

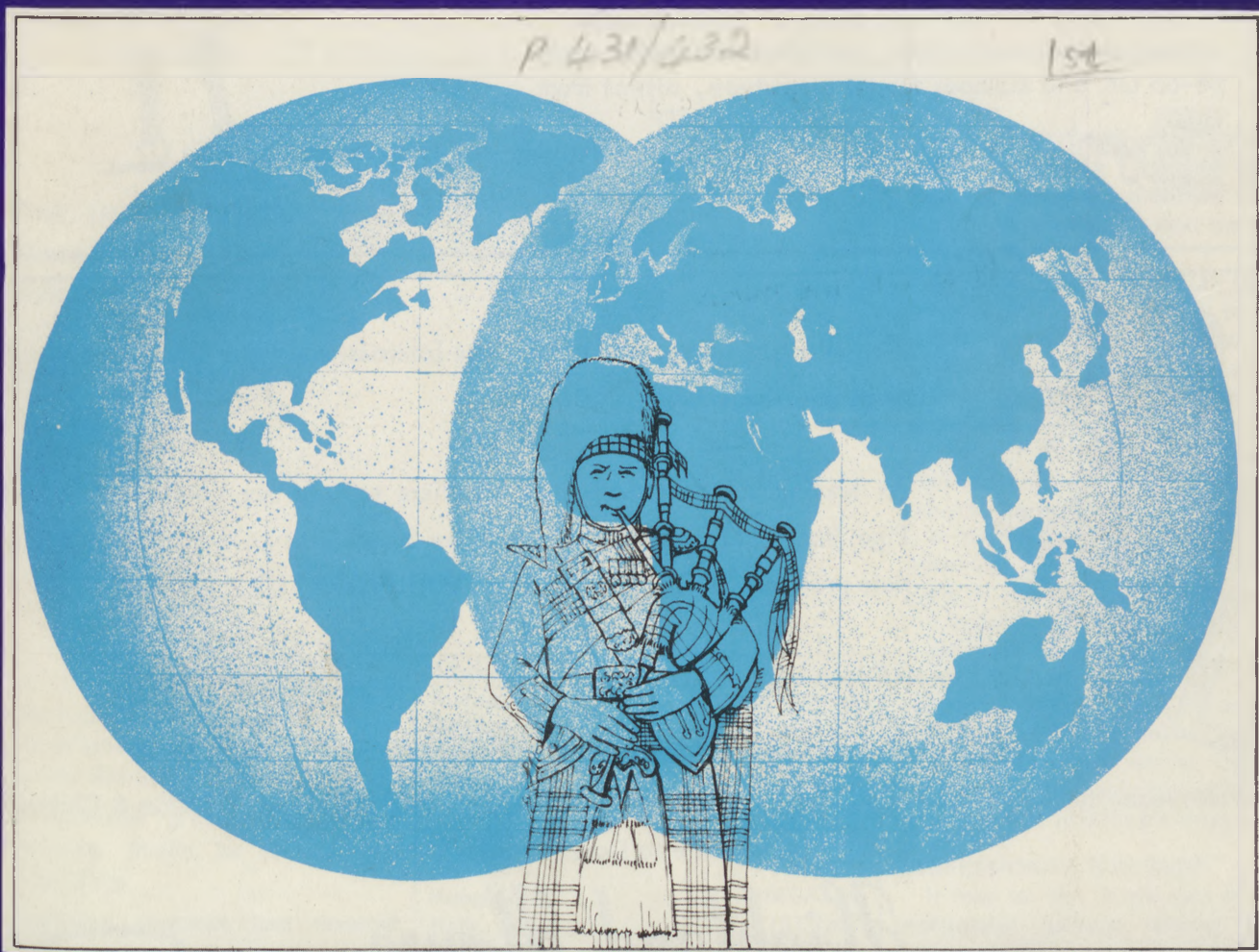
THE INTERNATIONAL PIPER

Volume 1 Number 1

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MAY 1978

35p



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The Pipe Band Medley Set ● Piping Personalities ● Views & News ● Competition Results

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THE INTERNATIONAL PIPER

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IN OUR OPINION

CEUD MILLE FAILTE

A Hundred Thousand Welcomes

The International Piper greets its readers with the age-old Highland welcome knowing that in whatever country this magazine is read the greeting is understood.

We would like pipers of all standards and ages to use this outlet to communicate with each other, so that players in whatever part of the world are aware of what is going on in other areas anywhere and anytime so please communicate with the Editors. Tell us of your problems, ideas and news so that we can help you share them with others.

In this way much will be achieved in cementing and furthering the art of piping in whatever field it is pursued, be it individually or in concert.

We make this particular plea for comradeship because we sense that all is not well with the piping scene. Wherever one goes there is a distinct feeling that piping is in the throes of varying degrees of discontent and even frustration. This manifests itself in different ways.

PROFESSIONAL JEALOUSY

It may be that at the root of it all is professional jealousy among players, judges, administrators, and competitors. There is this sense that 'he' should not be better than 'me' or that the judges are biased in favour of one particular competitor or band; that they have in some way, despite adjudicating with colleagues, managed to either fiddle the figures or influence their fellows.

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→ We also hear of judging ability being continually questioned by younger players who, in competitive experience, could be said to be still 'wet behind the ears' yet judges it is said, are too old, or were not the leaders of famous pipe bands, or have not won innumerable Clasps etc., and therefore have not the ability properly to assess a musical performance.

Has this situation come about because so many of those who have become prominent in the art today still keep close links with competitors, and because of this do not earn the respect and status that those of previous generations enjoyed?

A QUESTION TO ANSWER

We also sense that pipers and pipe bands furth of Scotland have a chip on their shoulders when required, particularly, to compete against those from Scotland. There is a distinct feeling that they feel, that they are at best categorised as second class, and that to gain a prize, particularly a first, they have to do twice as well as a native or long-term resident of Scotland.

Indeed such sentiments were well voiced in a recent Canadian publication.

The question that must be asked and answered then, — Is it all true? Do judges wait until players not native to Scotland have proved themselves by dint of innumerable excellent performances, apparently judging either individuals or bands in a negative fashion and waiting for a more adventurous colleague to take the plunge in awarding that first prize which makes the recipient "one of us"?

And what of the situation when Scottish pipe bands visit and compete in other countries? Is there a feeling on the part of the officials of "We'll show these guys"!??

MUTUAL RESPECT NEEDED

This type of overt suspicion does not do the art of piping any good at all and we must endeavour to build a sense of well-being — something that can only be derived from recognition of each others ability and a mutual respect for integrity all round.

We have to remember that despite the many please for the spread of the art through the recital platform, we still whet our performances by way of the competition platform and a place in the prize-list is still the criterion by which our standards are measured. Thus for a long time yet to come we will still have competitors who will place before judges

ENOUGH MUSIC FOR PIPERS

Jack Churchill

The following dissertation was written by Colonel (then Major) Jack Churchill for the edification of his Commanding Officer who was at that time very much a learner piper. The success of his methods must be measured by the knowledge that today that Commanding Officer is now an enthusiastic piobaireachd player.

The instructions were written on the back of regimental daily orders of the 2nd Battalion Seaforth Highlanders at Bicester on 13th September 1947. His obvious military approach to the explanation of sufficient theory to read elementary musical scores is unique.

.....

To be able to play written music on sight, on a pipe, *without some previous knowledge of the tune*, two things are necessary,

1. To be able to arrange the fingers correctly on the chanter, so that when blown, the right sound is heard for each of the notes shown on the music sheet. To be able to do this only, is not however enough to produce the melody.

2. It is also necessary to keep the fingers correctly arranged, for the same length of time the composer of the tune himself did, when he composed it. This is Time.

Given the ability to do both 1 and 2 accurately, any player, anywhere, at any date in history, can produce the same melody as any other player, from a similar sheet of music. Several players can also play together the same tune, even on first meeting, provided the design of the instruments is the same.

A page of written music, bears the same relationship to the sound of the tune it represents as a page of writing does to the passage it represents when it is read aloud. Except that the written

music is more accurate than the written word because it indicates the duration of each sound. Each word however, in prose, is not so stressed normally, nor is there any indication how long a complete passage will take to read.

Moreover, if a man sets out to play a bagpipe from A to B, 5 miles away, the exact note he will be playing on passing the fifth milestone can be calculated in advance if he decides on his tunes beforehand and walks consistently to a known step length. This is because pipe music is based precisely on a steady beat — the quick march step — slow march step — or dance step, depending on the tune.

There are certain conventional signs connected with writing music which *have* to be learnt. These may be looked upon as the musical alphabet. For pipers these signs are few and simple. There are no sharps or flats, nor are there different keys to worry about or other complications.

The comparative length of notes is shown in Logan's Tutor. From this it will be observed that the duration of the shortest note is only 1/32 of that of the longest. This is a far wider range than piping needs. A longer note than this, P (crotchet) is seldom met. The shortest widely found (other than gracenotes) is E (semi-quaver), which is only quarter as long. Only in the fingering of its numerous gracenotes is piping difficult, in its effort to blow, and in its maintenance; but this trio of difficulties has, down the ages, not prevented pipers from attaining the highest proficiency.

Fully and quickly to understand the stylised form of caligraphy which places pipe sounds on paper, one can hardly do better than examine a melody which is a good song with words, and is also a good pipe tune. So let us examine the *Nut Brown Maiden* and take her apart to see what makes her tick.

This is a 2/4 tune. March tunes are almost all either written in 2/4 time or 6/8 time *and other timings are similar to these*. What is the difference between them? It is an important one, and is mainly a slight difference in the style and lilt and timing of the tune. Played on the march the net result of both tunes is exactly the same. The marching men





their well practised art for assessment. And if the present system of organisation falls short of the very necessary end products of contentment and advancement, then competitors, judges and organisers must produce a formula that will fill the bill.



take the same number of strides and cover the same ground at the same speed. As a rough guide a six-eight (6/8) tune is more *sprightly* than a two-four (2/4) tune, and usually consists of a *slightly greater number of notes* played over a given distance marched, *for the same calibre or standard of tune*. I should like to see all 2/4 tunes described as 'marches' while those in 6/8 time be described as 'Quicksteps'. In fact these two descriptive terms are used quite indiscriminately by compilers of music books for either style of tune, and therefore have no definitely different meaning.

Here is the *Nut Brown Maiden* broken down into words and paces.

Notice!

1. That the first part played once over covers 16 paces.
2. Thus the complete part tune takes the marching men 64 paces.
3. The tune played ten times consecutively takes them 640 paces or 533 yards at a *30 inch pace. A four part tune such as *The 79th's Farewell to Gibraltar* needs only be played half as many times to cover the same distance on the ground.
4. That there are 8 bars to the measure. (From the words 'Ro' to 'Me').
5. That two steps are taken during each bar.
6. That the left foot strikes the ground when the FIRST note of each bar is sounded.
7. That the last bar contains only one crotchet —  and one quaver  which is one quaver short of its correct complement. This note is found at the start of the tune over the word 'Ho'. It is a musical convention and is necessary when parts are repeated, to make up deficiencies in the last bar with starting notes before the first bar, so that the marching timing and rhythm is not upset.
8. That where the notes are tied together either foot strikes the ground when the first of these tied notes is sounded.
9. That gracenotes are not allowed for in the mathematical timing of the tune. The period during which they are sounded is taken from, or included in, the period allotted to the main notes they grace.
10. That a dot placed after a note increases its length by half. There are a few devices by which the steady rhythmic time of a pipe tune can be altered to achieve special effect. Only two need be mentioned here. This sign —  placed over a note means, sound it longer than as is shown in the music, or for as long as you, the player, thinks it pleasing. In Strathspeys chiefly, a group of notes are sometimes played more quickly than they are shown in the music. The appropriate is this:  and means that the three notes should be played in the same time as two notes of similar value.

It is more common for the First note of several tied notes to be longer in duration. (The note played as the foot touches the ground) as in the first bar.

Finally notwithstanding what was said originally, small differences are discernible in the playing of the same tune by various players.

Some of the variations are accounted by —

- (a) Similar differences when two people say the same sentence, due to differences in accent and phrasing.
- (b) Slight variations in instruments, in reeds, and in their adjustment and their maintenance.
- (c) Idleness in the learning of the tune from the music.
- (d) Inaccuracies in the staff notation of the tune.
- (e) Inaccuracies of the ear and memory.
- (f) Idle fingering.

