 ODY.
- 15. Sat. Banbidge. Grades: 1, 2, 3, 4 and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co. Down, BT33 OBH.
- 15. Sat. Lesmahagow. Grades: 2, 3, 4, and D/M. Contact: Mr G. Hamill, "Glenelg" 76 Luss Road, Alexandria, G83 ORS.
- 16. Sun. Aberdeen. All Grades and D/M Contact: Audrey Walker, Arts and Recreation Department, St Nicholas House, Broad Street, Aberdeen, AB10 1XJ.
- 16. Sun. Banbury. Grades: 2, 3, 4 and D/M. Contact: Mrs Fiona Stirling, 17 Friday Furlong, Hitchin, Herts, SG25 2ND.

- 16. Sun. Helensburgh. Grades: 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr G. Hamill, "Glenelg" 76 Luss Road, Alexandria, G83 ORS.
- 16. Sun. Pontefract. Grades: 2, 3, Juvenile, 4, Novice/Juvenile and D/M. Contact: Mr Paul Gardener, 46c Kirby Road, Hemsworth, Pontefract, WF9 4AS.
- 22. Sat. EUROPEAN PIPE BAND CHAMPIONSHIPS. Belfast. All Grades and D/M. Contact: RSPBA, 45 Washington Street, Glasgow G3 8AZ. Phone: 0141 221 5414.
- 23. Sun. Knebworth. Grades: 2, 3, 4 and D/M. Contact: Mrs Fiona Stirling, 17 Friday Furlong, Hitchin, Herts, SG25 2ND.
- 29. Sat. Moira. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co. Down BT33 OBH.

## JULY

- 1-5. Mon. - Fri. SUMMER PIPING SCHOOL 1. The National Piping Centre. 9am-4.30pm daily. For bookings, phone: 0141-353-0220
- 6. Sat. Annan. Grades: 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr James A. Martin, 26 Burnbank Street, Darvel, Ayrshire, KA17 ODY.
- 6. Sat. ALL IRELAND PIPE BAND CHAMPIONSHIPS. Kilkenny City. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co. Down BT33 OBH, or: Mr B. McMahon, 3 Pondfields, New Ross, Co. Wexford, Eire.
- 6. Sat. Thornton. Grades: 1, 2, 3, 4, and D/M. Contact: Mr Walter Ritchie, 38 Ford Crescent, Thornton, Fife, KY1 4EB.
- 7. Sun. Birmingham. Grades: 2, 3, 4, and D/M. Contact: Mr N. Swain, 80 Shireridge, Walsall Wood, Walsall, WS9 9RB.
- 7. Sun. Cupar. All Grades No D/M. Contact: Mr D. Martin, The Cottary, Edenwood, Cupar, Fife, KY15 6NX.
- 13. Sat. Balloch. Grades: 1, 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr G. Hamill, "Glenelg" 76 Luss Road, Alexandria, G83 ORS.
- 13. Sat. Corby. Grades: 2, 3, 4, and D/M. Contact: Mr W. C. Rutherford, 17 Hood Court, Corby, Northants, NN17 2RH.
- 14. Sun. Stirling. Grades: 2, 3, 4, and D/M. Contact: Irene Ponton, 32 Broom Park, East Menstrie, FK11 7AN.
- 20. Sat. Bangor. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co. Down, BT33 OBH.
- 21. Sun. Ashbourne Highland Gathering. Grades: 1, 2, 3, 4, and D/M. Contact: Mr Sam Arnot, 507 Ash Bank Road, Werrington, Staffs, Morrlands, ST9 0DT.
- 22-26. Mon.-Fri. SUMMER PIPING SCHOOL 2. The National Piping Centre. 9 a.m.-4.30 p.m. daily. For bookings, phone: 0141-353-0220
- 27. Sat. BRITISH PIPE BAND CHAMPIONSHIPS, Ayr. All Grades and D/M Contact: RSPBA, 45 Washington Street, Glasgow G3 8AZ. Phone: 0141 221 5414).
- 28. Sun. Callander. Grades: 2, 3, Juvenile, 4, Novice/Juvenile and D/M. Contact: Mr R. A. McKirgan, Myrtle Inn, Callander, FK17 8LE.
- Sun. 28. Aboyn. All Grades and D/M. Contact: Ms Morag McBeath, Victory Hall, Ballater Road, Aboyn, AB34 5HY.
- 29-August 2. Mon-Fri. SUMMER PIPING SCHOOL 3. The National Piping Centre. 9am-4.30pm daily. For bookings, phone: 0141-353-0220

