9th – 15th AUGUST 2010

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You will of course notice a new look to YOUR EUSPBA VOICE.

Vince Janowski has stepped down as Editor, and deserves a round of applause for his many years in the hot seat. Thank you Vince. After a lengthy search the EC has hired on John Bottomley as Editor and Stephanie Hopkins as Publisher. Both have extensive experience in the publishing industry. A top-quality magazine delivered on time to the members is our priority. Your feedback is strongly encouraged. Voice @ euspba.org will remain the means of contact.

The EUSPBA Championships will once again be held for bands at the Glasgowlands contest in MA. Solo Championships, all disciplines, Grade 4 to Professional are slated for October at the Meadow Highland Games, (formerly Richmond) VA contest. The vision is for these Championships to move locations each year. If you run a Games and would like to sponsor the Championships, please contact Officer-at-Large and Sanctioner Helen Harlow who is heading up this endeavor. If you would like to assist her, please get in touch. We will need additional stewards, etc. All information is on the website.

A discussion continues amongst the MB and EC as to the “ground only” piobaireachd contest. Please give your thoughts to June Hanley, MB secretary. My personal opinion is that it is hurting our pipers, especially the younger ones. Every effort must be made to increase the opportunities for these future champions to play a full tune. Half measures and parts of tunes will not accomplish this.

Educational videos for beginning piobaireachd are now on the website thanks to James McIntosh MBE and Peter Kent. Thank them when you see them around the Games.

More effort must be made to offer workshops for the solo and band players. The EB is willing to send along instructors, they just need your help in sourcing out a location. Band halls, churches, even after the Games on a Sunday morning would be ideal.

The season never stops in the EUSPBA (except December) so keep at it and remember, it’s about the music.

Jimmy Bell
I am delighted to present you with the spring issue of The Voice publication. You will see a new team producing this full color magazine, blasting editorial, monthly events, vocnotes and much more. The Voice will continue publishing quarterly and it’s our responsibility to deliver this publication to you with as much detailed information as possible.

I have been in the publishing business for over 20 years. I currently publish magazines for associations throughout Arkansas and surrounding states. I believe in producing publications of high quality and have off the chart results. This publication excites me more than folks can imagine due to having a musical background myself. I have 33 years of expressing my talents with a trumpet as well as vocals. I can see so much potential with the EUSPBA and The Voice.

As we continue to hear, “It is a time for CHANGE!” We find these changes made with the publication a positive change. Our new editor, John Bottomley,

has worked diligently with the editorial and is already preparing for the summer issue. Also, a new addition to our team is designer Bob Sahr. He will be adding the creativity and spins to the publication. We are all eager to complete the next issue.

The Summer issue will deliver this July. You have time to reserve your space so call today!

Enjoy The Voice!

Stephanie Hopkins
Publisher
501-920-3884
stephhop2002@gmail.com

EUSPBA MEMBERS receive a subscription to The Voice paid for, in part, by their dues ($8 per member is designated for The Voice). Membership is only valid from the date of application until the end of the calendar year. To ensure that you don’t miss an issue of The Voice, you must renew your membership early each year! Send membership inquiries and address updates for members to EUSPBA, PMB 316, 560 Peoples Plaza, Newark, DE 19702-4798, or email membership@euspba.org.

SUBSCRIBERS who are not members of the EUSPBA receive four consecutive issues of The Voice. To subscribe, send US $25 for US addresses, US $30 for Canada and Mexico, or US $42 for all other addresses worldwide to The Voice, PMB 316, 560 Peoples Plaza, Newark, DE 19702-4798.

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Your Voice Is Changing was the front-page headline back in 1994, when the magazine first adopted its previous format. At the time it was a huge step forward for a publication that, at one point, was being produced by one guy entirely on a typewriter and photocopier, hand folded, stapled, stamped, and addressed.

I remember that earlier version of the Voice well; I should because I was the guy doing all the writing, typing, photocopying, and so forth. And a time-consuming process it was, one that my employer at the time most likely did not appreciate since all the photocopying happened there.

There were no ads, it was all black and white, and I have no idea anymore how I screened the photos so they could be photocopied clearly.

It was during my first tenure that the publication actually got its name; I don’t even remember what it was called before then. “Newsletter” I think.

Well, your Voice is changing again. A new more modern design; all four-color; a new publisher; and a renewed commitment to excellence in spreading the piping and drumming (and drum majoring) word to everyone in the association.

The Voice will reflect a powerful focus on teaching, with connections to online stories, sound clips, and video as well. There will be educational articles for all the disciplines, historical articles to help us understand the association’s past and how we got to be the largest piping association in the world, and expanded coverage of policies, rules, and regulations.

In short, we aim to be the finest piping magazine in the world!

This issue, for example, continues with my own series on band ensemble with an article on rhythm in traditional ‘pointed’ reels complete with exercises for pipers and drummers to play together. Information about the exciting new Progressive Certification Program will explain this new initiative (new in the sense that it is the culmination of a decades-long dream finally coming to fruition). Articles contributed by up and coming players also give us a chance to understand some of our history.

A reprinted article covering Colin MacRae of Invereenate will combine with a video presentation online to become a full-scale lesson on the tune. Contest and event write-ups help round out the issue.

Communication is the key. It helps solve so many of the issues that an association like ours faces. We have a vast pool of talented people in EUSPBA, and one thing we are never short on is ideas.

So let me hear them! I am looking for articles from any member who has an insight to contribute.

Our new publisher, Stephanie Hopkins, produces a number of the finest professional magazines in the country, and will be handling all the business end of the magazine, as well as having created our new design.

As for me, my publishing background began in journalism, a long time family tradition (in the 1800’s my great-great-great etc. grandfather had to leave Kentucky in a hurry before the Civil War for publishing pro-abolitionist sentiments in his newspaper) covering meetings and doing all the things that a reporter has to do on a small weekly or daily newspaper. I gained a lot of experience then at getting the important information from these meetings and getting it out in a way that was easy for everyone to understand.

From there I spent many years writing, photographing, editing, and designing books and magazines in many fields before moving on to a career in doing whatever was available.

I have finally taken up piping as my full time meal ticket, and with any luck I will never retire!

I also want to take a moment to thank Vince Janoski, who edited AND published the Voice for a number of years—it is a Herculean task to do both jobs.

In closing I will echo a statement made by Randy Carson, the editor of the Voice the first time it “changed.” He urged all band members to consider joining as individual members as well. This will give you much faster access to the Voice—you won’t have to wait for all the rest of the band members to read it first!

And now I get to return to publishing after a ten-year hiatus, and in the field I know and love best: bagpiping and drumming. I look forward to my time here, and hope you will enjoy the Voice as much as I do.
I have heard all too often bands complaining how the “Games” are taking advantage of the “entertainment” the bands provide. I have heard that it is only fair that the bands should get extra tickets for family members, more travel money, etc., in addition to other perks. I have considered the band side of the argument and as a piping & drumming director can view the “Games” side of the argument.

I have come to realize this about piping and drumming competitions at games: it is a LOSE for the Games and a win for the Bands.

What bands fail to grasp is there does not have to be solo & band competitions at Games. It is cheaper to hire a few “duty bands” and be done with it. However, bands NEED the games!

The Games are supporting OUR hobby! We are volunteering our time and energy to do this because we want to. Any games that has organized solo and band contests will go in the hole financially. You must take into account the cost of paying for judges, travel, lodging, per diem, parking, trophies, medals, cash awards, band travel, etc., to understand current registration fees don’t pay the expense of a competition. The budget for one of the competitions I manage will put the games sponsor about $14,000 in the red. That means they have to recoup that money from other income sources (vendor fees, clan tents, gate receipts, etc.), if they are lucky.

I suspect no one wants to pay $50 solo fees or $200 band registration fees, but that is what should be charged. Recouping any money in the current economy is tough. Just look at the number of games that have cancelled this year!

If the Games, any Games, were not willing to sponsor a contest (and by sponsoring contests that means willingly going into the red financially), bands would be sitting at home waiting for the next funeral or parade to play. There would be no need for the large number of bands that are out there. Piping and drumming contests wouldn’t exist. There would be no impetus to want to learn and play the pipes or drums, except among the few. Piping & drumming would wilt and die out in the States. No collection of bands could put together themselves the number of contests that are available for bands to compete at now. Certainly the EUSPBA can’t do it—just think what those membership dues would be like!

The Games ask for two massed bands—and the bands complain. Could massed bands be run more efficiently and with more consideration for bands in lieu of standing around for large amounts of time? Yes. But for what the bands receive in return, the payoff is mutual. I don’t think a duty band tour or two around the grounds would hurt either. It would give each band an opportunity to show off (not everyone listens to the band contests and even fewer listen to solo contests) and possibly be a recruiting aid for them. At least it would help turn a Lose-Win into a Win-Win for all concerned.

---

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Father Lachlan Cameron

About the Tune

I named this tune for my long time friend and band mate Fr. Lachlan Cameron. Lach and I grew up in the same neighborhood learning and playing pipes together, first in the County Tyrone P.B. and then in the Monaghan P.B. He was one of the driving forces behind Monaghan’s resurgence on the competition circuit in the late 1990s and was instrumental in the band’s upgrade to Grade II in 2002. Lach was making a name for himself as a soloist and in the pipe band community, yet he decided to give it all up to enter the seminary in 2003. He was ordained a priest for the Diocese of Rockville Centre in June of 2008 and I was honored to have him be the celebrant at my wedding in November of the same year.

Now, with more time on his hands, Fr. Lach has re-entered the pipe band world and I’m excited to be playing with him in the N.Y. Metro P.B. Despite his fears over the quality of his playing after a nearly seven year absence from serious piping, Fr. Lach’s fingers have not missed a beat. As a new band mate said to me after Fr. Lach took a solo at a band job, “Wow, his birls reach out and slap you in the face!” What more needs to be said?

About the Composer

Byrne O’Sullivan was a long time member and former Pipe Major of the Monaghan P.B. He recently had four of his compositions published in Seumas Coyne’s Collection of Bagpipe Music. He is currently playing with the newly formed N.Y. Metro Pipe Band.

Father Lachlan Cameron

JIG

Byrne O’Sullivan, NY Metro PB
Record snowfall in Baltimore kept some away from the annual DelCo workshop, but those who attended were treated to an up-close and personal series of workshops from a top-notch panel of teachers.

Teachers were Chris Apps, John Bottomley, David Hall, Dan Lyden, Ed Neigh, John Quigg, Alex Kuldell, Lisa Frazier, Brian Morgan, and Patti Nisco.

The workshop is the site for two major contests for younger players; the Gilchrist Cup for pipers age 21 and younger and the John Murray contest for young drummers.

The Gilchrist Cup featured four top young players, with Bobby Durning of the City of Washington Pipe Band starting his season off with a pair of wins—each player has to play twice with the aggregate of both results giving the final result. As a result of his win, Bobby earned airfare to Scotland to play in the MacGregor Memorial contest.
consistent presentation of both tunes. Andrew Bova, a bagpipe major at Carnegie Mellon University, demonstrated some very musical touches in both performances, with occasional small rhythmic issues that interfered with the flow of his tune.

Sean Regan, following a harrowing trip to get to the contest, had a bagpipe that was not at the same high level as the first two prize winners, and had some issues with inconsistent approach to phrases. Matt Davis did a commendable job in his first appearance in this contest, and will be a force in future events.

The Gilchrist Cup was judged by John Bottomley in the morning and Ed Neigh in the afternoon.

Alex Kuldell was the judge for the John Murray Challenge contest, which again featured a very high standard of play. Sophie McConnell was the winner in this event, with an extremely relaxed and musical performance of the Conundrum.

Matt Davis and Sean Regan placed second and third; fresh from their performances in the Gilchrist Cup.
This year’s edition of The Metro Cup, held February 20 in Newark, New Jersey, showcased 16 of the world’s top professional pipers. Without doubt, this event has emerged as one of the jewels in the crown for our top players. The 16 players who performed at this year’s event came from throughout the U.S., Canada, Scotland, and Ireland. The overall performance standard in both the piobaireachd and medley events was the highest I have heard at this event.

The piobaireachd commenced in the afternoon and we were presented with some highly sophisticated renditions of the great classics. Brian Donaldson’s rendition of “The Lament for the Viscount of Dundee” was awarded first prize in this event. In our consultation after the event it was felt that this tune delivered the complete package. Sophisticated and refined music, and emotional and passionate presentation, and an immaculate bagpipe were the hallmarks of this performance. Stuart Liddell’s “The Lament for the Children” gave Brian’s tune a great challenge, as did Willie McCallum’s rendition of the same composition. Bruce Gandy’s “Lachlan MacNeil Campbell of Kintarbert’s Fancy” and Chris Armstrong’s “Lord Lovat’s Lament” were the other performances which unquestionably warranted a spot in the prize list. Just out of our prize list, but deserving special mention was Glenn Brown’s “Beloved Scotland”.