The Nut Brown Maiden — March



Ho Ro my nut brown maid - en Hi ri my nut brown ma - id en Ho
Paces:- 1 2 3 4 5 6 7 8

ro ro maid - en for She's the maid for me
Paces:- 9 10 11 12 13 14 15 16

Paces:- 1 2 3 4 5 6 7 8

Paces:- 9 10 11 12 13 14 15 16

→
In conclusion

There are no great players today who do not learn their tunes from the music. More frequent practice is necessary for a player to keep up his tunes correctly if he cannot read music.

Learning a new tune is a chancy business except from music. Even when once learnt correctly, the playing of a tune will often change slowly unless checked with the music occasionally. The most accurate ear and retentive memory are inefficient and slipshod

when compared with the ageless and unchanging written word.

The composer's own tune and title are sacred. Variations are free, and may even be better — but very seldom.

*Thirty inches is a miserable little pace and most pipers step longer. However a soldier in full service marching order carrying his rifle, bayonet and perhaps 120 bullets, plus a good many other things is pretty heavily laden, and man, like a race horse carrying handicap

weights has his pace shortened and is therefore slowed down. I suggest 108 paces a minute of 33" unless you are a midget. At this rate you cover 99 yards a minute in comfort while the 120 pace marcher at 30" covers only 1 yard more while giving himself blisters and getting much hotter.

"The Sound of the Waves against Duntroon" if played by ear alone, may sound like 'Water splashing on Rothesay pier' to Padruig Og MacCrimmon. ●●

1000 ISLANDS INTERNATIONAL SCHOOL OF SCOTTISH PERFORMING ARTS 1977



Well over one hundred students attended the famous 1000 Islands School of Scottish Performing Arts at Brockville, Ontario. It was a splendid school, with the students gaining so much benefit from the very professional team of teachers who attended.

The dancing teachers were at the school for the first time and had as their leader Miss Elspeth Strathearn, renowned internationally as a teacher of world champion dancers. She was assisted by Miss Sandra Kennedy and Miss Linda Rankin, both former world champions and pupils of Miss Strathearn's. Completing the team was Miss Yvonne MacGregor who is prominent in North American dancing circles as a teacher and judge.

It is fortunate that Drum Major Alex Duthart had recovered his health and was once again able to head the drumming school. He was ably assisted by Bill MacNeill and Denis Hanlon who had so successfully conducted the school in 1976 when D/M Duthart became ill.

The Piping school was once again staffed by Captain John MacLellan, Pipe Major John MacKenzie and Pipe Major Archie Cairns. Colin R. MacLellan now resident in Brockville also joined the team when it was apparent that further teaching assistance was required.

This is of course a very highly professional teaching body who all make the teaching of bagpipe music their full-time profession. Consequently the piping students benefitted greatly from their

wide experience and knowledge.

Indeed this highly professional aspect of the whole teaching staff was a feature of the 1000 Islands School in 1977 and it will be noted that it is the intention that the same teachers are to return in 1978.

For the first time since the School's inception the well-loved figure of Mr. George M. Beley was absent from the campus. His untimely death in November 1977 was felt by all who came under his kindly, and friendly influence and direction. He had appointed Miss Leslie Paterson as Director at the end of the School in 1976, and she showed her capability in this capacity by her able direction of the very successful School of 1977. ●●

"10th Annual"

1000 ISLANDS INTERNATIONAL SCHOOL OF SCOTTISH PERFORMING ARTS

JULY 3 – 14th 1978

Instructors – Piping: Capt. John A. MacLellan, P/M Archie Cairns, P/M John MacKenzie.

Dancing: Elspeth Strathern, Yvonne MacGregor, Sandra Kennedy, Linda Rankin

Drumming: Alex Duthart and Jim Kilpatrick

For further information – Write to the director

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BAGPIPE MUSIC ON RECORD AND TAPE

**The Victorians – Queen Victoria School
Pipe Band EMI/Waverley SZLP 2150**

One would hardly expect a record made by a School pipe band to satisfy the musical criterion that records are for pleasureable listening. This one does just that! But then the Queen Victoria School pipe band is no ordinary juvenile band. They invariably play at all the home rugby international matches at Murrayfield, Edinburgh, and under the expert tutelage of Pipe-Major John MacKenzie they have amassed a large repertoire, a cross section of which is on this record. Their versatility and range of tunes is shown by the completeness of the programme chosen; covering selections of Slow Airs; Marches; Strathspeys and Reels and well as Hornpipes.

Typical of the selections is Band three of side 2. *My Land; The Fiddler's Joy; Willie Davie, Fair Jean;* and the *Liverpool Hornpipe.*

The boys are to be congratulated in bringing to this recording music that is lively and full of spirit, plus a standard of playing technique that could only be achieved by much dedicated practise.

Some of the other 31 tunes on the record are: *The Victorians; The Banks of*

the kelvin; The Laird of Drumblair; The Rowan Tree; Castle Dangerous; Bonnie Summer Days; The Silver Jubilee; The Maoris Farewell; The Barren Rocks of Aden

At £3.30 it is a *must* for collectors of pipe band records. It is also available in Cassette.

**Great Masters of Piobaireachd
PYE PKD 2003 Double Album**

For the Piobaireachd devotee no gift could be more acceptable than this record of Ceol Mor. This recording was made aboard the SS Calypso in May 1977 and contains the five tunes played by the prizewinners at the Clan Donald Piobaireachd competition held during the Gathering of the Clans.

The performers are: **Donald MacPherson** – *Lady MacDonald's Lament*, **John Wilson** – *Glengarry's March*, **James Mackintosh** – *Lament for the Earl of Antrim*; **Iain MacFadyen** – *The End of the Great Bridge*; **Malcolm Macrae** : - *The MacDonalds' Salute.*

The quality of the recording is excellent and all the performers, despite the 'strictures' that competitive playing usually places on the piper, have managed to overcome these hazards and consequently we have here a record of excellent Piobaireachd playing.

Priced at about £4.50 it will be a valuable addition to anyone's record collection. It is also available in Cassette.

Records received and to be reviewed: *Anniversary Bouquet* – Pipes and Drums of the Royal Tank Regiment; Grant's (Scotch Whisky) Piping Championship; **Iain MacFadyen** – Master Piper.

THE PIPING CENTRE BORERAIG – THE ISLE OF SKYE

Visitors to Skye should not miss the opportunity to visit the Piping Centre at Boreraig which was opened in May 1976 and which since then has had further material added to the original exhibition.

The Centre is a veritable mine of information clearly indicated through the medium of charts, photographs, and various examples of manuscripts which show how pipers have written their music over the ages.

Dr Hugh MacCrimmon, Guelph, Ontario who established the Piping Centre in the old School at Boreraig visited Boreraig in April/May this year and took the opportunity to discuss with Mr Arthur Lawrie and Captain John McLellan two of the Centre's trustees plans for further development.

DRONE REED DESIGN and TUNING STABILITY

by ROGER GOULD-KING South Africa

Probably one of the most important problems facing the piobaireachd devotee, and indeed, all pipers is that of tuning stability and scale fidelity. For the purposes of this discussion it is assumed that we have a stable and true chanter reed mounted in a correctly made chanter. The problem will resolve itself by finding a matched set of drone reeds which, together with the chanter, will stay in tune for relatively long lengths of time.

Contemporary illustrations and instruments show that the design of the instrument has undergone considerable change over the years, although the fundamental concept remains the same. The main differences that have occurred are the addition of an extra drone, improvements in manufacturing techniques and the constant increase in pitch.

There are many small things which can cause the instrument to go out of tune but these can be largely eradicated by constant maintenance, patience and attention to detail. Some factors are external to the instrument itself, as is the case when competitions or recitals are held indoors. Few organisers are acoustical engineers and quite a few are not pipers and know not the problems the performer has to contend with: one therefore finds playing in halls of the most horrifying acoustical properties. A properly designed or chosen room can boost the already powerful characteristics of the instrument by acting as a resonator, the total room volume and surface properties enhancing rather than detracting from the performance. Further, small items such as open windows and people opening and shutting doors during a recital can cause temporary instability. The foregoing gives a glimpse of an extraordinarily complex subject and one which cannot be adequately dealt with in a discussion of this nature.

REED MAKING MATERIALS

Basically reed design and construction have changed very little since early times, the main changes are dimensional to conform to current pitch and instrument design. Drone and chanter reeds are made from a giant grass, *arundo donax*, which can be found throughout the world although it is cultivated specifically in Spain, France and Italy for the reed-making trade. There is no problem growing this in the garden and seasoning it oneself. Of all the natural materials known to ancient man, *arundo donax* or similar wild cane was found to be ideal

for the purposes of reeding the instrument, but this is not to say that cane is the best material today considering the vast variety of synthetic materials to experiment with.

Cane, from a structural point of view, is a very interesting material. Its cellular structure and fibre distribution is very suitable for our purposes except for its tendency to absorb water. The latter property is not a problem. The problem lies in the fact that no two drone reeds are dimensionally nor physically identical which implies that the water absorption/expiration/ageing rates will be dissimilar leading to either rapid or gradual change in pitch over a period of unacceptable duration until instrument dissonance becomes noticeable.

A typical drone reed is of varying diameter and shell thickness throughout its length and the difficulty of matching it to a similar reed is apparent; this difficulty is further compounded by the fact that the non-reedmaking piper has no way of choosing two or more reeds from the same continuous length of cane. This means that two different growths may be involved and these may have grown in different climatic conditions and been seasoned differently. The end result is that the two reeds may show different elastic properties, water absorption and physical differences.

Most pipers concern themselves only with the external frequencies of the instrument. The drone itself is subject to the laws of waves in bounded media, that is to say, the open-ended drone will support a vibrating column of air at a fundamental frequency related to its length and cross-sectional parameters. What is often ignored is the fact that the stock enclosing the reed, and the bag itself, also support waves which may or may not be harmonically in tune with the drones and chanter. Not only must the drones be made to extremely close tolerances, but the stocks must be properly designed and made, while the bag volume should support the basic frequencies of the instrument by resonance. Stocks

which are too short or of the wrong dimensions can lead to trouble in tuning and be a major culprit in destroying tuning stability. An interesting experiment to illustrate this phenomenon is to tune the instrument until relatively stable, and then to move one of the tenor drones approximately ten to twenty millimetres out of the stock and note the difference and necessity for re-tuning that drone.

FREQUENCY EQUATION

The frequency of a drone can be calculated from the equation

$$f_n = (n \cdot \frac{1}{2}) V / ((1 + S/c) \cdot 2)$$

Where n is the harmonic index, V the velocity of sound in air, l the length of the tube or bore, S the cross-sectional area of the drone and c the end correction factor for the tube which is usually determined by measurement of generated frequencies. For the first harmonic, $n=1$, this formula reduces to

$$f = 86\,000 / (1 + S/c) \text{ cycles per second or hertz}$$

From the formula it can be seen that each 10 millimetre increment or decrement in length will lower or raise the pitch by approximate 6 - 7 cycles per second for a typical drone length of 374 mm. For an arbitrary slide length of 40mm this means that the drone can be sharpened or flattened in pitch by approximately 24-28 hertz or cycles per second; this has been confirmed by actual measurement using a wave analyser to measure frequency. For a bass drone of 750mm length, which will yield a fundamental frequency of about 115 hertz, the frequency change per 10mm change in length is only about 1.5 hertz which means that a 10mm differential on the bass drone would need half that amount or 5mm movement on the tenor drone slide to bring it into tune.

Although the diameter of the drone has a certain bearing on the frequency, it is important to understand that the

timbre of the drone is a function of the diameter. The tenor drone for example, has a lower section of one diameter while the top section is usually of double the diameter of the bottom section. Hence shortening the drone length to gain pitch will be detrimental to the timbre because there is less large diameter length available. This is one reason why it is desirable to tune a drone to its longest possible length.

The other, more important reason, is that small changes in blowing pressure, or change in the reed due to moisture, will be more noticeable in a shorter drone than a longer one because the change in pitch of the reed will change the pitch in a shorter column of air more drastically than a longer one. This is very important and must be borne in mind at all times.