## AUGUST

- 2. Fri. Glengarry Pre-games Tattoo, Maxville, Ontario, Canada. Simon Fraser University Pipe Band concert. E-mail: gilyoung@enoreo.on.ca
- 3. Sat. NORTH AMERICAN PIPE BAND CHAMPIONSHIPS, Glengarry Highland Games, Maxville, Ontario, Canada. All grades. Email: admin@ppbso.org
- 3. Sat. Dundonald. Grades: 1, 2, 3, 4, and D/M. Contact: Mr James A. Martin, 26 Burnbank Street, Darvel, Ayrshire, KA17 ODY.
- 3. Sat. Inverkeithing. All Grades and D/M. Contact: Mr John M. Bickerton, 3 Struan Drive, Inverkeithing, KY11 1AR.
- 3. Sat. North Berwick. All Grades and D/M. Contact: Mr Allan Angus, Harmony House, North Berwick, EH39 4HT.
- 3. Sat. Portrush. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co Down BT33 OBH.
- 6-7. Tue.-Wed.. Skye Gathering. Portree.
- 7. Sun. Silver Chanter. Dunvegan Castle, Skye.
- 4. Sun. Bridge of Allan. All Grades and D/M. Contact: Mr S. Nichol, 44 Forth Park, Bridge of Allan, Stirling, FK19 5NT.
- 10. Sat. WORLD PIPE BAND CHAMPIONSHIPS, Glasgow Green, Glasgow. All Grades and D/M. Contact: RSPBA, 45 Washington Street, Glasgow, G3 8AZ. Phone: 0141 221 5414.
- 11. Sun. Perth. Grades: 1, 2, 3, Juvenile, 4, and D/M. Contact: Mr Andrew Rettie, 24 Florence Place, Perth, PH1 5BH.
- 17. Sat. Newcastle. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co Down, BT33 OBH.
- 18. Sun. Crieff. Grades: 1, 2, 3, 4. No D/M. Contact: Mrs Barbara Stronach, 72 Fortingall Place, Perth, PH11 2NG.
- 18. Sun. Mintlaw. All Grades and D/M. Contact: Mr I. R. Taylor, 22 Rose Avenue, Peterhead, AB 24 2FR.
- 21-22. Wed.-Thu. Argyllshire Gathering, Oban. Gold Medal, Senior Piobaireachd, Silver Medal and light music. Contact: Piping Secretary, Lyndon, Lonan Drive, Oban, Argyll. Phone: 01631 62671.
- 24. Sat. Rothesay. All Grades and D/M. Contact: Mr G. Hamill, "Glenelg" 76 Luss Road, Alexandria, G83 ORS.
- 24. Sat. Melrose. Grades: 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr W. McMorran, 13 Kirkbark Symington, Biggar, EH48 1HU.
- 24. Sat. Ulster Pipe Band Championships, Londonderry. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co. Down, BT33 OBH.
- 28-29. Wed.-Thu.. Argyllshire Gathering. Oban.
- 31. Sat. Cowal Gathering, Sports Stadium, Dunoon. All Grades and D/M. Contact: RSPBA, 45 Washington Street, Glasgow, G3 8AZ. Phone: 0141 221 5414. www.cowalgathering.com. E-mail: info@cowalgathering.com

For a free new event listing in Piping Today, contact Mike Paterson: Daybreak@btinternet.com or write: c/- The National Piping Centre , 30-34 McPhater street, Cowcaddens, Glasgow, G4 OHW, Scotland.

For an up-to-date listing go to: [www.thepipingcentre.co.uk](http://www.thepipingcentre.co.uk)

## 42 DRONE REEDS

AS he approached retirement as the British Army's Senior Pipe Major last October, Bruce Hitchings, MBE, BEM, was looking to his options.

Aware of the problems pipers can have setting up their drone reeds, he set himself the challenge of producing and going into business with the ideal drone reed.

"I wasn't interested in copying an existing product," he said. "I was interested in solving problems."

To his own experience and ideas, he added a considerable amount of research and then, with assistance from the West Lothian Enterprise Company, embarked on a six-month development project with "a very patient precision engineering company" to produce a prototype.