In the evening, with a full house in attendance, the 16 players moved on to their individual medleys. We were entertained to some amazing creativity, impressive technical dexterity, inspired musical presentation, and first rate bagpipes. Gordon Walker was in top form, commencing with the great 2/4 classic, “Jimmy Young”, and wrapping up with a hornpipe version of “Donald Cameron’s Powder Horn”. All the contending players seemed to lock in to this kind of balanced performance, blending the traditional with the contemporary. And, all did this on virtually perfect instruments. Gordon was awarded first place in this event, with Stuart Liddell, Willie McCallum, Chris Armstrong and Bruce Gandy filling the rest of the prize list. In this event, honourable mention would have to go to the performances by Alasdair Gillies and Alen Tully.

Eric Stein, the Chairman of the Metro Cup Committee, and his entire team deserve a massive congratulations for their tireless hard work to bring this prestigious event to the New York/New Jersey area. The event could not happen if it were not for the amazing financial support given by its many generous sponsors. Put The Metro Cup on your piping calendar for 2011.
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Many of you might be asking yourself what is the PCP (Progressive Certification Program) and how can it benefit me as a competitor?

The PCP is a revision of the original EUSPBA Certification Program. The difference being that for the first time in the history of the EUSPBA all disciplines are available that includes piping, snare drumming, bass and tenor, and drum major.

One of the ways this program can benefit the competitor is that the system is now based according to the level that you are competing. It is not mandatory for upgrade but over time will become a tool to assist the music board in making determinations regarding upgrading a competitor.

The Progressive Certification Program falls under the education board of the EUSPBA and is made up of:
- Roddy MacDonald, Piping Coordinator/Chair
- Donald Bell, Snare Drum Coordinator
- Bob Meade, Bass and Tenor Coordinator
- Teri Wiegand, PCP Director

The EUSPBA is pleased to offer this program with the hope that many members will use it as a means of improving themselves in their musical discipline. Through the certification program the EUSPBA encourages competitors and players not only to achieve higher playing standards, but also to be well-rounded musicians.

The program involves demonstrating six levels of proficiency in piping, four in snare drumming, four in bass and tenor, and three in drum majors. This is achieved by sitting examinations. Successful candidates are awarded certificates.

The exams consist of a practical and playing portion to show mastery of rudiments and repertoire, and written or verbal questions on maintenance and musical theory. Candidates at any level are assumed to have mastered the requirements of all previous levels by holding certificates or by demonstrating their abilities.

The Progressive Certification Program Director (PCPD) is the contact person helping the education board set up the certification program as well as keeping the records of the program for the EUSPBA. The PCPD has also set up a numbering system applied to each certificate according to branch; i.e. SB0001 Southern Branch, SWB0001 Southwest Branch, MAB0001 Mid-Atlantic Branch, oB0001 Ohio Branch, MB0001 Metro Branch, and NEB0001 Northeast Branch. This numerical system will not only allow the association to track who has achieved what level, it will even assist the Music Board grading committee in making upgrade decisions. These numbers will be placed in the archives for easy access to the committee.

You don’t need to be a competitor to take advantage of the program. In fact, the program offers an “achievement ladder” for noncompetitors. You also don’t have to be a member of the EUSPBA to take advantage of this program, although the cost of the exam is five dollars less for members.

### Getting Certified

Under the Progressive Certification Program, examination sessions are organized by the EUSPBA Education Board and those who wish to participate will contact the PCP Director who will assist you in making arrangements with the EUSPBA Education Board for examiners to administer the exams. Fees are payable to the EUSPBA and certificates will be issued to successful candidates by the EUSPBA Education Board. Once a PCP date is set an announcement and registration form will be listed on the event section of the EUSPBA website.

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You must pre-register and pre-pay for this event. Please read the curriculum and syllabus and come prepared to take the required written test if applicable, as well as the required playing test. Bring copies of any written music that you will be playing. All registrations should be postmarked and received two weeks prior to the event. NO LATE REGISTRATIONS because of the scheduling of the examiners.

The written report portion required for the various levels (with the exception of the Graduate Exam for piping) may be written in advance and brought to the examiner on the day of the certification examination. For graduate exam participants we were granted permission from the Army School of Bagpipe Music and Highland Drumming to post the History of Famous Piping Families to assist you with your research. You will be required to answer questions from the report asked by the examiner as he reviews your paper. Any levels requiring written music will be done at the examination. If any candidate is looking for an upgrade to a higher grade level, keep in mind that the question is asked on the upgrade form: Have you passed the PCP in the grade that you are currently in?

Anyone interested in hosting the progressive certification program in their area is encouraged to contact Teri Wiegand, PCP Director at TFRW819@aol.com and she will be happy to work with you on the details. See the following pages for examples of essays written by previous participants in the program, and details about specific programs.

Kevin Wiegand did his Grade 1 exam essay on the Grandfather Mountain Highlanders and Tom Crawford’s Grade 3 exam was on the structure of the EUSPBA; both essays were well researched and presented.

For more information regarding the EUSPBA check out the website www.euspba.org/resource-music-psp.aspx.

Looking forward to all of us participating in the PCP.

Roddy MacDonald, Education Board Chair.

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Few bands in the United States have sustained a long victorious history. For thirty-five years in the Eastern United States Pipe Band Association has been home of the champion pipe band, the Grandfather Mountain Highlanders. Based out of Linville, North Carolina, the Grandfather Mountain Highlanders have proved time and time again that they have what it takes to remain one of the premier pipe bands. During this time there have been eight Pipe-Majors, along with eight Drum Sergeants, beginning with Everything Scottish owner Harvey Ritch and David Wonsey. The band has had many successes in and out of the country in various grade levels, with most recently winning first place in the grade five competition in Montreal in 2008. The band has competed in grade levels from two through five.

In 1974 Harvey Ritch and Agnes MacRae Morton started on a venture to begin one of the most successful southern pipe bands in the EUPSPBA. The Grandfather Mountain Highlanders Pipe Band was led by Harvey from 1974-1981. They obtained the title of Southern Champions at the Stone Mountain Games only two years after the band’s inception. Harvey then passed the torch on to Ken Swinton who was the Pipe-Major from 1981-1982. Ken is still an active member to date, leading the band for three years. The band made the jump to Grade Two under the direction of Ed Krintz, who is also a current judge on the EUPSPBA judging panel. During this same time in 1985 the band went nearly undefeated. Ed Krintz served as Pipe-Major for the band twice, once from 1983-1986 and from 1990 to 1994. Current EUSPBA judge Bill Caudill was the Pipe-Major from 1987 to 1990. From 1994-1996 the band was under Pipe-Major Scott McLeod. The current Pipe-Major of the band is Gordon Warburton who was also Pipe-Major from 1996-2006. With over eleven years of experience Gordon has led the band to the North American Championship and an overall eighth place at the World Pipe Band Championships in the 3A competition in 2006. This was the band’s first trip over to the World’s and competed against twenty-eight other bands. Gordon’s wife Sally Warburton is the last original current playing member in the band. Sally is a member of the EUSPBA Bass and Tenor judging panel. Justin Gonzalez, top solo open competitor, led the band from 2006-2008. During this time Justin led the grade three band to an overall second place in 2007 EUSPBA Championships at the Capital District Scottish Games.

Sally is not the only drummer in the band who holds a spot on the Eastern United States Pipe Band Association Judging Panel. Tom Kee led the drum corps from 2005-2006, Tom is the current Vice President of the EUSPBA. Two of the past pipe majors hold seats on the EUSPBA judges panel.

To sustain the test of time that normally tears bands apart, Grandfather Mountain has actively pursued the teaching of young players. Over half of the band is under the age of thirty. The older players in the band are able to shape the playing of the students and provide wisdom to the youth in the band. Many families are currently involved through players, volunteers, and support.

The band has had many accreditations outside of the competitive circuit throughout the years. Grandfather Mountain Highland Games have the Highlanders as the host band every year for over thirty years now. Publications such as the Wall Street Journal and the USA Today have mentioned the band in several articles. Dewar’s Scotch has sponsored the band in 1991 when they sent them to be the host band at the Orlando Highland games in Florida. In 1990 the band performed at Rod Stewart’s world tour. One of the GMHPB’s favorite shows every year is the concert they host in Blowing Rock, NC, every August.

The Grandfather Mountain Highlanders Pipe Band proudly
wears the Weathered Hunting MacRae tartan. This tartan was selected to honor founding member Agnes MacRae Morton. The Clan MacRae Society of the USA has been an unwavering supporter of the band. As one of many thank-yous from the band they perform every year for the MacRae Clan the day of the Grandfather Mountain Highland Games.

The band has gone through many transitional periods throughout the thirty-five year history. They currently compete in Grade four under the leadership of P/M Gordon Warburton, and Drum Sergeant Raymond Swinton. This partnership led the band to a second place at the 2008 North American Championships and a first at the Montreal 2008 games for Grade 5. When the Grade 5 band began in 2007, they went through their first competition season nearly undefeated. In 2009 the band decided to join forces of the Grade 3 band and the Grade 5 band. This current mix has helped develop the younger players to gain confidence to both corps.

The main reason for the success in the band has been attitude. All the musicians in the band have a true passion for the art. They have a rigorous practice schedule that they keep, along with a yearly schedule full of games and performance. They pride themselves on testing the limits of how far they can go, and not having boundaries to hold them back. This is proven by their willingness to travel outside the country at least three times in the past five years. Most bands do not get this opportunity, while Grandfather Mountain Highlanders have done the hard work necessary to make these goals a reality.

Many bands claim they want to be the top band, and many bands have succeeded in this, however, few have been able to survive the peaks and valleys. It is easy for the band to attract new players from all over with their inspiring record, current members come from North Carolina, South Carolina, and as far away as Florida.

Bands that sustain the test of time are few, however with the right combination of good leadership, constant training of younger players, and support the Grandfather Mountain Highlanders Pipe Band has had an impressive history in the past thirty-five years. As they put it “through camaraderie and fellowship the band overcomes the many challenges a pipe band faces, camaraderie exemplified in their music.”

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Report written for Grade 1 level exam
The Eastern United States Pipe band Association has developed to cover the largest geographical area of any pipe band association, and is among the largest in membership count as well. Stretching from Maine to Texas, it successfully brings a level playing field to piping and drumming competition and grading over its large area. The association is governed by its Executive Committee, with assistance from the Music Board and the Education Board. On a local level, EUSPBA is effectively divided into 6 branches.

Executive Committee

The power and authority of the association rests in the Executive Committee. The EC controls all external communications relating to EUSPBA policy. The Executive Committee is comprised of 7 elected officials. Their titles and current officials are:

- President, Jimmy Bell
- Vice President, Tommy Kee
- Treasurer, Jim Roberts
- Executive Secretary, Sheldon Hamblin
- Recording Secretary, Steve Serneels
- Officer-at-Large (1), Helen Harlow
- Officer-at-Large (2), Kenton Adler

Some of the functions handled by the Executive Committee are: the appointment of members to the Music and Education Boards and other committees; enforcing, reviewing, and revising the association by-laws, policies, and sanctioning rules; running association elections and meetings; hear and resolve disputes brought to them by members; and they approve all disbursals of association funds.

The Music Board

The Music Board is comprised of members appointed by the President, Board members may or may not be members of the EUSPBA Judges Panel, but only members who are on the Judges Panel will be involved in decisions concerning judging and grading.

The Music Board is accountable to the EC for all matters relating to the Judges Panel, including overseeing the procedure by which members are admitted to the Judges Panel, designing the content and performance standards of examinations, presenting the examinations, and overseeing the apprentice program for successful candidates. They oversee the manner in which the Judges Panel members perform their duties, and provide a means of recourse for competitors and judges with grievances. Discipline resulting from such actions is the responsibility of the EC. In addition, the Music Board undertakes various projects to advance the standard of piping and drumming in the Association and provides guidance to the EC in matters of adjudication, rules, music standards, and related matters.

The Education Board

The Education Board is comprised of members appointed by the President of EUSPBA. The EB oversees the EUSPBA Progressive Certification Program for Piping and Drumming, by designing the content and performance standards of examinations.

Further, the Education Board assists Branch Officers and others involved in Educational activities, such as workshops, seminars, special presentations, and performances in order to promote the advancement of piping and drumming in our Association.

Branches

The EUSPBA is broken down into the following local Branches:

- The Northwest Branch, roughly covering New England States
- The Metro Branch, covering the greater New York Metropolitan area
- The MidAtlantic Branch, roughly covering the original area served by the association
- The Southern Branch, covering the Southern states
- The Southwest Branch, covering Texas, Oklahoma, Louisiana, and Arkansas
- The Ohio valley Branch

Each Branch is comprised of 4 positions, elected by members claiming residence in the Branch’s geographical area. Those offices are Chairman, Treasurer, Secretary, and Officer-at-Large. The Branches are the conduit through which communication takes place between members and the Executive Committee. At the Branch Annual General Meeting, items are brought up, discussed, and voted on to be brought up to the EC at the Association AGM.

In addition, Branch officers frequently promote and assist in special projects such as workshops, seminars, Certification testing, performances, and other functions of benefit to the members of the Branch.

Report written for Level 3 exam

The national competition, which was open to the public for viewing, took place Saturday, November 7, 2009 at Hillman Center for Performing Arts in Fox Chapel, Pennsylvania, a private high school in the borough of Fox Chapel, just north of Pittsburgh. It is the only US bagpiping and drumming competition for competitors solely 18 years of age and under. Because it is an invitational tournament, entrants are required to meet strict standards based upon amateur upper-grade competitive successes.