As a reedmaker, the writer is in the position to make a large variety of reeds and to conduct as many experiments as he pleases. Many frequency measurements have been made on the actual drone reed and an empirical formula derived which enables the reedmaker to design a reed for a given instrument configuration before making it. The basic formula is —

$$f_r = 344000/l_t ((1.8078096(w_t t_t) - 0.0426081(w_t t_t)^2))$$

where 344000 is the approximate

velocity of sound in air in millimetres per second, l_t is the length of the free vibrating tongue or blade of the reed, w_t the width of the tongue and t_t the thickness of the blade, all dimensions in millimetres. f_r of course, is the frequency of the reed.

This formula, and one given later on, enabled the writer to simulate the instrument by means of computer modelling on a large mainframe, thus saving much time and labour while yielding valuable data. It is important to note that the foregoing formula is approximate and various other factors such as blowing pressure and ageing have not been taken into account. However, as a preliminary design tool, it has its practical uses.

REED AND DRONE PITCH

Now that we have a means of determining drone reed pitch, we can move on to the next most important aspect which is the relationship between fundamental reed pitch and the corresponding drone pitch. In other words, by shortening or lengthening the tongue or blade, just how much increase or decrease in pitch will one get in the drone? The figure shows by graphical representation, the approximate relationship between these two parameters, for three different drone lengths. The empirical equation derived by the writer for this relationship is —

Where l_d = effective drone length

and f_r = fundamental reed frequency,

$$x = l_d/f_r$$

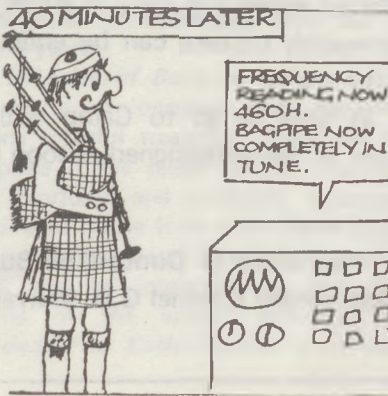
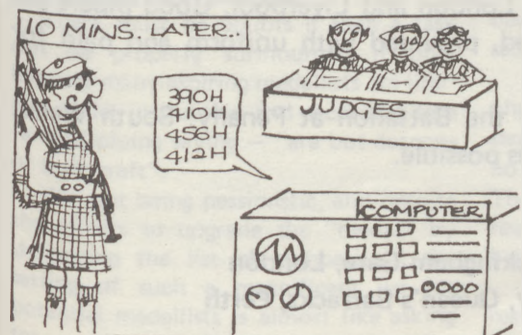
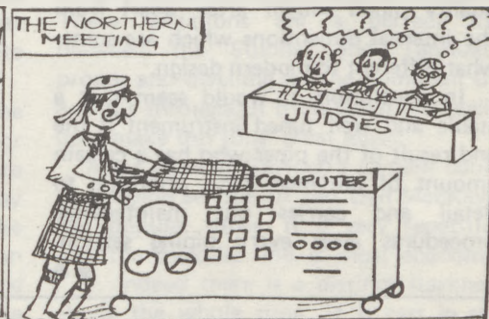
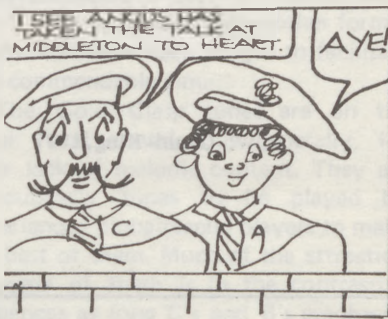
and the drone frequency is approximated by

$$d_f = 941.3517(x) - 1108.1019(x)^2 + 315.65346(x)^3$$

The blade or tongue length is determined by means of the bridle or tuning string. If the bridle is too tight initially on a dry reed, differential swelling of the cane will increase the tension in the bridle with possible stoppage of the reed when the blade becomes virtually strangled and distorted by unequal stress and torsion. As can be seen in the foregoing paragraphs, increase in reed pitch has a relatively limited affect on the resulting drone pitch within the normal frequency envelope. The bridle, from the writer's point of view, is merely there to prevent the cane from splitting — the tongue length, thickness and width being more or less fixed. A practical implication is that inserting the drone reed further up the drone will increase drone pitch because the effective bore length is shortened by a corresponding amount. There are definite limitations in reed blade dimensions and if these are exceeded strange results will be forthcoming.

CALUM MOR AND ARCHIE BEAG.

CALUM MOR, HIMSELF A GOLD MEDALLIST, AND ARCHIE BEAG HIS NEPHEW AND A PROMISING PIOBAIREACHD PLAYER, WILL FROM TIME TO TIME SURVEY THE CURRENT APING SCENE.



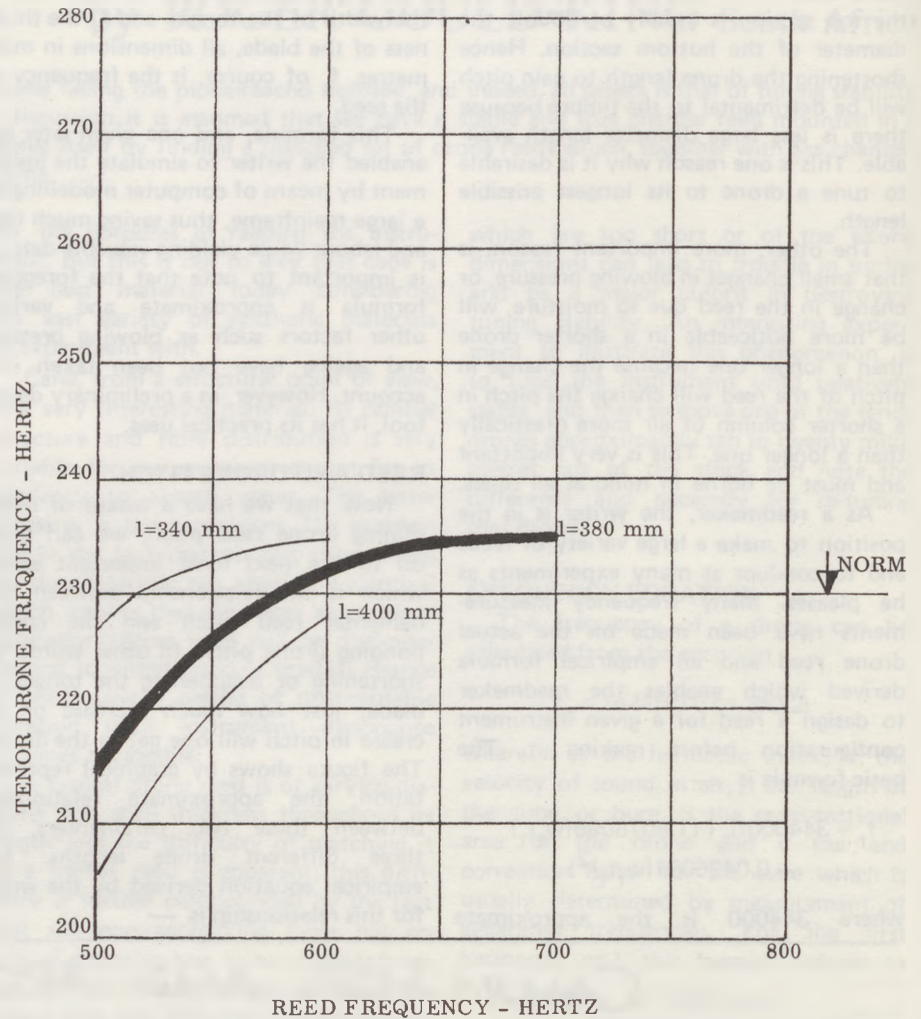
On the practical side of reedmaking, a means of ensuring uniformity in drone reeds is to make the shell from a chemically inert plastic, such as casting resin, turned and shaped to precise dimensions, and adding a blade or tongue, which can now be very accurately made because it is a separate component (like the blades of a chanter reed). Any cross-sectional shape then becomes feasible while seating in the drone can be achieved by means of the traditional threaded seating, eliminating both the possibility of the reed falling out and air leakage into the bore at the joint.

With regard to joints, it is most important that these are completely leak-proof. Any air leaking in at the slides or the reed seating will set up disturbances in the standing waves in the bore with resultant instability.

Another cause of drone instability is roughness in the surface finish of the bore. All the little imperfections set up disturbances in the standing waves and cause instability, and lowering of the pitch.

In fact a lot of energy is absorbed by a rough drone bore too and decibel output or loudness suffers. Drone bore polishing is essential. If this is done to a fairly rough set of drone bores an immediate increase in pitch and output will be noticed. The tonal quality will improve and a lot of problems will vanish — it is amazing just how stable polished drone bores are — probably one of the reasons copper lined drones have a tonal quality much sought after, apart from the internal dimensions which are somewhat different to modern design.

In conclusion, it would seem that a stable and well tuned instrument is the end result of the piper who has a certain amount of patience, pays attention to detail and carries out maintenance procedures after every piping session.



R. W. Gould-King, 1977

1st Bn. 51st HIGHLAND VOLUNTEERS

The Piping Society of this TAVR Battalion meets regularly in Perth, London and Liverpool. Good pipers are always welcome. British and Commonwealth citizens can be enlisted, provided with uniform and paid for attendance and travelling expenses.

Applicants who would like to join in time to go to Camp with the Battalion at Penally, South Wales, 3 – 17th June, 1978, should contact either of the undersigned as soon as possible.



Pipe Major D. Duncan, 59 Buckingham Gate, London
Lieutenant Colonel G.B. Murray, Queen's Barracks, Perth

Are the
medal tunes
fair to
competitors?



Since the inception of the premier Piobaireachd competitions at both Oban and Inverness, it must be seldom that competitors in the Gold Medal event have been presented with such a challenging list of tunes:

The Battle of The Pass of Crieff
The Big Spree
The End of the High Bridge
Patrick Og MacCrimmon's Lament
The Blue Ribbon
The Earl of Seaforth's Salute
The MacDougall's Gathering
The Vaunting

Questions that inevitably arise are — will the competitors be experienced enough piobaireachd players to do justice to such tunes? Will the audience and judges be treated to a recital of notes arising, as it were, from the printed page?

There can be no doubt that to get the best out of these fine compositions requires much piobaireachd playing experience and to produce the subtle lights and shades that devotees of piobaireachd are prone to expect and discuss, requires that the melodic line be second nature to the performer.

One may wonder then whether four tunes from the list can, in truth, be committed to memory thoroughly enough to prevent, not only frantic mind-scrabbling for the next phrase, let alone the interpretation which can clothe the tunes with the splendour, pathos, or majesty, that they deserve.

There must be doubts if such a task can be properly surmounted if only because many aspiring medallists are literally under instruction and according to a famous piping saying — "are but deacons of their craft".

Without being pessimistic, and despite the efforts to upgrade the "medal" by shortening the list of competitors, the setting of such a magnificent list for potential medallists is almost like asking for a silk purse from a sow's ear. Far

better, by far, if the task set for the fortunate "twentyfive" were taken from a list of tunes such as *The Massacre of Glencoe*, *The Battle of Vaternish* etc.

A CHALLENGE

There have been of course occasions when some of these great pieces have been played to win a gold medal, but often this happened when the competitor was asked to produce his own list. It is seldom that any list would include six such great tunes. One needs only to think of the study that is required to do justice to *The Earl of Seaforth's Salute*, so that its repetitive phrases be given on each turn a new dimension, to prevent a monotonous sing-song performance. *The Big Spree* too requires great musical skill to prevent, its opening passages particularly being dirge-like, and indeed all the tunes in this list have their peculiarities and challenges which require much imaginative thought to take the best out of them.

Perhaps the Music Committee of the Piobaireachd Society while making sure their medal list was second to none, and while also providing intending competitors opportunity to add to their repertoire some of the great classics, were just a little optimistic and another format might well have been sought to facilitate this commendable aim.

The Gold Clasp tunes are on the other hand conspicuous generally, for their lack of melodic content. They are undoubtedly tunes to be played by experienced piobaireachd players to make the best of them. Much of the attraction in some of them is in the contrasting sequences as long C's and B's emphasise the Bass drone's harmonic series. They are all 'big' tunes by length and most have been heard at Oban and Inverness in recent years.

The Pride of Barra to use a modern phrase is an 'ongoing tune' requiring strong forceful treatment. There can be no place in this 'salute' for soft fingering. The taorluath and crunluath variations require to ripple forth with theme notes being very dominant.