He chose glass fibre for the reed tongue, and located it further forward than is the case in other synthetic reeds. He introduced a valve control on the aperture, which can be opened, adjusted or closed off completely.

"I was really after a fixed bridle because they create so many problems," he said. "But the valve didn't give me the control I wanted. It wasn't as easy as I'd hoped, and you still have to shift the bridle to get the ultimate sound, depending on the strength of the chanter reed."

He made the reed telescopic so it can be adjusted for pitch as well as for volume.

Then, to address the unsteadiness moisture can cause, he looked to the reed seat. "In all of the reeds, you have to make the tongue sit up. If it sits flat on the tongue seat, it won't vibrate. Different makers have different ways of doing this, usually by bending or cutting," he said. "The problem is that it is going to want to come back to its original position or, when it gets wet, it can become unsteady and shut off."

Instead of bending the tongue, Bruce Hitchings designed a chamfered reed seat

which allows the reed tongue to remain flat. "I haven't bent the tongue at all: it's not affected by water, or by setting up."

Other design features include a long reed seat to help give the reed a secure fitting into the drone, and a small water trap in the reed seat to prevent condensation in the drone from running down and affecting the reed's performance.

"It took me a long time and a lot of money to get the shape absolutely right, especially the shape of the reed seat, and to get everything working," he said. "I was determined to stop air leaking — the synthetic drone reeds all do. But if it was a cane reed, you wouldn't play it — it'd never be steady."

But the prototype was only a halfway step. Production is by injection moulding and Bruce Hitchings hadn't counted on another six months' work, once the prototype was proven, to develop the right moulding tool, allowing for the way the plastic compound behaves as it cools.

He had hoped to launch his Balance Tone reeds last season, but development ran past his deadlines and sales began in a small way only in October.

Bruce Hitchings' Balance Tone reeds should theoretically suit any pipe. The globally design-protected reeds always strike in. They are unaffected by moisture or climate. They offer pitch control and volume control.

A set of reeds is priced at £40.

Achiltibuie Highland Reeds

54 Braekirk Avenue

Kirknewton,

West Lothian

EH27 0BL

Scotland.

Phone: (44) 1506 883 747

E-mail: [bruce@highlandreeds.com](mailto:bruce@highlandreeds.com)

[www.highlandreeds.com](http://www.highlandreeds.com)

## PIPES

SCOTT'S Highland Services Ltd of London, Ontario, Canada, has launched a fun new instrument: kitchen pipes. The low-cost set of mouthblown pipes includes a "Pipers' Choice" long practice chanter matched up with polypenco smallpipe drones, blowpipe and a leather bag and cover. The package comes with three practice chanter reeds, a soft carrying case and an instructional book and CD or cassette. Jim Scott is marketing his kitchen pipes as just the thing for practice, party pieces, sessions and ... kitchen piping.

Scott's Highland Services Ltd.

143 Stronach Crescent,

London,

Ontario,

Canada.

N5V 3G5

Phone: (1) 519 453 0892

Fax: (1) 519 453 6303

E-mail: [scotts@scottshighland.com](mailto:scotts@scottshighland.com)

[www.scottshighland.com](http://www.scottshighland.com)

KILBERRY Bagpipes has also designed and launched a new line in low cost mouthblown plastic smallpipes. These are made from black acetal, have a small hide bag, plastic drone and chanter reeds and plain velvet cover. They come in A or B-flat. Said Neil Manderson: "They get a great little tone and are really easy to set up and maintain."

The pipes retail at £295.00 including VAT.

Kilberry Bagpipes

38 Lochrin Buildings,

Gilmore Place,

Edinburgh,

EH3 9ND,

Scotland.

Phone: (44) 131 221 9925.

Fax: (44) 131 228 1060

E-mail: [info@kilberry.com](mailto:info@kilberry.com)

[www.kilberry.com](http://www.kilberry.com)

## ACCESSORIES

CRAIG Bannatyne launched his own business in Whitburn, West Lothian, in mid-2001 and, working with Pipe Major Bruce Hitchings, has developed a high quality composite pipe bag. He took the approach of heat-laminating a synthetic semipermeable membrane onto leather. The idea is for a natural-feeling, low maintenance bag with the airtight advantages of synthetics but the simplicity of a single skin. The material eliminates the need for seasoning. A priority has been to minimise water problems, and the tube — which Bruce Hitchings saw contributing to condensation problems — is replaced by a “water retention sleeve” that takes dry air to the back of the bag. An airtight zipper gives easy access to the interior bag. Bag covers also unzip, to give access to the bag’s zipper. Angled collars help to ensure the drones sit comfortably back against the shoulder. Tying-in is done away with: a jubilee clip makes the chanter stock easy to fit. The other stocks simply pull through. The Bannatyne bag comes in the standard three sizes.