The competitions are part of The Balmoral Classic, a US celebration of Highland bagpiping and drumming which is held annually in Pittsburgh. The next Balmoral Classic will be held at Hillman Center on November 12 and 13, 2010.

Bagpiping entrants competed in both Piobaireachd and MSR. Drumming entrants competed in two events, Hornpipe & Jig and MSR. The Overall is a combination of scores from Piobaireachd and MSR for piping and Hornpipe & Jig and MSR for drumming.

The piping judges were Brian Donaldson of Cupar, Fife, Scotland; Alasdair Gilles of Pittsburgh, Pennsylvania; and James MacColl of Florence, Oregon. The drumming judge was Gordon Bell of Neptune, New Jersey.

Winners were announced at the Balmoral Classic’s evening concert featuring the five-time juvenile world champion St. Thomas Episcopal School Pipe Band of Houston, Texas. Trophies, medals, prizes and scholarships were presented to the first to fifth place winners. As Overall winners, Lowrie performed his Hornpipe & Jig set and Masterson performed his MSR set in front of the concert audience.

Masterson received the EW Littlefield, Jr. Trophy and a set of McCallum bagpipes made in Scotland. Lowrie was awarded the David L. Peet Memorial Trophy and his choice of a professional snare drum made by Premier, Pearl, or Andante donated by Henderson Imports of Michigan. Both also won two-week full scholarships to Balmoral School of Piping & Drumming. The late Dave Peet served as executive director of the Ligonier Highland Games for over 40 years. The Balmoral Classic of 2009 is dedicated in Peet’s honor.

Masterson was also the first-place winner for MSR. Sixteen year-old Marshall German of Corona, California, was the first-place winner for Piobaireachd for which he received the Clan Donald Trophy and a set of Inveran hand-crafted bagpipes from Scotland.

As second Overall, German received a one-week tuition scholarship to Balmoral School of Piping & Drumming.

Support for The Balmoral Classic of 2009 was made possible, in part, from a grant by The Heinz Endowments. Additional support was provided by Clan Donald Educational and Charitable Trust, Henderson’s Pipe & Drum Supplies, Hillman Center for Performing Arts, House of Bagpipes, Inveran Bagpipe Makers, MacLellan Bagpipes, McCallum Bagpipes, Meade Custom Drumming Supplies, Pennsylvania Council on the Arts, Piper’s Pub, Piper’s Choice, Pittsburgh Firefighters Memorial Pipe Band, Pittsburgh Snax & Nut Company, St. Andrew’s Society of Pittsburgh, Sandy St. James, Saturday Light Brigade, Sodexo, The Priory, and Walkers Shortbread.

Balmoral School of Piping & Drumming is a 501(c)(3) non-profit organization founded and maintained in Pittsburgh, Pennsylvania. Celebrating its 31st anniversary in 2009, the school conducts one and two week-long sessions in bagpipe music at college campuses throughout the US each summer, bringing together world-champion Highland piping and drumming instructors for students beginning through advanced. It is the Balmoral School’s mission to raise the standard and promote the appreciation of bagpipe music in the USA by providing world class instruction, cultivating excellence in youth, presenting innovative musical events, and fostering tradition.


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Last time we covered the two basic rhythms that we play in pipe bands. This time, we look at applying these rhythm concepts to “pointed” reels, as they might be played in a March, Strathspey, and Reel set.

As a judge I often hear these tunes played way out of their natural idiom. Even when we point reels, they should have a gentler, more rolling rhythm than a march. The question is, how do we achieve this consistently throughout a band.

As I worked through this question, I realized that the way we write competition reels is largely to blame. We write them in 2/2 time, to indicate that there are two beats in a measure, and that the rhythm is supposed to be a little “looser” than it would be in a 2/4.

The question is, “How much looser?”

I find that writing reels in 6/8 time instead gives a perfect model for pointing reels.

The issue is that when we write reels the traditional way, the ratio between long and short, dotted eight and sixteenth, is still 3:1. When we write them as shown in Figure 1, the ratio between eighth and sixteenth is 2:1 instead.

If we plug the code shown in Figure 2 into Bagpipe Music Writer, we will hear the Smith of Chilliechassie, nicely pointed and rolling with a traditional reel feel. All that’s needed after that is the proper human touch to shape the phrases and we have a lovely and musical presentation.

For getting your band to play these rhythms together, and achieve the level of ensemble you are seeking, once again a metronome will come in handy.

The 6/8 scales printed in the previous issue can be used here, along with the new scales in Figure 1 that reflect note groups and patterns often found in reels.

Because the 6/8 rhythm only becomes apparent with each half beat instead of each full beat as it does in jigs, to establish this rhythm, we will have to set our metronomes to double the actual speed; the two 6/8 sections combining to form a single beat.

This takes some getting used to, so start with the metronome at a slow speed; for example set it to “80,” which translates to an actual speed of 40 beats a minute. Set it to click on a three-eight-note rhythm.

Now pipers can start playing the scales written out in Figure 1. The first two lines are pretty easy. It uses the classic long-short rhythm the forms the backbone of our reels. The third line uses short-long groups that often create problems.

In the first two lines the long notes take two clicks, and the short note takes the third click. In the last line, the tachums reverse the pattern: the short notes take the first click and the long notes get the second two. If you have ANY trouble hearing and feeling the rhythm when playing this line with the metronome, don’t be afraid to slow way down, even from our current “half-speed” setting of 80.

The mantra with these exercises is: “Train for accuracy and speed will come.” Don’t let pride get in the way of a productive exercise!

Drummers can use the same rhythm patterns by playing simple paradiddles and timing each stroke with a metronome click. Be sure to reverse hands on this so your drumming will be ambidextrous!

When you are comfortable with the rhythm using just the paradiddles, you can start subdividing the beats into triplets, and from there into five-stroke rolls and so forth.

As always, make sure you some of these exercises as a band—chanters and pads together—and really listen for rhythmic unison.

I heard a few bands playing Fiona MacLeod as their reel last year, and I did not hear any of them start the tune well, because the opening cut-dot, cut-dot rhythms were all mistimed. Attention to these scales as a band would eliminate that issue in two weeks, and if a band can start Fiona together, judges’ ears are going to perk up, and in a good way!
Over the past several decades, as I’ve developed my sense of how to arrange material for pipe band drum corps, I’ve learned some painful truths. While I’ll be focusing on pipers to make my argument, let me state here at the beginning that drummers are hardly guilt-free when it comes to the nature of these foibles.

Painful truth number one - though not universal, is still all too prevalent: in the circle, pipers tend to try to block out their drumming brethren, as opposed to seek them out – musically speaking – for support and musical agreement.

Painful truth number two, also not universal: pipers have often had components of rhythm and tempo maintenance pushed to the bottom of their pile of priorities when learning their instrument.

No? Bring up the topic of metronomes and see where that conversation goes. Be warned. Their oft-times ingrained belief that piping is too unique an idiom to be straightjacketed by anything so crude as metronomic precision will govern their opposing arguments. The “our music has to breathe” this and “agogic stress” that will be used as lofty bullet points to make the case that pipe music must be dealt with differently than other ‘real world’ types of music. Here’s where I resort to a sip of the coffee, a drag of the cigarette and a tight little “whatever you say, bud” smile to wind down my side of the unwinnable discussion. Or so it plays in the movie of my life.

Now that I’ve flung some mud, guess what? The pipers are actually right. To a degree, they’re absolutely right. Pipe music, at its best, does breathe and take advantage of agogic stress. Interpreting solo marches and dance music is an art that I wouldn’t ever try to argue needs to be “corrected” with a click track.

So, why all the hubbub? Answer: Bands … bandsmen … ensemble playing. These areas are where a stricter adherence to rhythm and tempo become not just a suggestion, but a mandatory part of how to get 5, 10, 15, or 30 people to perform with a tight, unified interpretation.

Put another way, if pipers have been taught well, they’re feeling the music in a way that band playing might overwrite, rendering their playing musically dull. If they’ve been taught (or just learned) poorly, their fundamentals don’t even begin to cover the intricacies of well-managed rhythm. These conditions can result in something close to a lose-lose when it comes to producing solid, steady band playing.

So, what’s a drum sergeant to do? What with discretion being the better part of valor, I recommend they quietly set about arranging material in a fashion that shores up the rhythms in the written pipe score (anomaly-laden though those scores can be), get the drum corps to play that material with a little dynamic heft and then sit back to witness the passive rectification of the pipers’ rhythmic interpretation. “Passive Rectification” … Duncan Bell, got a tune name you need to slap some notes to here, buddy.

Enough exposition, on to resolution … here’s how my particular
pipe band Utopia would function.

1) A pack of intelligent, well-behaved young people with a penchant for 100% attendance would be herded into a stunning practice facility for a several-week block of common rhythm theory and practice. After all, what is the one area everyone in a band has in common with all the rest? Rhythm! Even the manager has to be able to get the bills paid on time.

2) An important part of this theory block would be the common use of language. Everyone would learn piping and drumming-specific verbiage, as well as all pertinent “real world” terms.

3) At some point toward graduation from this common block, specific disciplines would be chosen for each young person.

4) At such time as the individuals have advanced to the learning of common tunes on their respective instruments, they’ll routinely be brought together to learn each tune …

a) first rhythmically … all pipers and drummers tapping out the tune on a table

b) then melodically … all pipers and drummers learn to sing the tunes (as well as the tune names and time signatures), afore-learned rhythm intact

5) They go back to their sectional learning rooms to build up their specific material

6) Once the material is memorized, they re-gather to rehearse as an ensemble

At the risk of evoking any further Pink Floyd “The Wall” imagery with this Utopian outline, we’ll stop at six, and stress here that, labor-intensive though it may be, some realistic form of the above could reap huge dividends for your band’s ability to play as a unit.

And now, on to the original intent of this article: how to arrange drum scores that support the rhythms of your tunes, hopefully in a way that will engage your pipers to the extent that you’ll extract from them an occasional revelatory, “Hey, I can tell what tune that is you’re playing.”

When I’m asked to arrange material for a corps, I wade into the project with the underlying goal of creating material that will ultimately support the melodies that the pipers are trying so hard to play well and consistently. To that end, the latter day saw, “If you’re not helping, you’re NOT HELPING!” really comes to mind here. Put another way …

I (and by “I” I mean “WE”) DO NOT WANT THE DRUM CORPS TO BE AN ARHYTHMICAL, DISCHORDANT DIN OF VOICES, CHATTERING AT THE PIPER’S BACKS FROM THE HIND QUARTERS OF THE BAND!

Provide them a magic carpet ride of melodically compassionate rhythm and machine-like tempo control and (enter your preferred set-phrase for “it’s all good” here.)

If it’s specifics you want, those are available in the scores included with the article. But in a general way …

- if the melodies are be-bopping along with 1/16ths, I’ll usually opt to score something rhythmically agreeable and propellant. Flamadiddles, flamacues, hand-to-hand 4-stroke rolls are perfect here

- if it’s 1/8th note passages they’re dwelling on, it’s often 1/8th note flam work or 7-stroke rolls I rely on.

- Quarter note-based melody phrases? Options are a bit more involved: a 13-stroke roll is the perfect fit, but does that result in “aping” the tune beyond that which is rhythmically interesting? Dolling up held notes in the melody with 1/16ths or 1/32nds is certainly a tried-and-true option sometimes, but THAT’s where we can get into crammin’-the-bar trouble. By busying up three-four or four-four march rhythms to the point that pipers mentally disengage … they’re no longer feeling the score (assuming they were, initially), and YOU’RE NOT HELPING!

And here’s where a reminder of the obvious might be needed. You can’t please everyone … certainly not all the time. You, the drummer, want material that’s not boring and has a certain “cool factor.” But you the percussion arranger - with an eye and ear to good music, not to mention the band prize (not just the drum corps’ prize) - want material that’s geared toward the collective good of the group. And while arranging for drum corps is not an exact science, some adherence to a formula can provide you a means of systematically supporting the melodies, while providing a foundation from which to comfortably develop your own style.

Disclaimer: This “formula” is presented as a means for someone to kick-start a writing project. It is NOT a do-all, end-all of pipe band drum corps arranging. Though, if used as such, the worst case scenario is that you’ll be in good shape.

Snare scoring - to be done first

1) Get familiar with the melody

2) become aware of the repetition within the tune

3) score the ending first … be aware that pick-ups (anacrusis) within a part may be different than when leaving a part … plot your sticking strategically to account for this as needed

4) decide whether uniform bridge phrases work throughout the score, without sounding “massed band” repetitious

5) Adhere to the specific rhythms of the melody anywhere from (ballpark) 60% to 85% of the time

6) Low hand passages of melody = rolling passages in the score, high hand melody gets open work.

7) High hand melody notes from middle or low hand phrases – pop those with flams or single-tap accents

Bass Scoring - to be done second

1) Roughly 50% of the score is straight time (some 1/4’s, mostly 1/8ths) to both

- supply sturdy patches of easier tempo maintenance

- provide a sense of toe-tapping
"72nd's Farewell to Aberdeen"

March

Arranged:
Jon Quigg 3/08

I.