It will be interesting to hear the results of the various thoughts on *Macdonald of Kinlochmoidart's Lament*

(No 2) This tune has seldom been heard — yet imaginative treatment, avoiding 'bookishness' may well achieve good results. It is certainly a tune that will benefit from lots of study;

TAXING PIECE

The Stewarts' White Banner is a long and taxing piece and any rendition of it will be greatly enhanced by a steady resonant instrument. Hopefully all who choose it will not plump for the pointing as in the written score. The continual cutting down of the B's and E's in Variation II can be monotonous, although it must be said we have heard in the past good performances with this treatment. The crunluath variations have a fine melody if accorded the rhythm where the two following brebach notes are played as a triplet with the final E of the crunluath.

MacLeod of Colbeck's Lament, a comparatively modern composition by John Mackay (Raasay) is another exacting and demanding piece of music.

The playing of a triplet (Taorluath Fosgailte) variation and doubling in addition to the conventional Taorluath variations could in some tunes be considered superfluous but not in this one. These variations are a perfect foil between the Suibhal and Taorluath proper and dwelling on the dominant C's and B's throughout these variations really does make this tune 'great music'

MacKenzie of Gairloch's Lament could be considered one of Ian Dall MacKay's less popular tunes. It is very repetitive and the melodic line is most economic . . . indeed there is a distinct starkness about the whole tune. It is cast in the pentatonic mode of A B C E F. Despite this criticism, good performances of this tune have been heard in the past and will no doubt be heard again. *The MacLean's March* is another tune from the Piobaireachd Society's collection — Book 10. Like the *Pride of Barra* it requires bold playing to do it justice. It is reminiscent in a way of the style of *Clan Chattan's Gathering* and one should be wary of monotony of presentation in Variation I — doubling. Should a Crunluath a mach be played, the tune will have a cracking finish.

→

Rory MacLeod's Lament is in danger of over-exposure. This relatively 'new' tune of ancient vintage has certainly caught the imagination of today's piobaireachd players since Archie Kenneth brought it to our attention in 1966. So far, few players have departed from the setting printed in staff notation and have been guided in their timing by the transliterator. It would be exciting if we could hear the result of other thoughts on this fine tune, which until recently lay hidden in the Colin Campbell of Netherlorn Canntaireachd manuscript, except for a fragment of it which appears in Joseph MacDonald's Treaties of 1763.

MELODIC ECONOMY

Like *MacKenzie of Gairloch's lament*, *Mrs MacLeod of Tallisker's Salute* has an economic melody, but despite that the short melodic phrases have a repetition which is fascinating and often most interesting. Unlike *MacLeod of Colbeck's Lament* this tune could well do with losing its tripling variations. The tune has

been attributed to Donald Ruadh MacCrimmon and in this instance it would appear that he did not have the same craftsmanship of composition as John MacKay as far as comparison between these two tunes are concerned.

Competitors are given a second bite at *Port Urlar*, that curious but nonetheless important recent addition to piobaireachd repertory from the Colin Campbell Canntaireachd manuscript. It is doubtful if the printed setting will 'settle' with pipers as quickly as did that of *Rory MacLeod's Lament*. It seems that there are still many facets of it which are still open to question. Hopefully competitors will look at the canntaireachd score and perhaps some new light will be cast on the intriguing nuances of timing in this piece.

The final tune on the Clasp list is Donald Mor MacCrimmon's famous *MacLeod of MacLeod's Lament*. This is the first time in recent years that this tune has been set, the last being in 1954 when John D. Burgess played it to gain

second prize in the Clasp competition. It is not yet published in the Piobaireachd Society's collection and the modern source is the Kilberry book of Ceol Mor which with its more regular first line is undoubtedly superior to the setting in Angus MacKay's collection where there is an obvious deficiency in line one of each variation.

However, this tune has a very fine melody but can become monotonous if the same treatment is meted out from variation to variation, particularly in the singlings where the same cadential endings have been used in similar phrases. For the third time the intending competitor is given the choice of tripling/taorluath variations to contend with.

All in all this is a well chosen list of tunes which present competitors with considerable variety when making up their minds. There can be no doubt that the key to a good competition will lie in thorough study of each chosen tune and then on the day lots of imaginative, adventurous playing.

●●

FROM OUR SCRAP BOOK

THE LATEST TERROR TO CONCERT-GOERS

BAGPIPE DUETS

The announcement that the police pipers are to give a bagpipe duet at to-night's concert in the Waverley Market has aroused a good deal of speculation as to the result. Most people think they have reached the limits of endurance after listening to a few reels and strathspeys in ordinary bagpipe music; some have even braced themselves to go through the ordeal of hearing pipers attempt part music; but a desire among the police pipers to "beat the record" with a bagpipe *melee* will possibly afford a new experience to the musical world. A correspondent in yesterday's *Scottish Leader*, signing himself "Chanter," denied the possibility of a duet being played on bagpipes,

and charged the town official who drew up the programme with having "displayed his ignorance of our national musical instrument." An enterprising representative of this journal - solicitous alike for the glory of the national pipe and for the public safety - yesterday made some inquiries. He called, in the first place, upon Mr John MacLennan, one of the lieutenants of police in Edinburgh, who is an adept at the instrument. This is how Mr McLennan tuned up:-

"There are duets with bagpipes so far as the piping world is concerned, although opinion may differ as to their desirability. The effect which they have on the hearer may be illustrated by an incident which occurred at the concert given by my nephew, Mr W. McLennan, in the Music Hall in April last. Mr McLennan played a bagpipe duet with Dr Bett, Coatbridge and had not got far before my five-year-old son observed that 'Willie's pipes were out o' tune.'

In that case the one played the melody, and the other supplied an accompaniment a third above or a third below.

(From the *Scottish Leader* - Sept. 1889)
To be continued.

THE INSTITUTE OF PIPING

Peter Rankine, Townsville, Qld., Australia, recently completed the examination for the Institute's SENIOR certificate. This examination was conducted by tape recording and a certified invigilated written paper.

Dr Kenneth Mackay, Chairman of the Examining Board marked the papers and awarded a Pass at 88%

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☆ The Piobaireachd Society ☆

CONFERENCE – 1978

Middleton Hall, Gorebridge, near Edinburgh was once again the venue for another highly successful conference of the Piobaireachd Society.

Some sixty members attended the week-end and it was with great pleasure they were able once again to welcome in their midst the Octogenarian Colonel Jock MacDonald, Portree, whose succinct observations are seldom short of their mark. Also making a long journey were Allan Beaton and the other members from the London area. A special welcome was also extended to the other Alan Beaton who came from Oban.

HARMONIC STRUCTURE

Three papers were read as usual. The first was most interesting. Dr. Alec MacKenzie, Glasgow University explained why the sound from a good bagpipe was in fact good! He backed his lucid talk by easy to follow charts, which showed the harmonic structure of the sounds made by the drones and how they matched each other from one drone to another and from drone to chanter. Such a harmonic structure is of course well known, but the proof that they are actually there and how they influence individual bagpipe tone was most enlightening.

Saturday afternoon began with John MacLellan reading his paper of 'Modern Piobaireachd', which he said could be 'Piobaireachd in modern times'. He played excerpts and gave his views on three tunes recently composed: *Lament for Robert Reid* by William Barrie, N.Z., *The Ferry* by Brian Birse, Arbroath; and *the Salute to James Campbell* by Archie Kenneth.

RADICAL INTERPRETATIONS – ARROGANT CONDEMNATION

In addition, expanding on 'Piobaireachd in modern times' Captain MacLellan played recorded excerpts of the radical interpretations being currently made by Pipe-Major James McColl, California. He said that while he would not reject or support McColl's views he felt that because he knew that they resulted from deep thought and study by a piper of repute, the Society should be aware that such interpretations do exist. Question-time on this latter part of the session was deeply divided, ranging from downright arrogant condemnation to qualified praise.

The evening ceilidh's were as usual highly successful and were hosted by Allan Beaton (London) and Sandy MacPherson. A feature this year was the Premiere of two new Piobaireachd. First, on the Friday evening was Pipe Major Donald MacLeod's tune *Salute to Queen Elizabeth II* which had been commissioned by the Society in 1976 and was accepted by Her Majesty in Her Jubilee year. In 1977 John MacLellan was commissioned to write a Piobaireachd and his was heard on the following night. The President Alasdair Anderson announced that this piece had been named *Salute to the Piobaireachd Society*. Both tunes came in for high praise from the listeners and the composers are to be congratulated on once again achieving such a measure of success in their works.

LIVELY DEBATE

Mr. E.W. Swindle presented the third paper on Sunday morning. His was entitled 'Problems of adjudicating piping competitions'.

He made the point that Judges should try to put the piper at ease and never to show a condescending or overbearing manner. Mr. Swindle also covered the problems that face judges when they adjudicate either singly, in two's, or as a bench of three; the latter he strongly favoured. There was lively debate on the various aspects of judging which the Chairman, Mr Alasdair Anderson had to regrettably close to enable the final business of the conference, the Annual General Meeting get underway.

In his closing address Mr Anderson the Society's President paid tribute to all those who made the conference successful with particular reference to Mr John MacFadyen the Society's secretary who was responsible for the organisation of the weekend.

OBITUARIES

It is with regret that the **International Piper**, in its first number has to announce the deaths of two well-known figures in piping.

Pipe Major William MacRostie died in March 1978. He was particularly well known to the Edinburgh piping fraternity, for apart from his spells of service in the Queen's Own Cameron Highlanders – 1926-1935 and during

the 1939-45 war he lived in Edinburgh, having been born in Leith in 1906. Willie was a regular radio broadcaster in the late 1930's and Pipe-Major of the S.M.T. (Scottish Motor Transport) pipe band. He was also a very regular attender at the meetings of the Eagle Pipers' Society of which he was Vice-President and a Life member.

It is probably as a reed maker that he was better known. Setting up business in Edinburgh after the war, he produced reeds that were of a particularly high quality, which he supplied to pipers and bagpipe retail outlets in all parts of the world.

Pipe Major John Allan, Q.O. Hldrs. played the laments and the *March of the Cameron Men* at his funeral which was held at Warriston Crematorium, Edinburgh, in the presence of a large gathering of his many friends, most of them pipers.

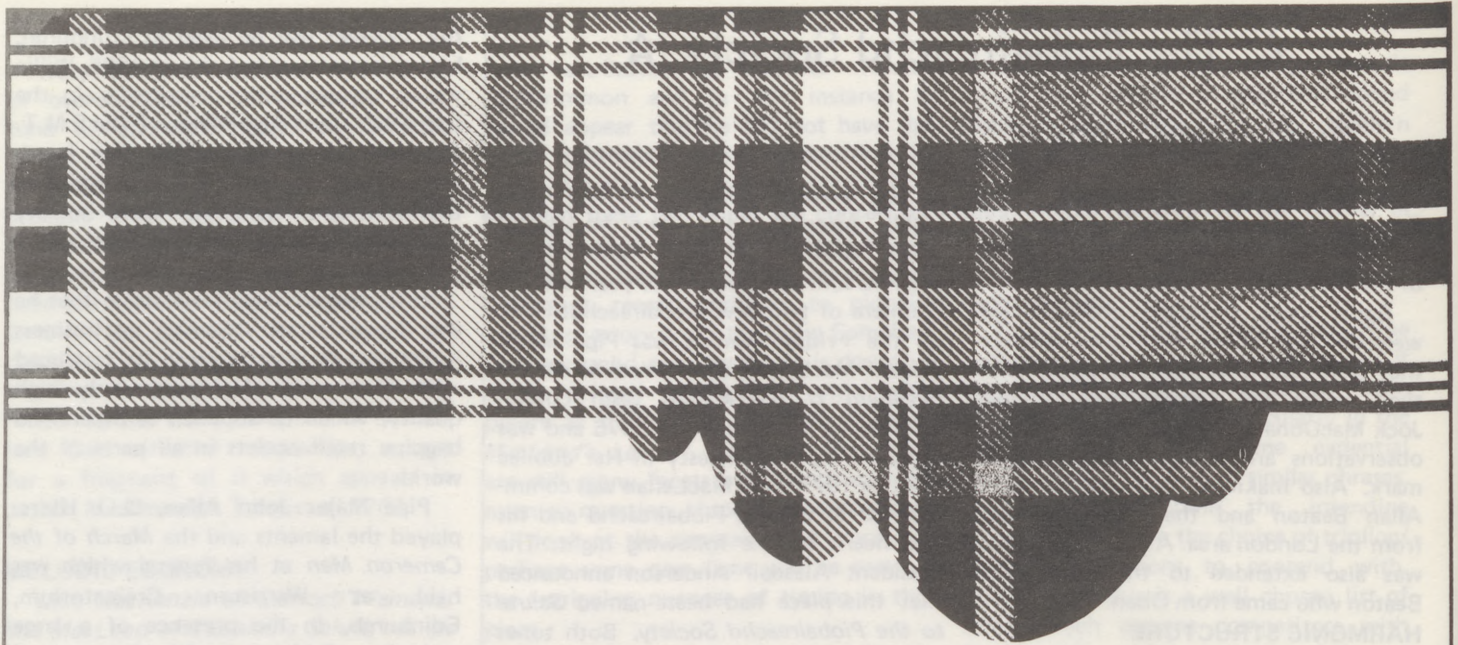
Pipe-Major Robert Bell Nicol. Bob Nicol died at Ballater on 4th April 1978. His death ends the active participation of the 'Balmoral' school of piping where he and his late life-long friend Bob Brown gave counsel and tuition to pipers from every corner of the world. Regrettably both the 'Bobs from Balmoral' are now gone.