Achiltibuie Highland Reeds  
54 Braekirk Avenue  
Kirknewton,  
West Lothian  
EH27 0BL  
Scotland.  
Phone: (44) 1506 883 747  
E-mail: bruce@highlandreeds.com  
www.highlandreeds.com

D. J. MACKENZIE and Co., Edinburgh, is marketing a product called Hemp Grip: a waterproof, non-wax resin which provides strong, controllable, non-slip joints adhesion. It forms a skin which is easily broken when adjustments have to be made. Afterwards, the adhesive seal reforms. Developed by a retired engineer



and member of the Royal Scottish Piping Society, it has been tested by several individual pipers and the 78th Fraser Highlanders Pipe Band in Canada. The non toxic resin is smeared onto each surface before applying yellow hemp and again on the hemp before the joint pieces are assembled. Excess washes off with soap and water. Ten per cent of the retail price is returned to piping.

20ml re-sealable containers have a recommended retail price of £4.50, and it is available wholesale to bands, societies and retailers.

D.J. Mackenzie and Company  
101 Collinton Road,  
Edinburgh,  
EH14 1AL,  
Scotland.  
Phone/fax: (44) 131 443 4160.  
E-mail: djm@hempgrip.co.uk  
www.hempgrip.co.uk

It's a light, shower-proof, draw-string bag and shoulder strap. It folds to wallet-size and fits in a sporran. You take it out, put the bag-end of your pipes into the bag and pull the neck closed around the drones. A couple of velcro bands attached to the shoulder strap keep your drones snug, and you can sling your pipes comfortably over your shoulder: it's called 'Hands Free'. The idea came from Edinburgh

pipe-maker Blue MacMurchie and has been commercially developed by Pipe Major Bruce Hitchings. The 'Hands Free' carry bag, manufactured in Bathgate, West Lothian, means the pipe case can be left back at the bus and you don't have to wrap an arm around your pipes to carry them safely. It is the sort of simple, “see one, want one” product that is likely to become standard equipment, especially for competing band pipers.

'Hands Free' has a recommended retail price of £15.

Achiltibuie Highland Reeds  
54 Braekirk Avenue  
Kirknewton,  
West Lothian  
EH27 0BL  
Scotland.  
Phone: (44) 1506 883 747  
E-mail: bruce@highlandreeds.com  
www.highlandreeds.com

MONARCH Products of Wallacestone (near Falkirk) has just launched a soft but tough, weatherproof carry bag for Highland pipes. Materials — including solid brass fittings and poly webbing shoulder straps — and stitching are robust. As well as a carry handle, the bag comes with shoulder straps, so it can be worn as a backpack. The bag includes an A4-size pocket for music and accessories. You may not get the rigid protection of a box, but the 15mm polyester inner fleece lining will ensure that most knocks, scrapes and bumps do no harm. And the benefits are markedly greater portability and convenience.

“I've always thought the pipeboxes were cumbersome, and they tend to get left unattended on band buses and in beer tents,” said Highland dancer Heather Palmer, who developed the bags with Steven Young, pipe major of the Polkemmet Pipe Band.

“Since September 11, pipers have found

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you can't count on taking pipeboxes with you onto aircraft," said Heather Palmer. In the freight compartment, temperatures drop well below zero soon after take-off. So far, though, pipers jetsetting with the carry bags — in North America and Europe — have been permitted to keep their pipes with them as cabin luggage.

The bags retail at £75.