II.

Bass

I.

II.
momentum ... especially if a given band’s tempos are beginner-piper driven. ie; very slow for drummers
2) Score roughly 30% to 40% to highlight specific snare rhythm/syncopation, which, in turn, hugs the melody pretty snugly
3) Reserve roughly 20% of the score for rest time, aka “white space” ... “how can we miss you if you don’t go away?” meaning, a great sounding bass is all the more potent whenever it returns to the mix after a pause

Tenor Scoring - save for last

as having it be contingent on the snare and bass parts can help shape the arranging, while hopefully keeping the material from being too busy. If snare and bass are the meat, potatoes, then tenor is now not only the spices and garnish, but the veggies, as well. We can live without them, but how dull life would be!

1) Visually support the bass rhythms with traditional piano-style full-arm motions
2) Rhythmically support the snare rhythms by providing snare-specific-patterns and syncopation during
3) Take care not to repeat very much of the bass part
4) Straight time rhythm volume is meant to be well beneath that of the bass
5) Featured splashes of rhythm accompaniment, bring the volume up to whatever degree best suits your playing environment
6) Every once in a rare while, a tenor-only fill or bit of exotic counter-rhythm
7) In general, get your tenor voicing to agree with where the melody is at a given moment. High notes = high voicing, etc. (Specific tuning and note-agreement is a huge topic for another time and author.)
8) As with the bass parts, full-on resting is a great less-is-more tactic to add variety and dynamics to a fairly limited idiom, i.e. Pipe Band music.

For the mid-section, supporting the snare scores in a fingers-in-glove relationship is primarily about supporting the melodies rhythmically. Added bonus ... if extracted from the snare score, the tenor scores just about write themselves. And, when tenor players start to sense their place in this layered mix of tone and rhythm, as well as really get what the snare scores are doing for the melodies, it makes the learning process that much more intuitive. End result, all sections experience an improved ability to feel and groove with the arrangements as a whole. Or so the fantasy goes.

In closing, I sincerely hope that everyone will regard this info in the spirit with which it is intended - that being a sincere desire for everyone fighting the pipe band fight to experience that “lights on” moment when the notes really line up and real music begins to be played as an ensemble.
I have just made a pot of tea. I am sitting down in my living room at Invermark, and I am thinking about a man who taught me a lot about piping—the late Pipe Major George M. Bell.

First, some of George’s history:
George was born on October 8th, 1926 in Auchinairn, by Bishopbriggs, Scotland. In the late 1960’s, the United States Air Force Pipe Band was performing in Edinburgh, and Sandy Jones and I took the opportunity to travel to Auchinairn to visit Mr. and Mrs. David Bell, George’s parents. They were kind hospitable folks. David told us about his years as a Railway Driver on the northern runs to Oban. Mrs. Bell told us of George’s enthusiasm for piping and Golf as a young man.

We later learned that George played snare drum in the 268 Boys’ Brigade in nearby Bishopbriggs, and by the age of 9, he was getting pipe lessons from the legendary Robert G. Hardie. While George was studying with Bob Hardie, Hardie was studying with Pipe Major Robert Reid. As Captain John MacLellan, head of the Army School of Piping in Edinburgh, pointed out to me years later, this was important. It meant that the Ceol Mor tuition was “straight line” from Robert Reid (one of the great Cameron pipers of the 20th Century) to Bob Hardie, to George. George continued to study with Bob Hardie for 15 years.

When George was 14, Bob Hardie encouraged him to play in The Grade I Clan Fraser Pipe Band. The Pipe Major was Willie Norris who taught George a great deal about music theory. Later, George became Pipe Major of the Air Training Corps Pipe Band, Bishopbriggs.

During WW II, George was conscripted to work in the coal mine. After being caught in a cave-in, he worked hard to become proficient in metallurgy. Eventually, he succeeded in getting transferred to a surface job. Analysis of metals became his career.

George’s father was a member of the Kenmure Park Association. They wanted to sponsor a pipe band, and, in 1941, they asked Bob Hardie to put the band together. The Band was named The Kenmure Park Men’s Own. Bob Hardie asked George to lead the drum corps. Willie Paterson coached the drum corps. George’s childhood pal, Bob Gilchrist, played in the pipe section.

I remember George showing me a photograph of him being presented with a major golf trophy at the Gleneagles Golf Course. I also remember George telling me that Bob Hardie said: “George, you’ll have to make a choice: Golf or Piping”…. fortunately for piping, George chose the latter.

Immigration to America:
1951 turned out to be a pivotal year for George, and Bob Hardie. Bob Hardie was invited by Pipe Major Jack Smith to the Muirhead Pipe Band, and George decided to follow in the footsteps of Bob Gilchrist, and immigrate to the United States. As a parting gift, Bob Hardie gave George the bagpipe that became famous in the striking portrait of Bob Hardie (the one that became a trademark in the R.G. Hardie advertisements). James Bell recently informed me that those drones (which Duncan now plays) were bored out to Lawrie specs. It's curious (and many of George’s pupils and family members have noted) that George’s posture, and later Duncan’s, are nearly identical to Bob Hardie.

After arriving in America, George stayed with relatives, in Glen Ridge, New Jersey. He eventually joined the Lovat Pipe Band, which was based in New York City, and was under the direction of P/M John MacKenzie. John had served in the HLI along with Robert Reid, and like Reid, I believe that he had received his main piobaireachd tuition from John MacDougall-Gillies. When I was studying with George, he would periodically make the trek into the City, to get “run-throughs” on piobaireachd from John MacKenzie.

United States Marine Corps:
George served in the United States Marine Corps during the Korean Conflict, between 1952-1954. George was proud of his service. We often caught glimpses of the portrait of George in his Marine Corps Dress Blues. Many of us entered the service during the Viet Nam Conflict. I have often thought that some of the lads joined the Marines, as a result of George’s pride in service.

Shirley Morrison:
George met Shirley Morrison who was both an excellent piper (she placed ahead of George, on occasion, in individual competition) and highland dancer. At the time, Shirley was a piper in the Thistle Gildry, Pipe Band, along with Bob Gilchrist, who introduced George and Shirley to each other. George and Shirley exchanged letters, while

By Donald Lindsay

left to right: Bob Gilchrist, George M. Bell
George was overseas. They were married in 1954.

George and Shirley had six children: Duncan, James, Gordon, the late George, Jr., Donald and Laurie Ann. All members of the family have excelled in music. Duncan, James, Gordon, Donald are all members of the EUSPBA Judging Panel. George, Jr., was a pianist. He graduated from Westminster College, where he majored in piano and voice. Laurie-Ann is an Associate Highland Dancing Teacher, and is a superb vocalist. Shirley was the first American to judge the World Championships at Cowal in 1973.

Solo Competitor:
I have strong memories of George competing at the Highland Games. Some of the venues were Ladentown, Round Hill, Trenton, Delaware (Colonial) and Schenectady (Capital District). George brought a freshness and vitality to the competitive scene. He was an outstanding competitor. He was always immaculate in appearance. His bagpipe was superb. He always maintained an excellent, varied repertoire of both light music and Ceol Mor. A few of his favorite tunes were Leaving Lunga, Abercainine Highlanders, Dugald MacColl’s Farewell to France, The Highland Wedding, Donald Cameron, Cabar Feidh, The Shepherd’s Crook, Blair Drummond, Dora MacLeod (he introduced us to many of Peter MacLeod Sr. and Jr.’s compositions) Duntroon, The Smith of Gilliechassie, The Cameronian Rant, Atholl Cummers, Mrs. Macpherson of Inveran, Duntroon, Arnish Light, Pretty Marion and The Sheepwife. George also had a large piobaireachd repertoire. Some of the performances that I remember at the games were The Earl of Seaforth’s Salute, The Groat, McIntosh’s Lament, I got a Kiss of the King’s Hand and the End of the Little Bridge.

A few of the “leading lights” at that time were Duncan McCaskill, Sr., George Duncan, Detroit, Chris Anderson and John Wilson, Toronto, Reay MacKay, Toronto, John MacKenzie, Maxville, Sandy Keith, Hamilton, Bill Logan and Sandy Jones, Jack Chisholm, all from Washington, D.C area, William Gilmour and Alex MacNeill, Montreal, Archie Cairns, Ottawa, and John Rae Millar, from Kearny, N.J.

George was known to many as a “man of few words”. So it was in his competing days. He spoke to the enthusiast through his bagpipe. For the young generation of pipers, George was the model of a professional. As a teacher, he encouraged his pupils to be immaculate in every way.

Teacher:
I remember a time when I was 13. I was practicing a tune in the parking lot, at Ladentown Highland games. The tune was much too difficult for me at the time—Lochaber Gathering. George overheard me and said: “I think I could help you make that better.” He sang the tune to me to help me better understand the phrasing and rhythm of the tune. He invited me to come for lessons. Soon, after that, my Dad and I began the first of many journeys from Morristown to Parlin.

Chanter lessons were in a small dining room, at 51 Ash. George always played a classic Lawrie practice chanter. The tone was clear and strong. George’s timing and expression of the tunes was always excellent. He was very demanding of his students. If the tunes were not played with excellent timing and expression, they would not get George’s approval. Through all of that, you understood that the tunes meant a great deal to him and he always wanted his pupils to reach for the highest levels of performance.

I still have a reel-to-reel tape of George playing 6/8’s: The Cameron Men, the Cock O’ the North, and the Muckin’ O’ Geordie’s Byre. He taught me The Edinburgh City Police Pipe Band, Shepherd’s Crook and Willie Cumming’s Rant. Then, I learned the Groat.

George and Shirley always made us feel welcome in their home. After the lesson, Shirley would have tea and sandwiches for us. Shirley’s Mom would be there to help. When Gordon was still in diapers, I remember him toddling around the living room, bumping into the TV console, and watching it move. Duncan was enthusiastic, and “in search of adventure.” Jimmy was studying all of his brother’s “moves,” and “contemplating,” silently.

As the family grew, the adventures of the Bell Boys became legendary in the “folk archives” of the New Jersey Suburbs. At times, all growing up in the same room, images of Peter Pan and the Lost Boys came to mind. Duncan was the Scottish equivalent to Peter Pan, ably supported by Jimmy and Gordon. Later, Donald and Laurie-Ann were added into the the action. In those days, several of us became “associate members” of the Bell family—Tim McCabe, Jerry Quigg, and Kevin Feeley to name a few…. many more were to follow.

Kenmure Pipe Band-USA: George re-formed the Kenmure Pipe Band in 1958. George invited me to join. I was the youngest member. We practiced at the Masonic Hall in South Amboy on Friday nights. This was the “pre-ear plug era.” I remember many a ride home from band practice with the sound of the pipes ringing in my ears.

My father helped the band obtain the original Kenmure uniforms. There were several good players in the band then. Coe McKeevey, Frank Loughman and Davey Baird. While Jimmy Cairns, John and Sam Hall were developing the snare section, Tom Beatty, Sr. and Tom Beatty Jr., were establishing the mid-section. Eventually, several of the best players on the East Coast joined: Duncan and James Bell, Jerry Quigg, his cousin John Quigg (the other John Quigg), Bobby Waters, Duncan McCaskill, Jr., George Beasley, Bob Mitchell, and Bill Drennan. Norman MacLeod, Hillary Barr, Ernie Rookard, and eventually Gordon Bell joined the snare section. I remember my first band practice. The drum corps was on pads in the kitchen. The pipe section was seated around a table. We were working on a set of jigs by Donald MacLeod: The Seagull, Glen Orchy, and Glen Mallan. George would play through a part, and then we would repeat the part, as a group, or one-on-one. If he heard something he didn’t like, he would isolate that section, and we would repeat it until it was right. Later, we worked on the MSR: Leaving Lunga, Dornie Ferry and...
Duncan Lamont. We also played 4/4’s: Old Rustic Bridge and Far Across the Sea; 6/8’s: Redford Cottage, Craig Brown, and Lillie Christie; and 2/4’s: Highland Laddie, the Barron Rocks (both 4 parts) and the 2nd Rhodesian Regiment.

For the rest of the practice, these tunes were played on the pipes with the drum corps. The MSR was the focus—bands weren’t playing medleys until the 1970s. We would play the MSR, several times. I remember competing with the band as a young lad. My mind would sometimes wander, but we would never make a mistake. George was so thorough, that there was only one way to play these tunes—the right way. Even though the mind might be occasionally distracted, the fingers were trained to play correctly, regardless.

George insisted on professional standard and decorum in all respects. The Kenmure won many accolades. George was proud of the band’s record at Fair Hill.

Under his leadership, the Kenmure won the Grade One Championship at Fair Hill, 9 times. He was also pleased with the good reviews that came from the Scottish bands, when the Kenmure competed at the Canadian National Exhibition, in 1972.

George retired from solos in 1964, after the Capitol District Games. He retired from the band in 1972 after the CNE. By 1973, George became a central figure in the Eastern United States Pipe Band Judging Program.