Pipe-Major Nicol was born in Durris, Kincardineshire in 1905 and began his bagpipe playing when aged seven years. He himself dated his advanced piping from 1926 when he was sent by King George V, in whose employ he was at Balmoral Castle, to have tuition from the famous Pipe-Major John Macdonald, M.B.E. of Inverness. Here began his real love for Piobaireachd which was to be his musical passion for the next 52 years.

In 1930 he became the fifth piper to win two gold medals in one year, to which he added a Clasp in 1932. During the 1939-45 war he became Pipe-Major in the Gordon Highlanders and saw service in various spheres of battle activity.

For the past twenty-five years or so he has been much sought after as a tutor and as a fervent disciple of John MacDonald, he brooked no deviation from the style in which he himself had been taught. As a teacher he was very firm, did not suffer fools gladly and demanded a high standard in return for his advice and counsel.

His funeral was at Ballater on the 8th April and was attended by a large gathering of pipers, many of whom were his pupils.



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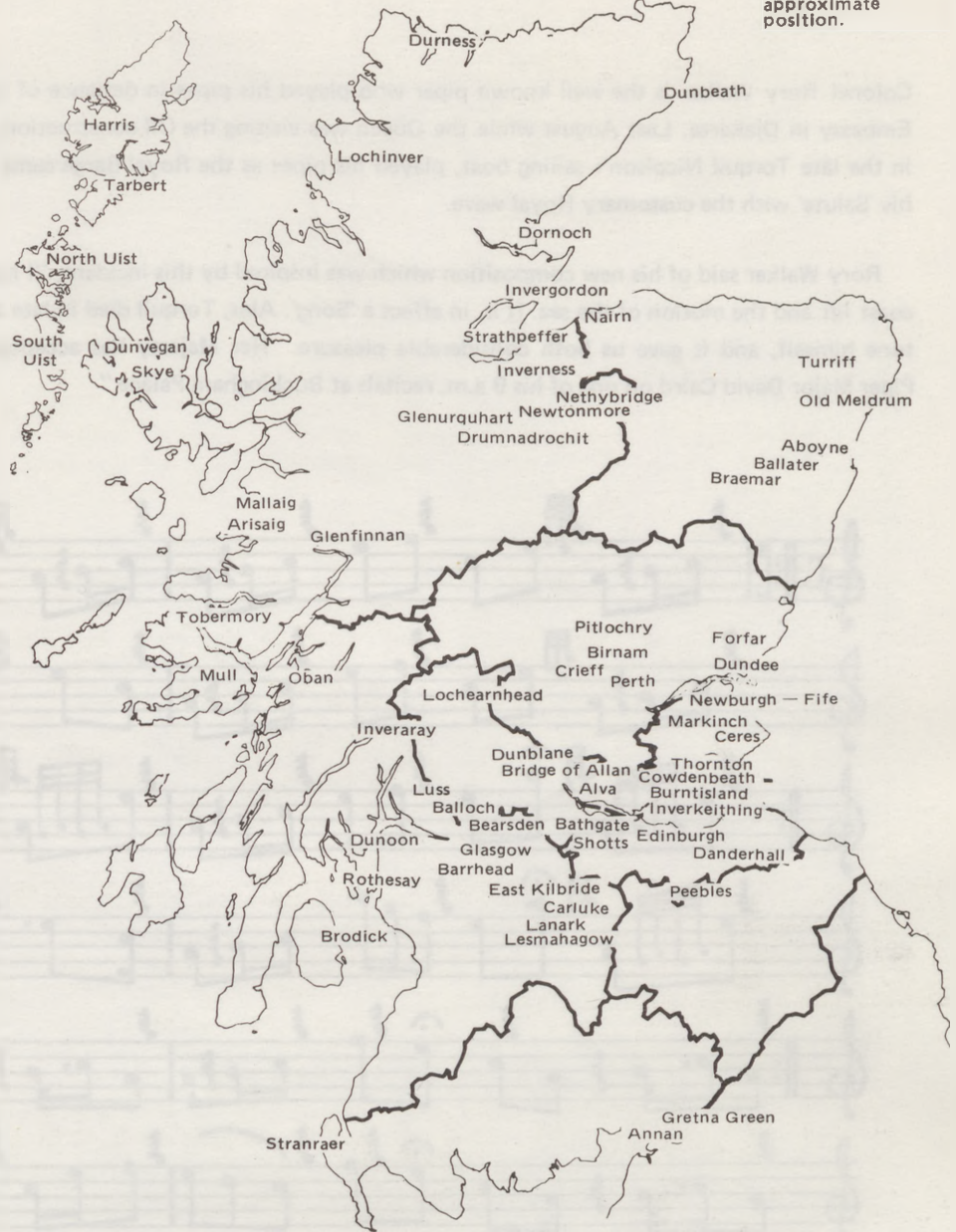
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THE PIPE BAND AND HIGHLAND GAMES CIRCUIT

Please note.—
Place names
are in
approximate
position.

PB — Pipe Band, PBC — Pipe Band Championship
S — Solo Competitions

* MAY				
Saturday	20th	PB	Glasgow Parks — Scotstoun	
	27th	PBC	Bathgate — British Championships	
* JUNE				
Saturday	3rd	PB	East Kilbride	
	4th	PB	Stranraer	
		PB	Markinch	
		PB	Barrhead	
	10th *	S	Bearsden & Milngavie	
	10th	PB	Lanark	
	10th	PB	Glasgow Parks — Queen's Park	
	10th	PB	Edinburgh — Miner's Gala	
Sunday	11th	PB S	Forfar	
Saturday	17th	PB	Old Meldrum	
	17th	PB	Gretna Green	
	17th *	S	Newburgh — Fife	
	17th	PB	Lesmahagow	
Sunday	18th	PB	Lothian & Borders — Danderhall	
	18th	PB	Turriff	
Saturday	24th *	S	Ceres — Fife	
	24th	PBC	Edinburgh — Princes Street, Scottish Championships	
* JULY				
Saturday	1st	PB	Annan	
	1st	PB	Carlisle	
	1st	PB	Braemar	
	1st	S	Thornton — Fife	
Sunday	2nd	PB	Dundee	
Saturday	8th	S	Alva	
Saturday	15th	PB S	Balloch	
Monday	17th	S	Burntisland	
Tuesday	18th	S	Inveraray	
	18th	S	North Uist	
Wednesday	19th	S	South Uist	
	19th	S	Luss	
	20th	S	Mull — Tobermory	
Friday	21st	S	Dunbeath	
Saturday	22nd	S	Lochearnhead	
Wednesday	26th	S	Tarbert — Harris	
		S	Arisaig	
Friday	28th	S	Durness	
Saturday	29th *	S	Cowdenbeath	
Monday	31st	S	Mallaig	
* AUGUST				
Friday	4th	S	Dornoch	
	4th *	S	Brodick	
Saturday	5th *	PB	Bridge of Allan	
	5th *	S	Inverkeithing	
	5th	S	Strathpeffer	
		S	Newtonmore	
Friday	11th	S	Loch Inver — Assynt Games	
Saturday	12th	PBC	Lanark — Worlds Championship	
	12th *	S	Nairn	
Wednesday	16th	S	Skye — Plobalreacht Competitions	
Thursday	17th	S	Skye Gathering	
	17th	S	Silver Chanter — Dunvegan	
Saturday	17th	S	Ballater	
	19th	PB	Perth — Scone Palace	
	19th	PB	Rothsay	
	19th	S	Glenfinnan	
	19th	S	Birnam	
	19th	S	Nethybridge	
	19th	S	Strathardle	
Saturday	19th	S	Crieff	
Wednesday	23rd	S	Argyllshire Gathering — Oban	
Thursday	24th	S	Argyllshire Gathering — Oban	
Friday	25th	S	Cowall Gathering — Dunoon	
Saturday	26th	PBC S	Cowall Gathering — Dunoon	
	26th	S	Invergordon	
	26th	S	Glenurquhart — Drumadrochit	
Sunday	27th	PB	Edinburgh — Princes Street	
Wednesday	30th	S	Aboyne	
* SEPTEMBER				
Saturday	2nd	S	Braemar	
	2nd	PBC	Shotts — European Championships	
Sunday	3rd	PB	Peebles	
Saturday	9th	PB	Dunblane	
	9th	PB S	Pitlochry	
Thursday	14th	S	The Northern Meeting — Inverness	
Friday	15th	S	The Northern Meeting — Inverness	



ENGLAND

* JUNE				
Saturday	3rd	PB	Cleckheaton — Yorks	
	17th	PB	London — Crystal Palace	
* JULY				
Saturday	8th	PB	Birmingham	
Sunday	9th	PB	Beeston — Nottingham	
Saturday	15th	PB	Corby	
Saturday	29th	S	Temple Thornton — Morpeth	

NORTHERN IRELAND

* MAY				
Saturday	6th	PB	Kilrea	
Saturday	20th	PB	Ballyclare	
Saturday	27th	PB	Enniskillen	
* JUNE				
Saturday	10th	PB	Cookstown	
Saturday	17th	PB	Banbridge	
Saturday	24th	PB	Ballycastle	
* JULY				
Saturday	1st	PB	New Ross — Eire Bangor	
Saturday	29th	PB	Bangor	
* AUGUST				
Saturday	5th	PB	Portrush	

*Notification of Highland Games only. Intending competitors should check that Solo Competitions are being held.

While every care has been taken to ensure the accuracy of these dates **The International Piper** cannot accept responsibility for errors and omissions. It is advised to check all dates before making final arrangements to travel. Details of any omissions or change of dates should be notified to the Editors who will be glad to receive them and publish any amendments.



A WAVE OF THE QUEEN'S HAND



Colonel Rory Walker is the well known piper who played his pipes in defiance of Indonesian rioters as they stormed the British Embassy in Djakarta. Last August while the Queen was visiting the Oil construction project at Kishorn, Ross-shire, Rory, who was in the late Torquil Nicolson's sailing boat, played his pipes as the Royal Barge came past. The Queen and Her Party acknowledged his 'Salute' with the customary Royal wave.

Rory Walker said of his new composition which was inspired by this incident, "I have tried to incorporate in this slow air, a West coast lilt and the motion of the sea. It is, in effect a 'Song'. Alas, Torquil died in late January this year, but he heard and played the tune himself, and it gave us both considerable pleasure. Her Majesty has accepted the tune; it has been played by Her piper, Piper Major David Caird on one of his 9 a.m. recitals at Buckingham Palace."

The musical score is written on ten staves of five-line music paper. It begins with a treble clef and a common time signature (C). The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some decorative flourishes and repeat signs throughout the piece.

TO COMMEMORATE THE VISIT OF HER MAJESTY TO LOCH KISHORN – 13th AUGUST 1977



THE PIPE BAND MEDLEY SET

Does it satisfy the competitive requirements?

by
JOHN
MACLELLAN

The cry was for "musical performance" and the opportunity was taken immediately to cast out *Mrs John McColl* and all such like and substitute *I see Mull* and *Mairi's Wedding* and so on.

This was done to satisfy two counts. One was that the listening public would be more at home when being gorged on the "ditty" melodies and the second that the performers would make better use of the musical constituent 'expression' which apparently was better catered for in tunes of less complex structure.