Monarch Products UK Ltd

Benshuna

Wallacestone Brae

Wallacestone

Falkirk

FK2 0DJ

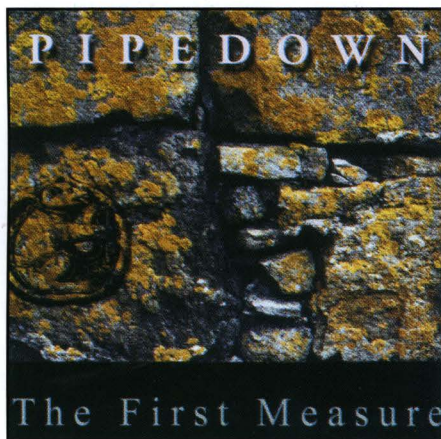
Scotland

Phone: (44) 1324 717978

Fax (44) 1324 874696

E-mail: heather.palmer@step-in-time.co.uk

## RECORDINGS



PIPEDOWN (piper Lee Moore from Co. Tyrone, Northern Ireland, and three Scots: Axel Campbell from Harris on mandolin and mandola, guitarist Steve Reid from Dunfermline, and percussionist Steve Fivey from Denny near Falkirk) has released its first album, *The First Measure*, with Greentrax. Tunes are drawn from Breton, Bulgarian, Scottish and Irish sources and includes compositions by the likes of Allan MacDonald, Roddy

MacDonald and Hamish Moore. *Pipedown* got together in 1998 and won the Danny Kyle Open Stage Award at Celtic Connections last year. The album was launched at this year's Celtic Connections where the band featured in three concerts. 12 tracks. Total playing time: 52+ mins.

Greentrax Recordings Ltd  
Cockenzie Business Centre,  
Edinburgh Road,  
Cockenzie,  
East Lothian,  
EH32 0XL, Scotland.  
Phone: (44) 1875 815 888.  
Fax: (44)1875 813 545.  
E-mail: greentax@aol.com  
www.greentrax.com

AFTER more than 20 years of outstanding achievement as a solo piper, double gold medallist Jack Lee, pipe sergeant of the Simon Fraser University Pipe Band of British Columbia, Canada, has made his debut solo album: Vol. 15 in Lismor Recordings' *The World's Greatest Pipers* series (LCOM5289). He plays marches, strathspeys and reels, jigs, hornpipes, slow airs and the piobaireachd with which he won the piobaireachd trophy at the 2001 Glenfiddich Piping Competition, Lament for the Earl of Antrim. The ceol beag selections include traditional and recently composed material, including tunes by contemporaries Bill Livingstone, Bruce Gandy and Neil Dickie, and several of his own tunes.

9 tracks. Total playing time: 62+ mins.

Lismor Recordings  
27-29 Carnouistie Place  
Glasgow  
G5 8PH  
Phone: (44) 141  
E-mail: lismor@lismor.com  
www.lismor.com

CANADIAN Michael Grey's fusion album

*Shambolica*, recorded and produced in Toronto, Canada, on the Dunaber label, has been released in Scotland by Lismor Recordings. The album explores new, original ground in fusion piping, involving fiddle, guitar, other strings, various percussion, keyboards and voice. The material is mostly Grey's and arrangements are by Grey, Owen Pallett and Bryan Greenwood.

10 tracks. Total playing time: 45+ mins.

Lismor Recordings  
27-29 Carnouistie Place  
Glasgow  
G5 8PH  
Scotland.  
Phone: (44) 141  
E-mail: lismor@lismor.com  
www.lismor.com

THE QUEEN's Own Highlanders' *The Sands of Kuwait* album, recorded in Germany by the regiment's Pipes and Drums (Pipe major Alasdair Gillies) and Regimental Band has been re-released by Highlander Music. The title tune was written by Gordon MacKenzie to commemorate the regiment's service in the Gulf War. Other tracks include Neil Dickie's *The Haunting* and selections of traditional folk and pipe tunes.

4 tracks. Total playing time: 18+ mins.

Highlander Music  
P O Box 422  
Beaulieu  
IV4 7WE  
Scotland.  
Phone (44) 1463 871 422  
Fax: (44) 1463 871 433  
E-mail: highlander.music@zetnet.co.uk

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T H E

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Belfast	: Essey Music Store .....	028 90456177
Belfast	: Belfast Music Supplies .....	028 90472555
Birmingham	: Birmingham Drum Centre .....	021 778 3626
Cookstown	: A.S.Warnock Ltd (The Pipers Cave) ..	028 86763615
Edinburgh	: Hugh Macpherson .....	0131 225 4008
Glasgow	: The Band Room .....	0141 248 5885
Glasgow	: Macleod Highland Supplies .....	0141 553 1513
Greenock	: Adlib .....	01475 786821
Luton	: A.T.Maclachlan Highland supplies ....	01582 727066
Newcastle	: Newcastle Drum Centre .....	0191 221 0301
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