Study with Pipe Major Donald MacLeod:
In 1963, George began nearly 20 years of study with Pipe Major Donald MacLeod, M.B.E. Again, this was a very fortuitous occasion for piping. George became one of a very few pipers to continue that study until Donald’s passing in 1982. Because of George’s contact with so many excellent students, he was able to give them a deeper perspective on both the Cameron and MacPherson styles of playing these tunes.

Chairman of the Adjudication Advisory Board:
George played and important, ongoing role in the development of the Eastern United Pipe band Association. He served as Chairman of the Adjudication Advisory Board from its inception until 1994. The purpose of the AAB is to continue to build an effective judging panel of Solo light Music and Piobaireachd Piping Judges, as well as Band Piping, Ensemble, Snare and Mid-Section and Drum Major adjudicators. This entails inviting people of talent and knowledge to join the panel, as well as training testing and certifying new candidates.

Adjudicator:
It is perhaps in this role that many of the current generation of pipers and bands have come to know George Bell. George sat behind the bench frequently in the U.S. and Canada, over the years. As someone who had the privilege of judging with George on several occasions, I soon came to know that he was perhaps one of the most open minded adjudicators in regard to musical styles of both light music and piobaireachd. More of the current adjudicators would do well to take a page out of his book. George, like Bob Brown, Bob Nicol and Donald MacLeod was committed to life long learning in piping. The result was that he brought a richness in understand and fairness to the bench rarely equaled. With perhaps one small exception—it was well known that the competitors that would have it the toughest of all would be his own pupils and especially, his sons. Any prizes won by his family members were truly beyond question and well deserved. There is an expression about “Mighty Oaks…” In this case, the strength of George’s sons and pupils as musicians bears this out!

Composer:
In all the years that I knew George Bell, new compositions continued to emerge. Many of these compositions have a rhythmic and often a syncopated style. Tunes such as The Kenmure Pipe Band (printed in Iain MacCrimmon’s Book) and The Parlin and District Pipe Band (unpublished) are good examples. George also had rare settings by Willie Ferguson, such as the Bob of Fettercairn in six parts. My personal collection is filled with every category of pipe music. Tunes were often composed about his friends in the piping world: Bob and Janet Gilchrist, Coe McKeever, Frank Loughman, My Dad, James Lindsay.

George often expressed the hope that one day these tunes would be published in a collection of his work. In a recent conversation with George’s family, the lads mentioned that they are gathering up copies of the tunes with the intent of publishing a selection of George’s tunes. Many of these would be worthy additions to the piping repertoire!

The Passing of George and Shirley Bell:
(From the Brunswick Sentinel, March 2, 2006)
Shirley I. Morrison Bell –1933-February 16, 2006
Mrs. Bell, 73, of the Parlin section of Sayreville, died Feb. 16 in Robert Wood Johnson University Hospital, New Brunswick. She was a Scottish Highland dance teacher and a bagpiper. She was predeceased by a son, George Bell. Surviving are her husband, George Bell; a daughter, Laurie Ann Mango of East Brunswick; four sons, Duncan Bell and Donald Bell, both of Bethlehem Township, James Bell of Batesville, Ark., and Gordon Bell of Sayreville; and 13 grandchildren.

From EUSPBA web site: P/M George M Bell 1926-2010 January 16, 2010
We are sorry to report today that Pipe Major George M. Bell passed away at age 83, on January 16, 2010, after several years of intermittent illness. P/M Bell was one of the most important piping figures in the North America.”

My pot of tea is now cold. I am tired. The passing of Shirley and George Bell is a great loss to all of us who had the privilege of knowing them. When I go to the Highland Games there will be many reminders that George and Shirley have given us many gifts. Above all, they have given us inspiration and knowledge. It will be in the faces and hearts and performances of pipers, drummers and dancers, of this generation and many more to come.

Respectfully, Donald F. Lindsay, Invermark
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Colin MacRae of Invereenat’s Lament

Reprinted from the Summer 1999 issue.

In (the Summer 1999) issue, I suggested it would be nice to hear alternative settings being played, but it appears that others do not hold this view. I can only say I am sorry to a competitor who was penalized by one of our judges for playing “The Little Supper” from the setting printed in the Voice. I would not print anything unless there is an authority for it! It’s always prudent for competitors to provide the judge a copy of alternative settings to be played, but it is the judge’s responsibility to be conversant in these alternatives.

When I conduct my monthly workshops, I am often asked for tunes not generally played, or as someone put it, “secret tunes!” I decided to give you one here, and this one is a musical gem. It is called Colin MacRae of Invereenat’s Lament” and was a favorite of my teacher, Bob Brown. The tune was printed in the William Ross Collection, first published in 1869, and it is my understanding from Bob Brown that the Piobaireachd in this collection was done by John MacDonald’s father.

There are no doublings to the Variations in this tune. Be careful how you play line 3 in the Urlar and Variations down to the Taorluath. Keep flowing through to the dotted notes. In line 3 of the Crunluath there is an unusual timing and I know that my friend, Col. David Murray, thinks something should be added to correct it, but I have tried to write it in a way that makes more sense without adding to it. Do not cut the first Low A in the line between the two C crunluaths, and pause on the C after the Low A. If you use this tune in competition, be sure to give the judge a copy of the music.
This tune is another version of the short tune “Duncan MacRae of Kintail” and I have taken the history of the tune from Alex Haddow's book *The History and Structure of Ceol Mor*, published in 1982:

There can be little doubt that this tune (Duncan MacRae of Kintail) is dedicated to the memory of the ninth Macrae chief, Duncan of the Silver Cups, of the Inverinate family. He was a man of many attainments, and a renowned poet. His poems in a strangely tolerant way are Jacobite and Episcopalian. This keen, liberally minded, religious man, was also an engineer and mechanician of some note.

The great grandson of Duncan of the Silver Cups was Farquar who narrowly escaped after Culloden and was the last of the family to hold Inverinate. Colin MacRae was Farquar’s youngest son, born in 1776. He became a merchant and planter in Demerara and married the daughter of the Dutch governor there. He eventually returned to Edinburgh where he died in 1854. As the piobaireachd first appears in Angus MacKay’s manuscript, it cannot originally have been a lament for Colin Macrae and must have been composed much earlier—almost certainly in honour of Duncan of the Silver Cups.

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Director of Scottish Heritage
870-307-PIPE
james.bell@lyon.edu

WWW.LYON.EDU
## Final Season Standings from 2009

### Grade 1 Pipe Bands
1. Oran Mor Pipe Band
2. City Of Washington

### Grade 2 Pipe Bands
1. Manchester

### Grade 3 Pipe Bands
1. Ulster Scottish Pipe Band
2. Bergen Irish Pipe Band
3. Stuart Highland
4. Mohawk Valley Frasers
5. Saffron United
6. Scotia Glenville
7. Balmoral Highlanders
8. St Andrew’s Presbyterian College
9. Capital Region Celtic
10. Worcester Kiltie

### Grade 4 Pipe Bands
1. Schenectady Pipe Band
2. NYC Emerald Society Fire Dept.
3. Grandfather Mountain Highlanders
4. Inis Fada Gaelic
5. Martin Duffy Memorial
6. Jamestown Pipes & Drums
7. Stuart Highland
8. Louisville Pipe Band
9. Cameron Washington Memorial United
10. Upstate United Pipes & Drums

### Grade 5 Pipe Bands
1. Columcille School of Piping & Drumming
2. Albany Police Pipes

### Professional Piping

<table>
<thead>
<tr>
<th>Grade</th>
<th>Band</th>
<th>Piping</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Robert Minnear</td>
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<td>2</td>
<td>Alasdair Gillies</td>
<td>Alasdair Gillies</td>
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<td>3</td>
<td>David Mason</td>
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<td>4</td>
<td>Duncan Bell</td>
<td>Duncan Bell</td>
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<td>5</td>
<td>Dan Lyden</td>
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<td>6</td>
<td>John L Bottomley</td>
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<td>7</td>
<td>William S. Caudill</td>
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<td>8</td>
<td>Lyric Todkill</td>
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<td>9</td>
<td>Justin M. Gonzalez</td>
<td>Justin M. Gonzalez</td>
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<td>10</td>
<td>Scot D. Walker</td>
<td>Scot D. Walker</td>
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</tbody>
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### Grade 1 Piping
1. Robert Durning
2. Daniel Pisowloski
3. Liz Cherry
4. Conrad Worley
5. Kevin Wiegand
6. Ursa Beckford (91582F)
7. Katy Rashid (91258F)
8. Andrew Bova
9. Grace N. Washam
10. Willa Davie

### Grade 2 Piping
1. J. Nathan Wahlgren
2. John A. Duff
3. Doug Slauson
4. Jacob Lindler
5. Daniel Papa
6. Robert Worley
7. David Stanley
8. Michael Molloy
10. Willa Davie

### Grade 3 Piping
1. Sean Poyntz
2. Robert W. O’Connor
3. Dan Mancuso
4. Christopher Donaldson
5. Matthew Davis
6. Richard Monroe
7. John Daggett, Jr.
8. William Wilkerson
9. Gabriel Nierman
10. Matthew Cornetto

### Grade 4 Sr. Piping
1. Chris Benton
2. Jan-Erik Steel
3. Patrick Wiers
4. Aaron Kebaugh
5. Natalie Takenaka
6. David Madock
7. David McMath
8. Heather Walker
9. Matthew Poletti
10. Tom Crawford

### Grade 3 Piping
1. Robert W. O’Connor
2. Sean Poyntz
3. Dan Mancuso
4. Christopher Donaldson
5. Matthew Davis
6. Richard Monroe
7. John Daggett, Jr.
8. William Wilkerson
9. Gabriel Nierman
10. Matthew Cornetto

### Grade 2 Piping
1. J. Nathan Wahlgren
2. John A. Duff
3. Doug Slauson
4. Jacob Lindler
5. Daniel Papa
6. Robert Worley
7. David Stanley
8. David Goodman
9. Nicholas Lundberg
10. Alan Armstrong
11. Jonathan Chambers

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3. Patrick Wiers
4. Aaron Kebaugh
5. Natalie Takenaka
6. David Madock
7. David McMath
8. Heather Walker
9. Matthew Poletti
10. Tom Crawford
**Grade 4 Sr. Piping**
*Piobaireachd Only*
1. Chris Benton
2. Jan-Erik Steel
3. Patrick Wiers
4. David Madock
5. Robert Strother
6. Heather Walker
7. Adam Valenti
8. Aaron Keebaugh
9. Kevin Kilby
10. Natalie Takenaka

**Grade 4 Jr. Piping**
1. Henry Thompson
2. Devin Abbott
3. Eryk Bean
4. Andrew Giel
5. Sean McCarthy
6. Colleen Cournoyer
7. Kyle Peters
8. Kyle Grasty
9. William Newberry
10. Andrew Bower

**Grade 4 Jr. Piping**
*Piobaireachd Only*
1. Andrew Giel
2. Eryk Bean
3. Henry Thompson
4. Sean McCarthy
5. Colleen Cournoyer
6. Kyle Peters
7. Kyle Grasty
8. William Newberry
9. Andrew Bower
10. Cameron Brown

**Grade 1 Snare**
1. Matt Lewis
2. Joseph O’Connor
3. William Pastor
4. Mike Murphy
5. Michael Schoppe
6. Michael O’Rourke
7. Jason Higgins
8. Sam Johnson
9. William R. Gehringer

**Grade 2 Snare**
1. Patrick Osborne
2. Andrew Adams
3. Justin Maitlen
4. Nathan Chambers
5. Liam McGill
6. Colin Dowd
7. Jameson Grout
8. Kelsey French
9. Finn McCool
10. Thomas Maloney
10. John McClure

**Grade 3 Snare**
1. Quinn McCormack
2. Daniel Parsons
3. Aaron Bailie
4. Raymond Swinton
5. Leonard Ligon
6. Sean Ball
7. Josiah McGuire
8. Sophia McConnell
9. Zachary Talotta
10. Peter Lowrie

**Grade 4 Sr. Snare**
1. Carter Neely
2. Timothy Thompson
3. Heather N. Gardner
4. Jim Stickley
5. Ashley Snead
6. Mitch Germansky
7. Donna Sammander
8. Emily Meglen
9. Chuck Solan
10. Brian Horbal
10. Mark Otterson

**John Murray Juvenile Snare**
1. Daniel Pisowloski
2. Linnea McMath
3. Benjamin Heidrich
4. Campbell Webster
5. Heather Gilbert
6. Hayden LaBelle
7. Jared Mays
8. Paul Davis
9. Robert Monroe
9. Caitlin Wigginton

**Professional Tenor**
1. Laura Anne Doll
2. Kenneth Hiner
2. Catherine E. Hanks

**Amateur 1 Tenor**
1. Samantha McKinley
2. David Pique
2. Christopher Honor
4. Jennifer Brett
4. Leslie Brett
6. Sherry Gardner

**Amateur 2 Tenor**
1. Angela Wilson
2. Shannon Hall
3. Jensen McConnell
4. Emma Lancaster
4. Ian Bailie
6. Debbie Gebert
7. Jordon Swinton
8. Dawn Meade
9. Whitney Ledbetter
9. Bryan McCarthy