It would seem that a prime element in any competitive field was forgotten — that of standards of technique. The situation that maintained was exactly opposite to that before the adoption of the medley set. It was the custom to hear grade one and two bands play the more complex competitive Marches, Strathspeys and Reels, but these types of tunes were also played by Juvenile and Grade IV bands, tunes, by and large, far above their technical ability.

When the medley set was introduced we saw the opposite happen. The higher grade bands began to play the type of tune that should have been the choice for those in the lower grades. This, of course, had a valuable spin-off, because those lower grade and younger bands, while following the lead of the more

experienced bands, were now playing the type of music that was correct for their ability. However the other consequence was that the top bands had lost their 'test of technique'.

RETURN OF TECHNIQUE

But matters did improve, because as bands began to look for methods of overtaking their colleagues, tunes of more complex character began to be introduced into the medley sets, thus reintroducing a test of technique into their performances.

This is the way the matter stands at the moment. Bands of the leading grades play complex medley sets which encompass all types of rhythms, melodies and tempi which provide for the listener varied programmes which are undoubtedly entertaining and of high musical quality. The lower grade bands appear to have resisted the temptation to emulate this and their medley sets are comparable to their playing standards, and in addition satisfy the criterion of entertainment.

One important element of the competition field is lacking in all this develop-

ment — the provision for the adjudicator to find some degree of compatibility from one band's performance to the next. At present he has to use his personal assessment to equate a set of Hornpipes against a set of Jigs or Strathspeys and sometimes even a part of Pibroch presented in varied musical moods.

Without taking away from the musical leaders their right to build medleys which, in their estimation, have the correct variety and tune presentation, the need in adjudication assessment could be satisfied by groups of set tunes — i.e. a specified number/type of tunes from which a selection would be a mandatory insertion in bands' medley sets.

In this way out of a group of say six competitive Marches, Strathspeys, Jigs, Reels, or whatever, it could be specified that two should be included, each of a different type.

Such a format would ensure that adjudicators would find in each performance melodic content of equal technical merit, which is an element that appears to be missing in the present competitive set-up.

A NEW SCHOOL OF PIPING

A large gathering of pipers assembled at 22 Robertson Street, Glasgow recently for the opening of the Duncan Johnston Piping School. Duncan who is now restored to health after his recent illness, met his many piping friends who came to wish him success for the future of his School, which will offer courses in piping at all levels to be personally conducted by Duncan himself. All enquiries should be addressed to:

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Pipe Major – The Pakistan Army by John MacLellan

Imagine if you will, a parade ground six times the size of a football pitch and lined up on it, in most colourful array, about a hundred pipe and military bands of the Pakistan army.

Such was the scene I witnessed in 1975 when I first met Mohammed Younis. He, as a most distinguished senior soldier was in command of that parade and it was with a fellow soldier's admiration I watched him march across that vast parade square to report to the General Officer taking the salute. Mohammed was a magnificent sight as evidenced by his photograph.

At that time he was Pipe-Major of the Army Medical Corps pipe band which were to be the champion's of 1975. He

himself was the champion piper, consolidating a position he had held for umpteen years previously.

His whole family for generations were Army pipers. His elder brother, father and grandfather being Pipe-Majors in the Indian Army before him.

It was arranged that he should attend the Advanced Pipers' course at the Army School of Piping, Edinburgh Castle in 1976 and he successfully graduated at the standard required for Pipe Majors of Gurkha regiments. On his return to Pakistan, he was appointed Chief Piping Instructor at the Army School of Music at Attobahad. The cup he is holding was presented as the Champion Pipers' Trophy, Pakistan Army, by the Queen's Own Highlanders.



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The names of MacDougall and Stradivarius are synonymous. Each produced instruments acknowledged to be the best in the world. To own either today marks the owner as a most fortunate individual.

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MacDougalls will tend to become even scarcer.

In an attempt to safeguard this heritage it is suggested that a MacDougall drone register be compiled. Such a register will not be made public thus saving the owners from queues of pipers pestering them to sell their precious drones. It will however give an indication how many sets are still in existence.

So **The International Piper** proposes to

start the register – with your help.

The following information should be forwarded to the Editors:

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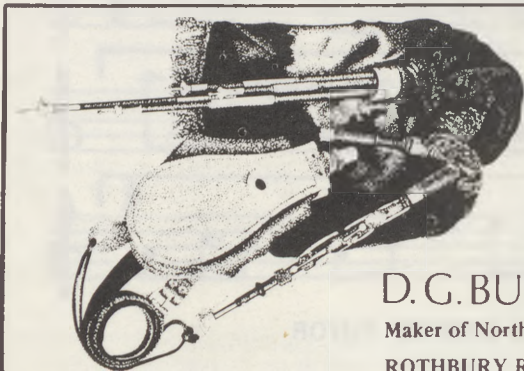
Type of wood –

* African Blackwood/Cocus Wood/Ebony

Type of Mounts –

* Ivory/Ivory and Silver/Full Silver
Unlined/Copper-Brass lined.

*Delete those which do not apply.



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WOMEN IN PIPING

ELAINE C. MARNOCH

by C.M. MacLellan

It is my bad luck that I am unable to attend every National Mod but I made a special effort to be at Ayr in 1974. Like most people I love Childrens' day but that year I was determined to be where the under-15 bagpipe competitions were underway.

Piping was not always a feature of the National Mod but thanks to the enlightened people who decided that this ancient and flourishing art should have a place in the national Gaelic festival, youngsters took to it with the same earnestness and dedication which marked the other events.

I must confess here that this particular competition was of significance to me as my 13 year-old son was competing in his first piping competition. Like any other mother I was suffering the usual anxiety (although he had been taking part in piano competitions for some time) and after wishing him luck I took my seat in the audience. Immediately on my left I was struck by the appearance of two enormously attractive school-girls (more of the other later) looking as if they had barely reached their teens but with full-sized bagpipes ready and waiting for the call to the platform.

I was particularly impressed by their air of panache and confidence and was fascinated to know who they were. On making enquiries I was told that both girls came from Aberdeen and the taller was Elaine C. Marnoch who was about to enter her second important competition, having already won first prize at Inverness the year before. The competition progressed and in the end it was hardly a surprise to the audience when Elaine, despite fierce, and largely male, rivalry was declared the winner. Miss Marnoch had burst upon the piping world! "That girl is going to give the boys a run for their money" a far-from chauvinist pig remarked moments later. She was then only fourteen years old. In fact Elaine won the premier Junior National Mod award four times in succession — At Inverness, Ayr, Dundee and East Kilbride.



Elaine Marnoch began her piping career after listening to a ladies' pipe band at 7½ years of age. After tuition by Sandy Robertson of Culter she joined the Bon Accord Ladies Pipe Band less than two years later. Persuading the well-known Pipe Major George Cruikshank to enlist her as a pupil she left the Bon Accord and joined the Deeside Ladies Band.

Some little time after playing with the Deeside Ladies', Elaine decided to concentrate on Solo playing and won prizes in various Junior events, thus leading to her big wins at Inverness and Ayr.

In 1975 Elaine won the Scottish Ladies' Championship at St. Andrews and immediately found herself the darling of the press, being dubbed by one daily newspaper the "Pibroch Girl". T.V. appearances followed and a spot with the ever-popular *Se ur Beatha* (You're welcome). One day this writer, on turning on Scottish Television was delighted to see the graceful figure of Miss Marnoch in a long tartan skirt with toning blouse

playing with all the aplomb of the tele-performer for the dancing of the incomparable Brian Sievwright Dancers.

However it was in 1977 that Elaine attained what is thought of by many as the 'creme de la creme' of the famous Edinburgh Military Tattoo. She became, not only the lone piper of the world-famous event but the first *woman* ever to appear in that spot.

A student nurse, she had joined the Aberdeen University O.T.C. band thus making her eligible for a part in the Military Tattoo — and what a part! This slight figure silhouetted against the uppermost ramparts of Edinburgh Castle played to an average of 7,000 people at the end of every performance for three weeks non-stop!

It can hardly be a surprise that Miss Marnoch's boy-friend, a geography student at Aberdeen University is also a piper.

We wish Elaine well and feel sure that whatever other pressures come her way she will always make time for her piping.

— THE COMPETITION ROUND UP —

THE UIST and BARRA COMPETITION

PIOBAIREACHD — LACK OF BIG NAME COMPETITORS

The noticeable absence of many big name piping competitors was a feature of the recent Uist and Barra competition. The Class I Piobaireachd which was restricted to previous winners of the Highland Society of London's Gold medal and to winners of the previous Uist and Barra Piobaireachd competitions drew only eleven entries.

The competitions were sponsored this year by Highland Queen Scotch Whisky and this fact was evident on the trophy table by the array of 'bottle prizes'. In addition of course, were the usual valuable Uist & Barra Trophies which included the Pipe Major Robert Reid Memorial Medal and the Finlay Mackenzie Challenge Trophy. The first prize was won by Iain MacFadyen who played *The Battle of Auldern* — No. 1 setting — which is taken from the Colin Campbell Canntaireachd Manuscript. Andrew Wright who played *The MacDougall's Gathering* was placed second while Kenneth MacDonald who has recently been making a welcome come-back to competitive playing gained third place with *The MacLeods' Salute*. The fourth prize was awarded to James McIntosh who played *MacCrimmon's Sweetheart*. This competition was judged by Pipe Majors Donald MacLeod and Ronald MacCallum.

The Class II Piobaireachd competition attracted an entry of 26. The holding of a second competition is becoming a regular feature at indoor competitions and does provide a competitive platform for less experienced players who need not then joust with big piping names. All in all the standard of this competition was disappointing mainly because of poorly sounding instruments either being badly set-up or tuned. Judging was Sandy MacPherson making his first appearance at a major competition as a Sheriff and we offer him our congratulations on his recent legal appointment. Accompanying Sandy was one of piping's elder statesmen, Roddy MacDonald, well known as "of the Glasgow Police", although retired from that force for many many years. First prize was awarded to Dr. Angus MacDonald who played *Patrick Og MacCrimmon's Lament*. Many listeners thought that the addition of a Crunluath a Mach would have really rounded off a good performance. The two girl entrants, Anne Sinclair and Patricia Henderson were placed second and third playing *The Little Spree* and *Lament for Mary MacLeod* respectively. They are to be heartily congratulated for once again making their piping talent felt, their other talents in the field of good looks requires no judges to place them as prizewinners! *The MacDougall's Gathering* scored once again this time for Tom Spiers who was placed fourth.

THE MARCH, and the STRATHSPEY and REEL COMPETITIONS

There was a programme entry of 41 competitors to be judged by the present and immediate past Pipe Majors of Strathclyde Police Pipe Band — Pipe Majors Ian MacLellan and Ronald Lawrie. Having played of the 'first' round by playing both March and Strathspey and Reel at the initial visit to the platform, the judges chose seven competitors for each short leet but which list only included eight names in all, which showed the superiority of their playing over the other 33 entries. Dr. Angus MacDonald did not get into the Strathspey and Reel leet and Robert Wallace did not make the one for Marches. So with the following forward in each competition the stage was set for an enjoyable two hours listening. They were Tom Spiers, Iain MacFadyen, Harold McAleer, Hugh McInnes, James McIntosh and Murray Henderson.

The marches began with Tom Spiers playing the *Abercairney Highlanders* in a setting reminiscent of the late Pipe Major John MacDonald, Inverness, and seldom heard these days. This was a good tune with some occasional 'flat' spots in expression. Next to play was Iain MacFadyen with *John MacFadyen of Melfort* which tended to be a light sounding performance both in fingering and in pipe tone. Iain was followed by Harold McAleer who played the popular *Hugh Kennedy*. There appears to be some deficiency in the double C's in what was otherwise a strong performance. *The Pap of Glencoe* was played by Hugh McInnes and many listeners were somewhat taken aback to hear him play a different version of the second part on the second time around. Otherwise this was a well-played performance on an excellent bagpipe. James McIntosh played *The Highland Wedding* in rather a 'softish' fashion on a bagpipe which could be termed as in like vein. The John MacLellan, Dunoon, composition *Southall* was played by Dr. Angus MacDonald who preferred to give the tune a well-pointed treatment which in all probability was over done. Last to play was Murray Henderson who played *Pipe Major John Stewart* in a nice musical fashion with a nice marching swing.

The final placings were:— **THE OBAN TIMES CHALLENGE TROPHY - 1 Hugh McInnes, 2 Murray Henderson, 3 Ian MacFadyen, 4 Tom Spiers.**

The Strathspey and Reel short leet began with Rob Wallace playing *Blair Drummond* and *Pretty Marion* which performance rather fell away in tempo at the end of the reel. Tom Spiers played next. His tunes were *Struan Robertson* (another seldom heard setting, but a nice one!) and *Bessie MacIntyre*. Third to play was Iain MacFadyen who played *Dornie Ferry* — this was a popular performance with the audience. Harold McAleer who had the misfortune to play his tunes over twice instead of once as stipulated also played *Dornie Ferry* and the reel was *Lexy MacAskill*. Like his March playing this was a strong rather direct performance. *Cabar Feidh* and *Loch Carron* were played by Hugh McInnes who turned in a very good performance. Second last to play was James McIntosh who chose to present his tunes in rather a deliberate fashion and it could be said that his performance was too much down-tempo from what one normally hears. Murray Henderson closed the competition playing *Blair Drummond* and *Ca' the Ewes*. Once again this was a performance which caught the audience's approbation and Murray got probably the best reception of the day.

→ An interesting comment was heard from a listening group of very distinguished past competitors who themselves had excelled in the Master's March, Strathspey and Reel competitions at Oban and Inverness. They thought that some of the performances in both the March and Strathspey and Reel leets were at about the "ready for polishing" stage and that in general most of the performances lacked finesse. The prize-list was: **THE JOHN KENNEDY CHALLENGE TROPHY** – 1-Murray Henderson, 2-Tom Spiers, 3-Hugh McInnes, 4-Iain MacFadyen.

At 9 p.m. (a not unusual time at Uist & Barra competitions) the Jig competition commenced. This was judged by Donald MacLeod, Roddie MacDonald, Ronald MacCallum and Sandy MacPherson. Not all the competitors who had entered decided to wait for this competition which was most enjoyable with some excellent tunes being played. Fingering tends to become fancier and fancier in this musical department and much practise is necessary to do many of the tunes justice. The prizes were awarded to: **THE A.J. MACDONALD TROPHY** – 1-Iain MacFadyen, 2-Hugh McInnes, 3-Dr. Angus MacDonald, 4-Harold McAleer.

Dr. Leslie Craig from Furnace, Argyll, was the chairman for the day and the prizes were eventually presented at the end of a long day by Mrs Ronald Morrison whose husband has for so many years been the successful convenor of this highly popular competition. The Charles Hepburn Trophy for most points overall was awarded to Iain MacFadyen.

LOTHIAN and BORDERS POLICE BAND SOLO BAGPIPE COMPETITIONS

The Royal Arch Halls in Queen Street, Edinburgh was as usual the venue for another well run and successful competition organised by the Lothian and Borders Police Pipe Band. The competitions were held on the evening of St. Patrick's day and on Saturday 18th March.

One of the features of the competition was the very high standard of playing in the Piobaireachd and Former Winner's (M S & R) competitions.

The March and the Strathspey and Reel competitions were held on Friday evening and from an entry of 37 competitors there was some good playing. Well-known names in piping made up both prize-lists.

THE MARCHES *THE MACKINLAY-MACPHERSON LTD CHALLENGE TROPHY* 1-John Wilson, Strathclyde Police Pipe Band, 2-John MacDougall, Kincaig, 3-Murray Henderson, Eassie, 4-Tom Spiers, Edinburgh.

THE STRATHSPEYS and REELS – *THE J. WILKIE ESQ. CHALLENGE TROPHY* 1-John MacDougall, Kincaig, 2-Hugh MacInnes, Glasgow, 3-Colin Drummond, Bathgate, 4-Murray Henderson, Eassie.

The judges were:– **MARCHES** – Dr. Robert Frater, Pipe Major George Stoddart; Pipe Major Robert Kilgour.

STRATHSPEYS and REELS – Mr Duncan Johnston; Pipe Major Duncan Cameron; Pipe Major Iain MacLeod.

Saturday's competitions were for Piobaireachd, Former Winners March, Strathspey and Reel and for Jigs. The judges in the Piobaireachd competition were – Captain D.R. MacLennan, Captain Ian C. Cameron and Captain Andrew Pitkeathly, the Director of Army Bagpipe Music and all agreed that the standard was very high indeed and gave them problems in arriving at the eventual prize-list. There was a large entry and the competition continued all day with many fine tunes being heard. The prizewinners were all given tunes to play with which they have won major awards in the past. 1-James McIntosh Dundee, *Beloved Scotland*, 2-Murray Henderson Eassie, *Lament for Donald Duaghal Mackay*, 3-Hugh A. MacCallum Bridge of Allan *Rory MacLeod's Lament*, 4-P/M Angus MacDonald Scots Guards, *The MacDougall's Gathering*

The winner received the **ROYAL COMPANY OF ARCHERS' CHALLENGE TROPHY** and the runner-up was awarded the **W. NICHOLSBY ESQ. TROPHY**.

The Former Winners' competition was held in the main hall and was judged by P/M Donald MacLeod, P/M Ian MacLeod and Captain John MacLellan. A strong bench indeed as the judges between them have won this competition at Oban and Inverness twenty times!

This was a most enjoyable competition of an excellent standard with ten competitors playing. The winner was Hugh MacCallum playing *John MacFadyen of Melfort*, *Parker's welcome to Perthshire*, *Cabar Feidh*, and *Arniston Castle*, *The Grey Bob* and *Dr. MacPhail*. Hugh gave a faultless performance of a very high standard. Pipe Major Angus Macdonald was second with the G.S. MacLennan marches: *Inveran*, and *The Lochaber Gathering*, the Strathspeys – *Delvinside* and *Susan MacLeod* and the Reels *Mrs MacPherson of Inveran* and *Pretty Marion*. In comparison with Hugh MacCallum this was a rounder and more vigorous performance.

Third prize was awarded to Iain MacFadyen who chose to play *The Pap of Glencoe*, *John MacFadyen of Melfort*, *Inveraray Castle*, *Dornie Ferry*, *Major Manson* and *Bessie MacIntyre*. This was another good performance by another master March, Strathspey and Reel player.

John Wilson was placed fourth and he played *Miss Elspeth Campbell*, *The 93rd at Modder River*, (It was the 91st who were at this action!), *Maggie Cameron*, *Dornie Ferry*, *Lachlan MacPhail of Tiree*, and *Donnie Manson's Reel*.

The other competitors in this competition were: Duncan MacFadyen, Ian F. Clowe, Tom Spiers, John MacDougall, Kenneth MacDonald. Hugh MacCallum was awarded the **ROYAL SCOTTISH PIPERS' SOCIETY MINIATURE STAR** and Angus MacDonald the **EDINBURGH CITY POLICE PIPE BAND TROPHY**.

THE JIG COMPETITION – THE MACPHERSON TROPHY

The judges were the same as for the M, S and R competition. Is it possible that coming at the end of a long day's playing, the Jigs are at a decided disadvantage? On the whole they lacked sparkle and lift which must be present in good jig playing. This lack of

→ expression is most noticeable in present day performances, so perhaps competition organisers might give thought to where they place the jig competition in their programmes.

The prizes were awarded to: **1-John MacDougall** *Allan MacPherson of Mosspark, P/M George Cruikshanks*, **2-P/M Angus MacDonald** *Donella Beaton, Paddy's Leather Breeches*, **3-Hugh A. MacCallum** *The Thief of Lochaber, Corkhill*, **4-Lawrie Gillespie** *Donella Beaton, Butter Fingers*

PRESENTATION OF PRIZES

Chief Superintendent Hood, the Band's President introduced Mrs Duncan Cameron, wife of Pipe Major Duncan Cameron, a former Pipe Major of the Edinburgh City Police pipe band, who presented the prizes and trophies which included the following overall awards:— The competitor gaining the most points for Piobaireachd, March, Strathspey and Reel (Former Winners), and Jig competitions, **Hugh A. MacCallum**, *THE PIOB MHOR TROPHY* (Presented by the 47th (Edinburgh) Boys Brigade, Ex-members pipe band) and the Lothian Regional Council Award of £100. **P/M Angus Macdonald** — Runner-up. Lothian Regional Council Award of £50.

CANADA — TORONTO INDOOR GAMES — March 1978

Open March — 1 Bill Livingstone, 2 John Mackenzie, 3 Bob Worrall, 4 John Watson. **Open Strathspey and Reel** — 1 Bob Worrall, 2 John MacKenzie, 3 Ed. Neigh, 4 Bill Livingstone. **Piobaireachd** — 1 Bill Livingstone, 2 Bob Worrall, 3 Michael MacDonald. Overall — Bill Livingstone.

Bands — **Grade 1:** General Motors. **Grade 2:** Niagara. **Grade 3:** Glenmhor. **Grade 4:** City of Brockville.

SCOTTISH PIPERS' ASSOCIATION — PROFESSIONAL COMPETITION — April 1978

Piobaireachd (Class 1) — 1 Andrew Wright, 2 Ian F. Clowe, 3 Kenneth MacDonald, 4 Murray Henderson.

Piobaireachd (Class 2) — L/Cpl Peter Fraser, 2 Anne Sinclair, 3 Iain T. Cameron, 4 L/Cpl Iain Macey.

March (Confined) — 1 Tom Spiers, 2 Murray Henderson, 3 Hugh MacInnes, 4 John Wilson.

Strathspeys and Reels (Confined) — 1 Murray Henderson, 2 John Wilson, 3 Tom Spiers, 4 Hugh MacInnes.

March Strathspey and Reel (Former Winners) — 1 Murray Henderson, 2 Ian F. Clowe, 3 Kenneth MacDonald, 4 Robert Wallace.

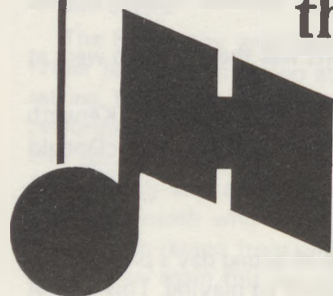
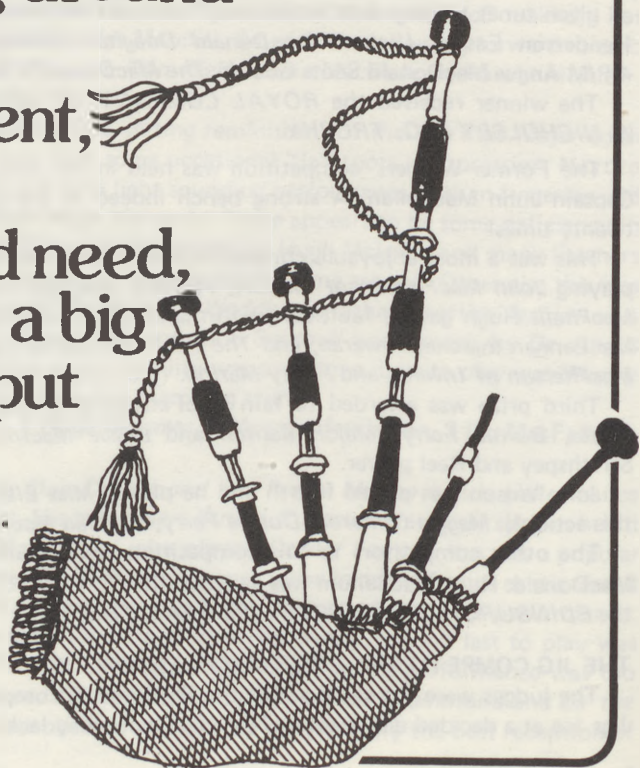
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THE INVERNESS MUSICAL FESTIVAL

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It was quite a privilege to listen to the playing of the boys and girls who competed in the bagpipe section at this annual festival. While St. Mary's Church Hall is not the most comfortable place to settle down to listen to a day's piping, the competitors coped well with a low temperature and harsh acoustics. Indeed it wasn't until the piping assembly was ousted by the dancing fraternity at 5 p.m. (because they had a permanent booking on Fridays at that hour) did some comfort become available when the School music room was placed at the pipers' disposal. Most of the competitors were from the West coast. That there was none from Inverness town itself was because the Schools' tutor, Mr John Rennie has still not recovered from a persistent illness. We all wish him a speedy recovery.