**Novice Tenor**
1. Jodi Ryan
2. Emma Lancaster
2. Crystal Gansell-Whitcomb
2. Elizabeth Melton
5. Morgan Brownlee
5. Pamela Rossi
5. Meaghan Mallon

**Professional Bass**
1. Brennan Heningham
2. Christina Hanks
3. Kenneth Hiner
4. Lance E. Dahl
4. Marc E. DuBois

**Amateur Bass**
1. C. Reid Franks
2. Arielle Lancaster
3. Beverly Huber
3. Tracy Rogers
5. Joe Harwell
6. Warren Hinson
6. Brock Self
8. Daniel Parsons
8. Gary Derbridge
8. Donna Sammander

**Professional Drum Major**
1. Daniel Pisowloski
2. Jason Matheson
2. Dennis W. Ducsik
4. Eric MacNeill

**Amateur Drum Major**
1. David Paige
2. Nicholas Lundberg
3. Scott Mettey
4. Bruce Harkness
5. Jay Kelly
5. Norman K. Jones
7. David Madock
8. Ed Brett
8. William Armstrong
8. Frederick Benda Jr.
# Grade Changes for 2010

**Pipe bands**

**Grade 3 to 2**
- Stuart Highlanders

**Grade 4 to 3**
- Greater Richmond Pipes and Drums

**Grade 5 to 4**
- Cincinnati Caledonian Pipes & Drums

**Downgrades**

**Grade 3 to 4**
- Catamount Pipe band

**Grade 4 to 5**
- Catamount Pipe Band
- Duncan McCall Pipe Band
- Michigan Scottish Pipes & Drums
- South Park & District
- Thomas I. Hall Memorial

**Piping**

**Grade 2 to 1**
- John Duff
- Daniel Papa
- Nathan Wahlgren

**Grade 3 to 2**
- Peter Beckford
- Paul Burgess
- Matthew Corcoran
- Matthew Cornetto
- John Daggett
- Matthew Davis
- Christopher Donaldson
- Gabriel Holodak
- Sean Humphries
- James Lee
- Alec McGovern
- John McGrath
- Harvey McLendon
- Gabriel Nieman
- Robert O’Connor
- Brian Pokrifa
- Sean Poyntz
- Jeffrey Schenck
- Michael Soressi
- Ryan Stephenson
- Tyler Tagliaferro
- Seth Wells
- Colin Wilson
- Kyle Wilson
- Dan Mancuso
- Devin Abbott
- Alex Allendorph
- Eryk Bean
- Justin Bourne
- Andrew Bower
- Cameron Brown
- Gillian Brownlee
- Dray Campbell
- Tyler Cipriani
- Colleen Cournoyer
- Charles Dunn
- Joseph Francis
- Timothy Frankhouser
- JoElla Gearhard
- Morris Germansky
- Andrew Giel
- John-Paul Grenier
- Sean McCarthy
- Kevin McFadden
- Christopher Monroe
- William Newberry
- Kyle Peters
- Matthew Peterson
- Colleen Poe
- Chris Spitalere
- Henry Thompson
- Austin Walker
- Jen Westphal
- Kurt Wichman
- Kyri Wolfe
- Seth Barrow
- Chris Benton
- William Bochanowicz
- Joshua Brody
- Daniel Chisolm
- William Deihl
- Tom DuBois
- Brian Erbe
- Ian Gauthier
- Margaret Grosser
- Thomas Himmell
- April Isch
- Aaron Keebaugh
- Kevin Kilby
- Sean Kirby
- Bradley Kirkpatrick
- Mark Knox
- Thomas Leigh
- Aaron Lindo
- Nancy Love
- Kevin Lucey
- Glenn MacEwan
- David Madock
- Greg Markiewicz
- Karen May
- David McMahan
- Doug Paul
- Matthew Poletti
- Justin Schauer
- Bruce Shaw
- Robert Shea
- Stephen Starrett
- Jan-Erik Steel
- Michael Supplies
- Natalie Takenka
- Steven Turkington
- Shane Twaddell
- Adam Valenti
- Bob Wallace
- Jarad Weeks
- Michael Wetherell
- Patrick Wiers

**Drumming**

**Grade 2 Snare to 1**
- Reid Franks
- Beverly Huber
- Daniel Parsons

**Grade 3 Snare to 1**
- Andrew Adams
- Liam McGill
- Peter Lowrie

**Grade 3 Snare to 2**
- Aaron Bailie
- Sean Ball

**Grade 4 Jr. Snare to 3**
- Mitch Germansky
- Carter Neely
- Jim Stickle
- Timothy Thompson

**Grade 4 Sr. Snare to 3**
- Reid Franks
- Beverly Huber
- Daniel Parsons

**Amateur Bass to Professional**
- David Pique

**Amateur 1 Tenor to Professional**
- Angela Wilson
- Emma Lancaster

**Amateur 2 Tenor to 1**
- Ivy Lockieg
- Jensen McConnell
- Angela Wilson
- Emma Lancaster

**Amateur Drum Major to Professional**
- Nicholas Lundberg
Southern Branch Report  

by Al McMullin, Chair

The Southern Branch is alive and well after a few years of dormancy! We had our branch AGM last September and have a full slate of officers for the first time in recent memory. At this meeting, we were able to compile a list of about 15 agenda items for the main body’s AGM and were pleased to see most of them were well received by the Executive Committee. The Southern Branch looks forward to seeing our items implemented in the coming months!

We are trying not to “bite off more than we can chew” but have already partially sponsored one workshop in conjunction with the Sandy Jones Invitational Contest in Charleston, SC in March. In April the branch facilitated an informal piobaireachd learning session the day after the Loch Norman (NC) Highland Games. In May, we will hold our 2010 AGM the day after the Greenville (SC) Games. This will put us in compliance with the branch guidelines of holding our agm more than 90 days before the main AGM.

Our “to do” list includes compiling a policy manual, scheduling mini workshops, and implementing a few “outside the envelope” ideas such as asking bass/tenor judges to utilize an “unofficial” mid-section score sheet at selected band contests and breakfast with the judges the morning after the contest.

More information on upcoming activities can be obtained by visiting our website at: south.euspba.org or contacting any of the three branch officers: chair-Al McMullin at south@euspba.org; secretary-Peter Armstrong at parmstrong2@sc.rr.com and treasurer/webmaster Tom Crawford at tom@occasionalmusic.com. Stay tuned!

Southwest Branch Report  

by Nancy Love

Nancy Love, Chair; Bonnie Pedersen, Secretary; Eddie Selden, Treasurer; Stanley Masinter and Stew Joslin, Officers at Large

Black Bexar Pipe Band of San Antonio, TX held its 11th annual Presidents’ Day Weekend Workshop for piping and drumming Feb 13-15. Over 30 attendees received tuition from PM Ed Neigh, PM Reay MacKay, PM Ian MacDonald, and drumming instructor Stephen Cameron. Saturday evening all were treated to an instructors’ recital/ceilidh. On Monday, Ed Neigh and Reay MacKay held an all day workshop devoted completely to piobaireachd. Plans are already underway for next year’s workshop February 19-21, 2011.

2010 Metro Cup -- Elliot Smith, a student at Lyon College, represented the Southwest Branch at The Metro Cup piping competition on February 20. Elliot placed 3rd in the MSR with the following tunes: Major Manson of Clachantrushal, Highland Harry, and Bessie McIntyre.

We thank Elliot for representing the branch so well, and congratulations to him on an excellent first crack at invitational competition!

Upcoming events:
San Antonio Highland Games, March 27, San Antonio Texas
The Arkansas Scottish Festival, April 23-25, in Batesville, Arkansas on the Lyon College campus. Featuring Highland Games, piping and drumming sanctioned solo competition and United States Piping Foundation Qualifier. Please visit www.lyon.edu/scotfest for more information.

Houston Highland Games, May 15, Houston, Texas. Sanctioned piping and drumming solo competition. Please visit www.houstonhighlandgames.com for more information.

Tulsa Solo Piping Competition, May 22 in Tulsa, Oklahoma.
Contact Bruce Mitchell at bndmitchell@sbcglobal.net
Lyon College Summer School, as part of the Jimmy McIntosh Balmoral School of Piping, June 13-18. Piping instructors include Jimmy McIntosh, Maureen O’Connor, and Jimmy Bell. The drumming instructor will be Jon Quigg. Please visit the Scottish Heritage page on the website www.lyon.edu for information and application.

The 2010 Southwest Branch AGM will be held on August 21, 2010 in Dallas, Texas. A workshop will be offered in conjunction with the AGM. More information to follow.

To stay informed about events and news in the Southwest branch, please subscribe to our branch blog at http://euspbasw.typepad.com.

Wishing everyone a great year of piping and drumming!
The Nicol-Brown Championship, held October 10, 2009 in Albany, New York, saw Anthony Masterson of Texas walk away with the top prize. Complete list of winners follows.

**Overall Nicol-Brown Championship**

**Anthony Masterson** Prizes: airfare to compete in London in November 2010, donated by the New Hampshire Highland Games; and a custom-made kilt donated by Sandy St. James (a 16-ounce, 8-yard kilt from his stock list of 400 tartans).

**Elizabeth Sheridan** Prize: $250 piping scholarship donated by Tartantown.

**Avens Ridgeway** Prize: $200 piping scholarship donated by Peter Kent in memory of Henry G. Hood.

**Robert Nicol-Robert Brown Chalice for Piobaireachd**

(Each piper in the Piobaireachd prize list will receive a one-year membership in the Piobaireachd Society, to encourage his/her continuing education and pursuit of excellence in Ceol Mor.)

**Anthony Masterson** ("The Mackays’ Banner") Prize: Bound Piobaireachd Society Collection donated by Doreen Forney in memory of P/M Angus Macdonald.

**Elizabeth Sheridan** ("MacNeil of Barra’s March") Prize: Strathmore blackwood pipe chanter donated by The Piper’s Hut.

**Liz Cherry** ("The Park Piobaireachd #2") Prizes: Angus MacKay’s and Donald MacDonald’s books on CD-ROM donated by Ceol Sean CDs, and a copy of Sight Readable Ceol Mor with two CDs donated by Dugald MacNeill.

**Avens Ridgeway** ("Beloved Scotland") Prizes: General Thomason’s Ceol Mor on CD-ROM donated by Ceol Sean CDs, and a copy of Sight Readable Ceol Mor with two CDs donated by Dugald MacNeill.

**William Ross Challenge Targe MSR Competition**


**Elizabeth Sheridan** ("The Knightswood Ceilidh," "MacBeth’s Strathspey," and "Major Manson") Prize: Pipe case donated by Scott’s Highland Services, Ltd.

**Donald MacLeod Memorial 6/8 March Competition**

**Richard Gillies** ("Cameron MacFadyen" and "The Heights of Cassino") Prizes: The Donald MacLeod Memorial Silver Buckle created by Stephen Walker of Walker Metalsmiths and a copy of Along the Road donated by Iain MacDonald.

**Bobby Durning** ("Frank Thompson" and "Duncan McGillivray, Chief Steward") Prizes: A $50 gift certificate donated by Celtic Outfitters LLC, and a copy of Along the Road donated by Iain MacDonald.

**Patrick Downing** ("Mrs. Lily Christie" and "Duncan McGillivray, Chief Steward") Prizes: A $25 gift certificate donated by Celtic Outfitters LLC, and copy of Along the Road donated by Iain MacDonald.

**Ursa Beckford** ("Kenneth J. MacLeod" and "The Trees of North Uist") Prizes: The Edcath Collection on CD-ROM donated by Ceol Sean CDs and a copy of Along the Road donated by Iain MacDonald.

**Thomas Harrington** ("Miss Isabel T. MacDonald" and "Jean Mauchline") Prize: A copy of Along the Road donated by Iain MacDonald.

Judges for the contest were Murray Henderson, Amy Garson, and Andrew Douglas.
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R.G. Hardie, a major sponsor of the Metro Cup, has instituted a Services to Piping award to be presented at the contest each year. Joe Brady Senior was well-deserving as the first ever winner of the award, which was presented to him by Alastair Dunn, Managing Director of R.G. Hardie.

Joe loved the sound of the bagpipes and starting taking lessons from Jim Cramsey at the age of 17. Lessons were a dollar an hour which he earned as a caddie. Soon, however, he was able to study under P/M John McKenzie of the Black Watch, who immigrated to New York City. Joe played with and contributed to no less than a dozen bands over the years, including his first, Clan Eiran, and County Armagh, Glengarry (under P/M Jim Petrie), Kenmure, St. Columcille (where he drummed), and the FBI Band (that his son started in 1988).

He was the Pipe Major of the Yonkers Kiltie band and the Thistle Gildry band. He instructed many bands (piping, drumming, and drum major) including the New York City Transit Police band for many years. One of his great achievements was starting the Iona College Pipe Band in the early 60s. He graduated from Iona in 1953 and maintained a relationship with the Gaelic Society. He foresaw the possibility of music scholarships as a way to foster the music he loved and, at the same time, financially assist an education for those who shared his avocation. He was a very successful competitor at the Open level and served on the EUSPBA judges’ panel—last year being the first to be named “Judge Emeritus.”

He has taught far too many pupils to mention but they include his four children (Joe, Vincent, Jamie, and Jean). His many performances have included playing in Brigadoon, travelling internationally playing piobaireachds for the art show openings for world renowned architect Donald Judd and with Jackie Gleason for his many golf outings. He now lives in Peekskill, with his wife, Eileen, of 55 years. When not teaching bagpipes, he’s a tireless, trained patient advocate. Named recently by “The Journal News” as a “local hero,” the headline notes “Peekskill musician serves as ombudsman at 3 health-care facilities.”

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This website, managed by Brett Tidwell, Principal of Piping at Australian Pipe Band College and Author of the Complete Pipers’ Handbook (reviewed in the previous issue), is a treasure trove of information. It is going to take me months to go through everything there!

This is a website without a whole bunch of extra bells, whistles, and doodads that get in the way of actually finding things, and slow down the loading process.

The site is organized quite simply, with a column running down the left with categories like news, articles, reviews, and different lessons. Links open in a heart-beat, and the content of each category is outstanding, with in-depth reviews of different reeds, pipes, and accessories, for example.

The instructional pages, as befits a full-time piping instructor, is first class. There are audio lessons for light music and piobaireachd tuition from recognized past masters as Donald Bain and Donald Morrison. Musical samples run the gamut from Gordon Duncan to piobaireachd.

There is a selection of articles for sale as well, and links to dozens of other piping and music-related websites.

Overall, the www.schoolofpiping.com website is a well-organized effort, with tons of information aimed at serious players. There is a good balance between commercial interests and pure instruction.

by John Bottomley
The Judges Panel met on November 15, 2009, following the AGM.

Roddy MacDonald is actively working on the PCP (Progressive Certification Program). Donald Bell has put together a set of workbooks, a power point presentation and a seminar for each of four snare levels, 4,3,2 and 1 to correspond to the grades. He has also developed a test to be given for each level to obtain the certification for that level. Roddy explained that the program for piping has been around since the '70’s, and in its current form, it has five levels (5-1), again, corresponding to Grade Levels. The exams have been developed, but it is anticipated that the program will need a director overall and a coordinator within each branch. Seminars and exams will be given through the branches. Requests for upgrades will include the question “have you passed the certification exam for your current level?” This is not required at this time, but it is one aspect that the music board will look at when a request for an upgrade comes in.

There will be revisions in the score sheets. In the lower left hand corner of the sheet, the scores are supposed to indicate the judge’s opinion of the level of play of the soloist. The judges panel believes a good narrative will be more helpful than numbers.

**New Judges**

- Piping: Adam Holdaway and Mark DuBois have passed their tests, completed their apprenticeship and have been added to the panel for bands and light music.
- Snare: Eric MacNeill and Alex Kuldel are apprentice judging
- Bass/Tenor: Brian Morgan and Marc DuBois have completed their requirements and have been added to the panel.

**Apprentice Judges**

(#8 from the AGM)

*The committee revised the process for becoming a judge as follows:*

- Candidates invited to take Graduate Exam
- Upon passing, invited to Apprentice Judge
- Invited to take Judges’ Exam
- Upon passing, they are on the panel with a mentor for the first year.

**Re-Evaluation of Grade 5 Band Tunes**

(Item #11 from the AGM Agenda)

There was a clarification on the MAP Program. This is on the Web Page.

“The QMM for grades 4 and 5 shall be defined as six to eight parts of march music, simple time, no time limit. The list of tunes provided for each grade is strongly recommended, but not required. The QMM should contain tunes that by tradition are considered marches (such as written in time signatures 2/4, 3/4, and 4/4) played in quick time. The QMM shall not contain bridges or reprises. The music should be structured traditionally i.e. 2/4 marches-8 bars/16 beats per part repeated, 4/4 marches 8 bars/32 beats per part not repeated, 3/4 marches 8 bars/24 beats repeated. The QMM is to include a traditional attack of two three pace rolls, with the chanters sounding E on the seventh beat.”
The MidAtlantic Branch held the Delco MidAtlantic Workshop during the very wintry weekend of February 6th & 7th. Instructors included Chris Apps, John Bottomley, David Hall, Dan Lyden, Ed Neigh, Jon Quigg, Alex Kuldell, Lisa Frazier, Brian Morgan, and Patti Nisko. The 2011 Delco MidAtlantic Workshop is scheduled for February 5-6, 2011.

Congratulations to Bobby Durning for winning the Robert Gilchrist Memorial Challenge Piobaireachd contest, and to Sophie McConnell for winning the John Murray Memorial Challenge Juvenile snare drumming contest.

The MidAtlantic Branch Grade III Pipe Band Championships will be held at the Colonial Highland Games on May 15, 2010. The contest will be held as part of the normally scheduled Grade III Medley contest with the award being presented at the end of the day. All MidAtlantic Branch Grade III bands will be enrolled when they sign up for the Fairhill contest.

The MidAtlantic Branch will be hosting the 2010 EUSPBA Annual General Meeting on November 14th.

Nominations are now open for all branch officer positions: Chair, Treasurer, Secretary, and (2) Officer-At-Large positions. Nominations will remain open until June 30th. New officers will assume their office starting at the Branch AGM in the Fall and serve a two-year term. Send your nominations to David Bailiff, 211 Sheffield Lane, Oxford, PA 19363 or e-mail to piper21cent@hotmail.com.
Having assisted several pipers lately it appears to be a common thread that poorly controlled blowing technique is severely hampering the production of tone produced by many pipers.

There are several issues to look at when attempting to produce a good, steady, tuned sound from a bagpipe.

– An airtight instrument.
  Both bag and ALL joints.
– Well set up reeds that do not use too much air.
– Correct blowing and arm coordination.
– Blowing correct tone.

It is important not to assume that the problem is you. A smart order for checking the instrument is by starting on the inside and working your way out.

**Check Instrument**

The bagpipe should be airtight. Cork all stocks, insert a blow stick and blow up the bag. The valve should be working correctly and the bag should stay up very tight. Try to twist the stocks in the bag. They should be tied in firmly. This applies to all types of bags.

Next step is to check that all drone joints and slides are tight enough, and none leak. This will affect steadiness if they leak at the stocks, but will also affect the instrument if the drone slides are loose and wobble.

Lately I have been seeing all sorts of gadgets and gizmos in the bags. Moisture control systems and drones valves are fine, but I fail to see how they can be left in an instrument if they affect steady blowing, or tone. I have seen a few instruments with all the gadgets lately that were simply unplayable.

**Check the reeds**

Reeds should all be efficient, meaning they should not use too

When well set up and maintained, your bagpipe will be easy to play through the longest of sessions.
much air. Drones should be set so that they cut out if overblown, but produce a free pleasant tone. Double toning at the strike in should cease before the chanter sounds. When testing drone reeds they should be under blown to ensure a double tone does not come back easily whilst playing. Chanter reeds should be free and as easy to blow as stability will allow. It should not be a huge physical effort to blow a bagpipe. A well rehearsed piper should find their instrument refined and reasonably easy to blow. As a rule, it should be no effort to play for an hour or so.

Blowing a chanter

The next stage is to insert a chanter with the drones in the stocks but corked. The chanter should be blown so that with even pressure up the scale all notes sound true. Blow high A. Now think pressure. There should always be pressure from your arm on the bag and never any wild variations.

Fully inflate the bag until it can take no more air, too many pipers play with a semi filled bag which allows for a lot of arm movement. The pressure of the air now within the bag must now be maintained. Very gently squeeze with your left arm SLIGHTLY BEFORE taking a breath. The pressure in the bag should remain constant. Blow more air into the bag but DO NOT slacken off your arm. Allow the air you blow in to push your arm. Once again when the bag is fully inflated gently squeeze with your left arm and repeat the process. Too many pipers pump their bag. Blowing into the bag does not equal the same pressure from start to finish. Whilst taking a breath the amount of pressure on the bag increases until you start blowing again. The pressure applied by your arm should then decrease evenly until your breath reaches its maximum pressure.

High A should produce an even tuneful sounding note that does not vary. When you get proficient at this, other notes and then a tune can follow. Slow tunes with long sustained notes are best for this purpose.

Blowing the entire instrument

The next step is to add a chanter. If an experienced piper, you can play all drones. If not add them one at a time. The same technique should now be practised with the entire instrument to consider. Listen to the tone the chanter produces against the drones. Every note should sound true and steady.

- Do not get into the habit of blowing harder for top notes and easing off for the bottom hand notes.
- Do not take too long a breath.
- Do not blow harder for difficult or fast tunes and softer for slow or easy tunes.
- Do not under blow your chanter so that high A is indistinguishable as a note, or your pipes choke.
- Do not over blow so that high A screams and your chanter squeals.

Play long slow tunes and listen to the drones against your chanter and practice holding long stable notes. Piobaireachd is excellent for this.

Always aim to blow correct tone

This starts on the practice chanter long before you pick up a set of pipes. Low A and High A should be an octave apart. After a short time you should begin to realize whether the notes on your practice chanter are in tune or not. Learning to tune your practice chanter and blow that tone consistently at an early stage will help you when moving up to the pipes. Every time you play your pipes you should attempt to tune them to the best of your ability. Test you blowing technique during the tuning procedure, and then listen to your sound 100% of the time when playing. Listen for steadiness of drone sound, the sound of the chanter against the drones and eventually the sound of your chanter against those of the rest of the band.

Ensure that you are “match fit” and able to perform on the full instrument with comfort for the required time frames. Steady sound becomes much harder to achieve if you are gasping for breath!

Many pipers blow differently when tuning to one note as compared to playing a tune. Many also blow differently for various tune types. It is important to be able to separate blowing pressure and technique from actually playing. Listen to your instrument at all times, and with practice your ability to produce a steady and pleasant tone will increase and in turn so will your enjoyment and that of your listening audience.
The EUSPBA Executive Committee met on Saturday, January 9, 2010. This is the first of four estimated face-to-face meetings tentatively scheduled for the EC to meet together in person. In addition, we have instituted a plan for meeting the first Monday of every month via Skype. Branch chairs are to get copies of the notes once the next executive committee meeting has approved them. Steve Serneels will email those out. So far we have met in December, February and March in this manner. While not quite as effective as face-to-face meetings, we are able to be more efficient, keep costs down, and act in a timely manner on issues that require votes and/or direction.

As reported in the last zecnotes, the Expense Reimbursement Request form is now available on the website. For any forms you are looking for, click on the “Resources” tab and you will see a pull down menu of lists and forms pages. The Branch Guidelines pdf on the website is up to date also. Work is underway to secure the updates to the policy, and incorporate that into the existing policy manual and publish that on the web. Any branch requesting a scholarship or submitting for funds to support a workshop, please do so early, submitted to me and I will present this to the executive committee at one of four regular monthly meetings.

You may have already observed we have a new editor for the Voice. Thanks to all of the work that Jim Roberts (our treasurer), Jimmy Bell (our president), and Kenton Adler (officer-at-large) did to secure this partnership.

2010 EUSPBA Band Championship

The EUSPBA is once again excited to be holding a Band Championship contest in 2010. This championship will be separate from the overall points that bands earn through season competition. The championship contest will be held at the Glasgow Lands Games in July. Participating bands must be registered members of EUSPBA by May 1, 2010. Band rosters must be set and submitted to the EUSPBA membership coordinator by June 1. No roster changes after this date.

Rule Change for QMM-Grades 4 and 5

The association will not be publishing a new Rulebook for 2010. We feel we have sufficient numbers on hand to meet the estimated requests. There was one change in the rules this year, and that was the tune requirements for grades 4 and 5 in the quick march http://www.euspba.org/resource/rule/rulesnregs.pdf. At the time of this submittal we have not yet seen the “Winter” edition of the Voice, so in case you didn’t get it in the last issue, here it is again.

January 26, 2010 - The following was developed at the last music board meeting and ratified by the EC. These changes are effective for playing year 2010.

The QMM for grades 4 and 5 shall be defined as six to eight parts of march music, simple time, no time limit. The list of tunes provided for each grade is strongly recommended, but not required. The QMM should contain tunes that by tradition are considered marches (such as written in time signatures 2/4, 3/4, and 4/4) played in quick time. The QMM shall not contain bridges or reprises. The music should be structured traditionally i.e. 2/4 marches-8 bars/16 beats per part repeated, 4/4 marches 8 bars/32 beats per part not repeated, 3/4 marches 8 bars/24 beats repeated. The QMM is to include a traditional attack of two three pace rolls, with the chanter sounding E on the seventh beat.

Marches are to be played as written, and if a part is written with repeats; the repeat does not count as an additional part. So a QMM could consist of 6 parts with nothing repeated, 8 parts all repeated, or anything in between, and as long as the tunes are played the way they were written. Additionally, other time signatures of non-compound time can be included, such as a 5/4. Compound time signatures of 6/8, 9/8 and 12/8, or any other time signature where the beat is divisible by 3, are not permitted.

Any EUSPBA member who wishes to get a copy of the rulebook mailed to them may do so by requesting one from the Executive Secretary zecsec@euspba.org or by calling Sheldon Hamblin directly (phone # and other contact information on the website).