THE CHANTER COMPETITION

Those under the age of 11 began the day's competitions by playing a March on the Practice Chanter. There were three entries and the top mark went to **Brian Cunningham, Elgin**, one of the very few players not from the west.

In the Over 12 Chanter class both **Johnathan Humphrey, Broadford**, and **Karen MacFadyen, Kyle**, played themselves into first and second places respectively, while third place was awarded to **George Sutherland, Muir-of-Ord**. In the Over 13 Class, **Margaret Sutherland** from **Dornie** was the sole competitor, but had she opposition, she would still have held her own.

BAGPIPES — JUNIOR

Nine competitors played in this competition which was for a March and a Strathspey and Reel. This was really a fine competition and produced some very mature playing from every competitor. It was quite remarkable how correctly they all played, not a feature that normally holds good in Junior competitions. There were mixed standards of expression and while most played an excellent March, the Strathspeys and Reels did not in every case match up with the same swing and lift. The winner, **Douglas Main, Kyle**, gave an excellent performance with each tune being of the same standard as the other. He was closely followed by **David Mackenzie, Lochcarron**, and **Alasdair Gillies, Ullapool**, who played the best march of the day — his *74th's Farewell to Edinburgh* was quite splendid. The others who competed in this class were **Esther Mackenzie, Kevin D. MacLennan, Martin MacDonald, William J. MacColl, Robert Stuart, and Michael Main**.

BAGPIPES — NOVICE

The afternoon's playing began with the Novice class who were required to play a March. There were seventeen competitors who all played very well indeed. There was no rushing at the music, each competitor playing well within his or her capacity. The prizes were eventually awarded to: — **1 - Ian Henderson, 2 - Alison Sinclair, 3 - Anne Mackenzie**.

PIOBAIREACHD

The final Solo competition of the day was for *Ceol Mor*. Nine competitors entered and all played different tunes. The standard was high, although at least two of the younger players had difficulty sustaining their initial efforts, but there is no doubt that their day will come. **Douglas Main, Kyle**, once again showed the maturity of his playing in the fine manner in which he played *The Lament for Mary MacLeod*. He was a clear winner and his was a most polished performance. Second place was awarded to **David Mackenzie, Lochcarron**, for his steady playing of the *Battle of Auldearn*, and third prize went to **Alasdair Gillies, Ullapool** for his fine playing of *The Lament for Sir James MacDonald of the Isles*. He must however be careful not to insert extraneous gracenotes!

The piping competitions ended with the competitors combining to form Quartettes, three from Kyle and one from Ullapool. The playing was good but unfortunately in all cases much has yet to be achieved in good bagpipe unison which is a MUST for this type of competition. Ullapool just gained the verdict over their fellow competitors.

The presentation of trophies at 6 p.m. ended an enjoyable day of playing and listening. The awards were as follows:—

The Piping Society of Inverness Cup for best in the Chanter classes: **BLAIR G. CUNNINGHAM, Elgin**

The Piping Society of Inverness Cup for best in the Bagpipes Solo class — March, Strathspey and Reel: **DOUGLAS MAIN, Kyle**.

The Fraser Cup for Piobaireachd: **DOUGLAS MAIN, Kyle**

Mr. Neil Angus Macdonald of Inverness was Chairman for the day and the competitions were adjudicated by Captain John MacLellan who made helpful and informative remarks in his adjudication at the end of each competition. He also congratulated the piping tutors, Mr Iain MacFadyen, Mr Norman Gillies, Mr Iain Fraser and Pipe Major Andrew Venters, who were all in attendance and supervising their pupils, on the excellence of the standard of playing.

PIPING SOCIETIES

The International Piper intends to publish a list of piping societies throughout the world. To make this list as complete as possible will secretaries please forward the full name of their society, the address of where the society meets and of course whether the meetings are weekly etc., and, if visitors are welcome.

WE HEAR THAT

★ Pipe Major Donald Morrison is currently visiting Australia and New Zealand. We wish him every success.

★ John D. Burgess and Iain MacFadyen have each set up businesses trading in bagpipes and accessories. Success be with them!

★ Pipe Major Joe Kerr, Gordon Highlanders has exchanged his practice chanter for a Pace stick and has been appointed Regimental Sergeant Major of the 1st Bn. The Gordon Highlanders. — Congratulations Joe! — and remember you can always swap them around again.

★ The Lothian and Borders Police Pipe Band have cut their first record under their new name and their new Pipe Major Harry MacNulty.

★ There were three manuscripts in Joseph MacDonald's effects when they

were inventoried. This lead is being followed up to see if the two that are missing can be found.

★ Ian Dall MacKay's pipe chanter is now in Ottawa and that there is every hope that it will be returned to Scotland in the future.

Quiz

HOW DOES YOUR PIPING KNOWLEDGE MEASURE UP?

(Answers on Page 24)

Score 5 for each correct answer.

40 – 50 Excellent
30 – 40 Very Good
25 – 30 Good
Below 25 – How about a little study?

1. Who is the President of the Scottish Pipe Band Association?
2. Who composed the March "The Edinburgh Police Pipe Band"?
3. How many beats are in a bar of ϕ time, and what is the value of each beat? (Score $2\frac{1}{2}$ for each part)

4. What is the first tune in the Pipe Major Willie Ross collection?
5. What position in the Pipe Band world does Mr David H. Scotland hold?
6. In which clef is the melody of Highland bagpipe music written?
7. What does Ceol Mor mean?
8. Which Pipe Band has won the World's Pipe Band Championship 5 times in succession?
9. What type of time would be represented when each bar contains three beats, each valued at a crotchet and a quaver?
10. What is the pressure (per sq. in.) blown by the average piper?

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THE PIPER'S DELIGHT
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Agents in AMERICA, AUSTRALIA, CANADA and SOUTH AFRICA

AN AUSTRALIAN REPORT

PIPE MAJOR DOUGLAS THORESEN

Piping in Australia is heavily reliant upon the various State and Federal Pipe Band Associations.

In administrative roles, the Associations are able to promote not only band competitions, but solo Piping and Drumming also, and the organisations in many instances, attempt to set up Piping and Drumming Colleges.

The degree of success in carrying out the functions of competitions and teaching roles tends to vary from State to State, and year by year. This may be because of efficiency or allowing things to happen rather than making them happen, or alternatively the loss of a piper from one location or band to another. In these aspects Australia is no different from any other country in the world, though greater distances may mean travel of up to hundreds or thousands of kilometres in order to attend practice, schools or competitions.

Most States have commendable attempts at teaching or encouraging the playing of pipes. In some centres the Piping Society tutor may fulfil the role of the local 'Guru' so to speak. He may not necessarily be a member of a pipe band, though such an instance would certainly be in the minority. His teaching and influence is highly regarded and the results of his achievements can be judged by his playing, or that of his pupils.

Many private schools and colleges employ part time, or more recently, resident teachers, to raise or maintain the pipes and drums. Several States now enjoy this addition, and promote the learning of the pipes to the younger generations.

The Australian Army is on the move to encourage improved standards, and is conducting courses closely aligned to "The Institute of Piping" certificate syllabus. The advent of conducting tests and examinations by tapes and correspondence is a new and progressive step in objectivised planning between the Australian Army and the Institute of Piping.

The piper in this part of the world has a communication problem by virtue of travel, in that the best attempts to maintain fresh exchanges are often confined to the centres and therefore enjoyed by a nucleus of pipers, who fortunately do discuss and pass on points of interest on merit whenever meetings are possible.

Piping clubs and societies exist in many cities. The aim of such groups is

to encourage the playing and social aspects with support both active and financial for competitions.

Many bands and piping organisations are supported by their own efforts or with assistance from commercial firms or influential clubs which are popular throughout Australia.

Finally, mention must be made of the State Police Pipe Bands, who contribute greatly to both raising standards, and in many cases teach by the medium of the Police Youth Clubs.

GOLD MEDALLIST LEAVES FOR AUSTRALIA

It's 'bon voyage' to the 1977 Oban Gold Medallist Ian F. Clowe, Dumfries, who flies out to Australia on 24th May to take up a piping appointment with the Scots College, Bathurst, New South Wales. Ian has arranged a six-months trial period and should he like Australia, and Australia like him, it will be our loss and their gain. **The International Piper**, on behalf of pipers everywhere, wishes him the best of luck and good fortune in his new venture.

FORTHCOMING ARTICLES

PIPING IN THE ARMY —

Regimental piping history is fascinating and many innovations have originated in Army Piping. This important series will begin in June and will be contributed to by several distinguished names in Army piping.

* * * * *

TUNING AND CLIMATE —

Problems exist in tuning because of varied climatic conditions. Roger Gould-King discusses these problems in depth.

* * * * *

STRATHSPEYS AND REELS —

John MacLellan writes on the problems of good Strathspey and Reel playing.

ANSWERS TO QUIZ

1. Mr. R. McCreath.
2. R. Campbell.
3. Two, a minim.
4. "The Abercairney Highlanders".
5. President, Australian Federation of Pipe Band Associations.
6. G or Treble Clef.
7. Great Music.
8. Muirhead & Sons.
9. 9/8, Compound triple.
10. About ¾ lb.

FROM YOU TO US

Dear Sir,

Why do the judges in solo piping in Britain not give the competitors the benefit of their deliberations at the end of competitions? It is done in every other country where bagpipe competitions are held. The competitor lays his 'playing heart' bare to the bench, yet in Scotland he is never given in senior competitions any kind of points sheet. Are the judges afraid to justify their opinions? Is it not time that some sort of system be worked out so that the competitor may read what the judges thought of his/her playing? Only the prizewinners know that they have at least pleased the bench.

The judges act at present as if they were a judicial bench and present a consolidated front — although many times in a bench of three judges, one of them may be out-numbered, or if one will, out-fought, in consequence his decision has little or no bearing on the prize-list.

It is about time that competitors had a points assessment sheet from each judge which shows his remarks on the playing he has heard. In addition there should be a system which each judge can give full effect of his decision in the eventual result.

I am Sir,
Yours etc.
R.T. MacMaster

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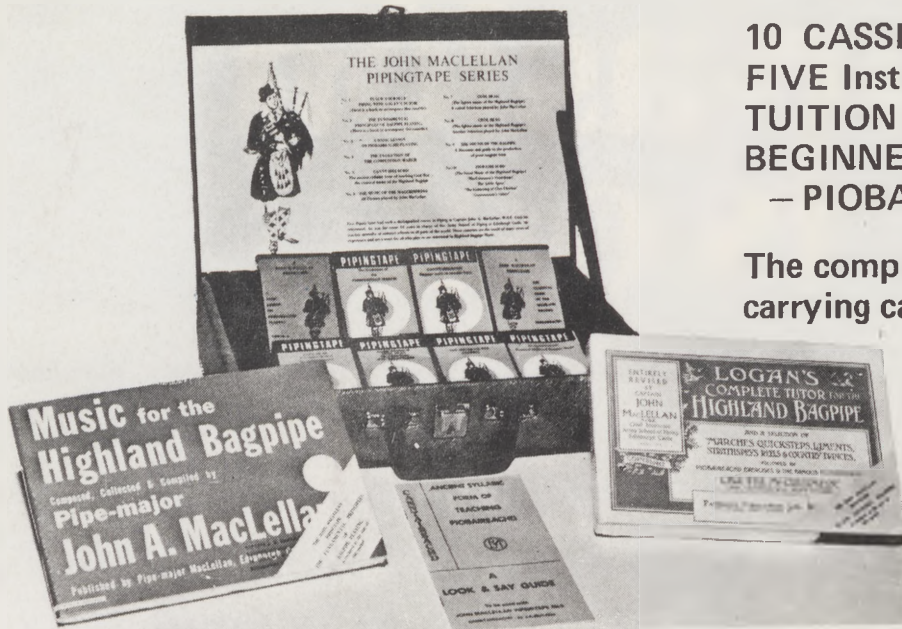


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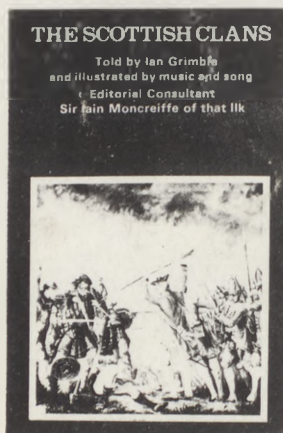
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