As always, any questions or concerns about rules or other EUSPBA-related issues should be directed to the Executive Secretary at rules@euspba.org or zecsec@euspba.org. Please direct any emails concerning membership or changes in band rosters to Helen Harlow at membership@euspba.org.

AGM 2010 — Save the date!

The date this year is November 13, 2010. The Mid Atlantic Branch will host the AGM. The hotel is not yet secured, but plans are underway and more information will be available soon! Keep checking the home page of the website for new information as it becomes available.
Upgrade Deadline

A final note that will be repeated with each zecnotes: Pipe Majors, Teachers, Instructors, and Soloists. Please pay attention to the upgrade request deadline. We do not like to send out the “Too Late” letter to anyone. Everyone has great excuses, but in the end, you simply did not plan well enough.

If you have any thoughts of requesting an upgrade during the year, please have the request in early enough so that it will be post marked BEFORE November 1. This has been a constant battle in the past, I had ten requests for special consideration after I assumed the position of executive secretary in late November, and I understand that Carole had many prior to that.

There is a lot of work that goes into processing these requests, and so many come in, we cannot have all of the information prepared for the music board members in a timely manner if we don’t put a “drop dead date” on the process. There is an old saying “your failure to plan does not constitute my emergency.” That is all.

One final note:

In my previous notes I failed to state how much I appreciate the help Carole has been in this transition of executive secretary responsibilities. Her organizing skills are obvious in the manner in which she provided me with all of her files and the emails she has helped me with. I knew prior to running for the position that Carole was always there to answer questions, and help me as a soloist and as a pipe major through some of the paperwork and processes needed to compete. Thank you Carole, for all of your help. Your name being added to the Dan Dickel Memorial Award for Outstanding Service to the EUSPBA is well deserved.

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Back in 1973, Donald Lindsay produced a series of tapes, combined with a workbook, for the teaching of Nether Lorn canntaireachd. He has reissued the course, moving from tape to CD for the audio sections. The packaging here may be plain vanilla, but the content of this course is first-rate!

Canntaireachd is the vocal system used to transmit piobaireachd before pipers began using staff notation to record tunes, and it has the virtue of not being tied down to strict barlines and time signatures. Because of this, a skilled teacher can present a great deal of subtlety in timing that written music just can’t duplicate.

Most piobaireachd teachers have their own system of “chanting” but the Nether Lorn system is universally recognized, and so is extremely valuable to the education of a piobaireachd player.

Donald spends his whole life teaching the pipes, and his skill is evident here in the way the course is laid out and presented. Beginning with individual notes, Donald demonstrates each note, including variant syllables that can be used, then combines the notes into simple phrases of a piobaireachd.

He uses the same system when introducing individual gracenotes, and so forth through the more complex movements. Each lesson is accompanied by written worksheet exercises allowing you to write down the syllables under corresponding notes and gracenotes.

Because Donald uses actual piobaireachd variations in the course, a side benefit of the course is that you get a mini-lesson on different variations on a number of different tunes!

The course is well set up and logical in its progression, and anyone wanting to learn the Nether Lorn canntaireachd need look no further than this course.

The course is available through the Piper’s Dojo, at www.pipersdojo.com.
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4/18
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Highland Games
Huntersville, NC
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4/24
Celtic Festival of Southern Maryland
St. Leonard, MD
www.cssm.org

5/1
Scottish Festival and Celtic Gathering
Bridgeport, WV
www.scots-westvirginia.org

5/8
Kentucky Scottish Weekend
Carrolton, KY
www.kyscottishweekend.org

5/8
Savannah Scottish Games and Highland Gathering
Savannah, GA
www.savannahscottishgames.com

5/15
Gatlinburg Scottish Festival
Gatlinburg, TN
www.gsfg.org

5/15
50th Annual Colonial Highland Gathering
Fair Hill, MD
www.fairhillscottishgames.org

5/15
Houston Highland Games and Scottish Festival
Houston, TX
www.houstonhighlandgames.com

5/22
Tulsa Solo Piping Competition
Tulsa, OK
bndmitchell@sbcglobal.net

5/29
Greater Greenville Scottish Games and Highland Festival
Greenville, SC
www.greenvillegames.org

5/29
Southern Branch AGM
Greenville, SC

6/5
Bonnie Brae Highland Games
Liberty Corner, NJ
www.eohebrides.com

6/5
Glasgow Highland Games
Lucas, KY
www.glasgowhighlandgames.com

6/5
Austin Solo Piping Competition
Austin, TX
www.silverthistle.org

6/12
Piobaireachd Society of Central PA
Solo Piping & Drumming Competition
Landisville, PA
www.pennpiob.org/competition.htm

6/12
Blairsville Scottish Festival and Highland Games
Blairsville, GA
www.blairsvillescottishfestival.com

6/26
Ohio Scottish Games
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2010 Results

The Tampa Bay Pipes and Drums entering the field at the Zephyrillis Games, March 6.

Baton Rouge, LA
1/1/2010

Piping Grade I
2/4 March (1 Competitor)
Judge: John R. Recknagel
1. Elliot Smith
2. Kyle Corrigan
Judge: John R. Recknagel
1. Elliot Smith
2. Kyle Corrigan

Piping Grade IV Sr
Piobaireachd (3 Competitors)
Judge: Calum MacDonald
1. Rosemary John
2. Nancy Love
3. Stan Masinter
Judge: John R. Recknagel
1. Rosemary John
2. Nancy Love
3. Stan Masinter

Snare Grade IV Sr
March (1 Competitor)
Judge: Thomas C. Foote
1. Bonnie Pedersen

Snare Gr 4 (John Murray Juvenile)
Quick March Medley (1 Competitor)
Judge: Thomas C. Foote
1. Helen Martin

Piping Grade II
Piobaireachd (1 Competitor)
Judge: James M. Bell
1. Kenton Adler
2. Kyle Corrigan

Piping Grade IV Jr
Piobaireachd (2 Competitors)
Judge: James M. Bell
1. Thomas Martin
2. Aaron Walton
Judge: John R. Recknagel
1. Thomas Martin
2. Aaron Walton

Piping Grade III
2/4 March (1 Competitor)
Judge: John R. Recknagel
1. Kyle Corrigan
2. Aaron Walton

Piping Grade IV Sr
March (1 Competitor)
Judge: John R. Recknagel
1. Thomas Martin
2. Brad Green

Piping Professional
Piobaireachd (1 Competitor)
Judge: Calum MacDonald
1. Justin M. Gonzalez

Pipe Band Grade IV
Medley (5 Bands)
Judges: Piping-Calum MacDonald, Sandy Jones, Reay S. MacKay; Ensemble-James M. Bell; Drumming-Gordon M. Bell;
1. Tampa Bay Pipes & Drums 3-2-2-1-1
2. City of Sarasota PB 1-1-1-3-5
3. Harp & Thistle PB of SW FL 2-3-4-2-2
4. Rosie O’Grady’s Highlanders V 3-3-3-2-2
5. City of Thorold 5-5-5-5-4

Pipe Band Grade V
Quick March Medley (4 Bands)
Judges: Calum MacDonald
1. Elliot Smith
2. Kevin Wiegand

Orlando FL
1/16/2010

Pipe Band Grade IV
Medley (5 Bands)
Judges: Piping-Calum MacDonald, Sandy Jones, Reay S. MacKay; Ensemble-James M. Bell; Drumming-Gordon M. Bell;
1. Tampa Bay Pipes & Drums 3-2-2-1-1
2. City of Sarasota PB 1-1-1-3-5
3. Harp & Thistle PB of SW FL 2-3-4-2-2
4. Rosie O’Grady’s Highlanders V 3-3-3-2-2
5. City of Thorold 5-5-5-5-4

Piping Grade I
Piobaireachd (2 Competitors)
Judge: Reay S. MacKay
1. Kevin Wiegand
2. Brad Green
3. Janny Wurts

Piping Grade IV Jr
Piobaireachd (2 Competitors)
Judge: James M. Bell
1. Thomas Martin
2. Aaron Walton

Piping Grade III
2/4 March (1 Competitor)
Judge: John R. Recknagel
1. Elliot Smith
2. Kevin Wiegand
Piping Grade II
Piobaireachd (1 Competitor)
Judge: James M. Bell
1. Sean Poyntz
March, Strathspey, & Reel
(1 Competitor)
Judge: Reay S. MacKay
1. Sean Poyntz
Hornpipe & Jig
(1 Competitor)
Judge: Sandy Jones
1. Sean Poyntz

Piobaireachd (7 Competitors)
Judge: Calum MacDonald
1. Aaron Keebaugh
2. Lou Henningson
3. Colin Urquhart
4. Michael Boisvert
5. Dallas Key
6. Don Larson
2/4 March (8 Competitors)
Judge: Bruce Burt
1. Michael Supples
2. Shane Twaddell
3. Aaron Keebaugh
4. Lou Henningson
5. Colin Urquhart
6. Don Larson
Strathspey & Reel
(7 Competitors)
Judge: Reay S. MacKay
1. Colin Urquhart
2. Michael Supples
3. Don Larson
4. Aaron Keebaugh
5. Shane Twaddell
6. Dallas Key

Piping Grade III
Piobaireachd
(7 Competitors)
Judge: Calum MacDonald
1. Aaron Keebaugh
2. Lou Henningson
3. Colin Urquhart
4. Michael Boisvert
5. Dallas Key
6. Don Larson
2/4 March (8 Competitors)
Judge: Bruce Burt
1. Michael Supples
2. Shane Twaddell
3. Aaron Keebaugh
4. Lou Henningson
5. Colin Urquhart
6. Don Larson
Strathspey & Reel
(7 Competitors)
Judge: Reay S. MacKay
1. Colin Urquhart
2. Michael Supples
3. Don Larson
4. Aaron Keebaugh
5. Shane Twaddell
6. Dallas Key

Snare Grade II
March, Strathspey, & Reel
(2 Competitors)
Judge: Gordon M. Bell
1. Steve J. Serneels

Snare Grade IV Sr
March (3 Competitors)
Judge: Gordon M. Bell
1. Robert Shaouy
2. Sydney Shaouy

Oran Mor Indoor Event
Schenectady NY
1/9/2010

Piping Professional
Piobaireachd
(4 Competitors)
Judge: Nancy C. Tunnicliffe
1. Donald F. Lindsay
2. Kegan Sheehan
3. Andrew Douglas
March, Strathspey, & Reel
(4 Competitors)
Judge: Nancy C. Tunnicliffe
1. Kegan Sheehan
2. Donald F. Lindsay
3. Andrew Douglas
Hornpipe & Jig
(4 Competitors)
Judge: Nancy C. Tunnicliffe
1. Kegan Sheehan
2. Donald F. Lindsay
3. Eric Ouellette

Piping Grade I
Piobaireachd
(2 Competitors)
Judge: Nancy C. Tunnicliffe
1. Urska Beckford
March, Strathspey, & Reel
(3 Competitors)
Judge: Marc E. DuBois
1. Urska Beckford
2. Michael McCool
Hornpipe & Jig
(2 Competitors)
Judge: Donald F. Lindsay
1. Urska Beckford

Piping Grade IV Jr
Piobaireachd Ground Only
(5 Competitors)
Judge: Bruce Burt
1. Emma Beers
2. Liam MacDonald
3. Brandon Martanelli
4. Nick Damery
2/4 March (8 Competitors)
Judge: Sandy Jones
1. Liam MacDonald
2. Ryan Higgs
3. Nick Damery
4. Brandon Martanelli
5. Emma Beers
6. Kelton Williams

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About The EUSPBA

The Eastern United States Pipe Band Association (EUSPBA) is a non-profit, tax exempt [501(c)(3)] organization dedicated to improving all aspects of solo and band bagpipe and drums music. Generally, the focus is on the Great Highland Bagpipes, the Scottish snare drum, the tenor drum, the bass drum and the performance of drum majors.

Goals and Purposes of The EUSPBA

EUSPBA recognizes that music competitions provide a means of improving piping, drumming, and pipe band musical performances, and has established a set of uniform rules and regulations that competitions may voluntarily subscribe to. Contests that agree to follow the EUSPBA guidelines may be sanctioned by the association. EUSPBA sanctioning provides competitors a measure of uniformity in terms of rules, standards, and judging. Results at sanctioned contests are tabulated for Season Championships in each grade of piping, drumming and pipe bands.
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June 27 - July 2, 2010 (New York)
Hunter Mountain Resort in the Catskills
Piping Instructors: Donald F. Lindsay, Gail Brown, Maureen Connor, Andrew Douglas.
Drumming Instructors: John Fisher, Eric MacNeill, Christina Hanks.

July 18-23, 2010 (Vermont)
Mt. Snow Resort in the Green Mountain National Forest
Piping Instructors: Donald F. Lindsay, Jack Lee, Maureen Connor, Andrew Douglas, Paula Glendinning, Lezlie Webster.
Drumming Instructors: Reid Maxwell, Eric MacNeill, Christina Hanks.

August 16-21, 2010 (Scotland)
Sabhal Mòr Ostaig, Sleat, on the Isle of Skye
Piping Instructors: Donald F. Lindsay, Patrick Molard, Paula Glendinning.

Note: Faculty list for each school is subject to change.

Register online at www.invermark.org